

# VARIETY

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80 PAGES

## SEASON'S BEST CRITICS

### Dramatic Critics' Box Score

SEASON OF '29-'30

(Ending May 31)

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

	SR.	R.	W.	O.	Pct.
BROWN (Post).....	88	79	9	..	.898
GARLAND (Telegram).....	95	81	9	5	.852
GABRIEL (American).....	98	80	15	3	.816
ANDERSON (Journal).....	103	83	19	1	.806
RUHL (Her. Tribune).....	48	37	8	3	.791
MANTLE (News).....	110	37	18	5	.780
LITTELL (World).....	94	74	18	2	.787
ATKINSON (Times).....	91	70	18	3	.769
DARNTON (Eve. World).....	100	75	23	2	.750
SELDES (Graphic).....	86	52	17	7	.720
LOCKRIDGE (Sun).....	96	79	15	2	.719
VARIETY (combined).....	176	148	28	..	.835

(This score based on 176 new shows)

### Rival Dept. Store Props Grow Musically Hi Brow For Prestige in Dallas

Dallas, June 3.

Ell Sanger, owner of Texas' largest department store here, organized civic music assn., then raised \$11,000 by sale of 2,200 memberships at \$5. Sanger goes to bring five concerts of group artists, new headliners, showing town willing to spend dough for music.

Ell followed example of his competitor, Herman Marcus, who last spring brought Chi Civic Opera here for record run, under similar arrangements. And, of course, it's not altogether music as far as Marcus and Sanger are concerned.

### Doubly Commercial

Minneapolis, June 3.

Faced with the prospect of their town having no picture theatre, merchants of Tolley, N. D., near here, purchased the only showhouse and are operating it as an entertainment feature for their customers.

It is not only keeping Tolley residents at home, but also attracting transients.

Customers of 'the stores either are given tickets free or at certain price concessions, according to the amounts of their purchase.

### Yeah!

Pine Bluff, Ark., June 3.

Bozo, the famous picture goose, and his barnyard companions, Mike, the original Pathe rooster and Nellie, the comedy duck, made personal appearance here at Saenger theatre.

The three famous fowls were on their way from Hollywood to the Paramount Long Island studios, where they will be used in film productions.

They are accompanied by Joe Chet, a comestian and trainer, and Anthony de Bruce, scenario writer.

### THEY AIN'T SIAMESE, BUT \$25, YES OR NO

Atlantic City, June 3.

Local magistrate knows his Siamese twins together or apart.

William Williams was arrested for operating a freak show on the Boardwalk. He entered the defense of his freak show was devoid of freaks.

"What do you mean, you haven't any freaks?" Recorder Altman asked.

"Well, you see," Williams answered. (Continued on Page 57)

### License Revoked, Radio "Wildcat" Hires a Hall

Portland, Ore., June 3.

Digest show competitor since Amos 'n Andy was Robert Gordon Duncan, the "Oregon Wildcat," of station KVEB. Over the ether for two hours nightly Duncan vent up a string of invectives, expletives and just plain dynamite that had the town leashed to his radio sets night after night. Chiefly disseminating antichain store propaganda, Duncan branched off from this into personal attacks on anyone who interfered with his racket. Running for U. S. congressman in the recent primaries he got 10,000 votes. The winner got 31,000.

Federal radio commission has now revoked the license of KVEB. Duncan is out hiring halls, booking himself "personal appearances" at 50 cents a throw. He broadcasts that he packs a gun and those who don't like his speeches better keep gentle. Town in general doesn't know whether to regard him as a menace or a joke.

### Billy Sunday Not Grossing in Loop?

Chicago, June 3.

Billy Sunday hit the town last week and has been holding daily noon meetings at the Cort theatre. Reports mention returns far below normal, with Sunday considering abandoning the loop for the neighborhood spots.

### BROWN, NY 'POST' RODENBACH--CHI.

1929-'30 Winners of "Variety's" Box Scores—176 New Shows and 225 New Pictures—Rodenbach on Chicago "News" Picture Winner—Crewe, N. Y.

#### HIGH PERCENTAGES

John Mason Brown of the New York "Evening Post" is the season's best drama critic in "Variety's" 7th annual Box Score; Clark Rodenbach of the Chicago "News" is in the 3rd annual Film Critics' Box Score the leading reviewer on films of the dailies in New York and Chicago.

Scores are based on 176 new shows on B'way, and 225 new pictures.

Both of the victors finish with a high percentage. Mr. Brown's high is exceptional, as contrasted with the drama winners of previous years. Out of his 88 new shows the reviewer for "The Post" had 79 right, and nudged only on nine, giving him a percentage of .898. The season ending is Mr. Brown's initial period as a metropolitan critic.

Mr. Rodenbach watched 136 pictures. He guessed 116 accurately; wrong 13 times, and expressed no opinion over seven, to a percentage of .853.

Regina Crewe of the New York "American" leads the New York column. Her total on pictures caught was 174, with 129 right, 38 wrong and seven no opinions.

(Drama continued on page 70)

(Pictures continued on page 4)

### DAILY TAKING LOCAL POLL OF STAGE TASTE

Dallas, June 3.

Dallas "News" is taking poll of readers on attitude towards talkers vs. legit and vaude, laying special emphasis on the "flesh-and-blood" idea. No theatre tie-up and info strictly confidential.

Angle is to give local houses a low-down on what the public really wants for entertainment.

Readers respond quickly. One day brought 175 answers, most of them calling back the straight vaude and legit, with thumbs down on talker reviews.

Poll will continue until good percent of population answered.

### Film Critics' Box Score

SEASON OF '29-'30

Key to abbreviations: PC (pictures caught), R (right), W (wrong), O (no opinion expressed), Pct. (percentage).

#### Chicago

	PC.	R.	W.	O.	Pct.
CLARK RODENBACH (News).....	186	116	12	7	.853
CAROL FRINK (Examiner).....	125	100	18	7	.800
DORIS ARDEN* (Times).....	139	100	37	2	.719
ROB REEL* (American).....	145	94	49	2	.649
MAE TIMEET* (Tribune).....	137	84	53	..	.613

\*Muriel Vernon. †Frances Kurner. ‡ Hazel Wlynn.

#### New York

	PC.	R.	W.	O.	Pct.
REGINA CREWE (American).....	174	129	38	7	.741
QUINN MARTIN (World).....	154	113	34	7	.734
BLAND JOHANESON (Mirror).....	200	146	47	7	.730
GEORGE GERHARD (Eve. World).....	167	120	37	10	.719
ROSE PELSWICK (Journal).....	165	116	27	22	.703
JULIA SHAWELL (Graphic).....	162	115	42	12	.680
MORDAUNT HALL (Times).....	150	101	31	18	.673
JOHN S. COHEN, JR. (Sun).....	198	131	56	11	.662
RICHARD WATTS (Her. Tribune).....	141	91	41	9	.649
IRENE THIRER (News).....	162	104	57	1	.642
THORNTON DELEHANTY (Post).....	56	34	20	2	.607
WILLIAM BOEHNEL (Telegram).....	114	66	41	7	.579
MARGARET TAZELAAR (Her. Trib.).....	62	34	18	8	.548
VARIETY (combined).....	225	179	46	..	.796

(This score based on 225 new pictures)

### TELL 'EM AND FOOL 'EM ON SAUCER-LIP COPIES

With the publicity and the freak draw for the Ubangi savages the saucer-lipped negresses in the Klingling Circus, outdoor shows are carrying disc-lipped troupes in imitation of the originals.

Duplication is worked with negroes who wear a complete mask over their heads to which is attached disc lips of paper, nache. It looks natural and usually fools the hot-polloi.

Initiation troupes are billed under various names.

A natural recently pulled by a circus act playing in Boston was to bill its imitation disc-lipped troupe as the "Humbung Savages," with none of the hot-polloi giving the title "Humbung," a second thought.

### "WISHING TREE" UP IN HARLEM LAYING DOWN

The old "wishing tree" in front of the La Savette theatre in Harlem is beginning to lose some of its traditional prestige. All because it has been rubbed, patted and talked to by Negro professionals anxious to find immediate stage, screen or radio employment.

Two individuals have been making daily pilgrimages to the tree and still giving it the wishing treatment.

The tree has made good many times and it's the Harlem belief it will take more than a lot of unemployed actors to shake down its hold on the bunch up there.

### Hebe Bull Fighter of B'klyn, Spain's Big Hit, Falling for N. Y. Vaude

When Sidney Franklin, the Hebe bull fighter from Brooklyn, returns from Spain for a month's vacation in his home town next October, he'll spend his time playing vaude.

Billy Jackson, B-K-O agent, called Sidney a proposition last week. The kosher matador answered it's ok with him. B-K-O has made a tentative arrangement with Jackson for a couple of weeks for Brooklyn's Spanish sensation.

After the vaude and vacation in New York, Sidney has a date with a bull in Mexico City.

### Chicago for Laughs

Chicago, June 3.

Chi still continues to lead as the nation's laugh jerker.

Leicous:

Gunmen are now waddling about in plus fours and using the goat bags to carry their rods.

"Big shots" mean good shots any place outside the Loop.

Jacques Gordon, making merry,

(Continued on Page 62)

**BROOKS**  
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WHEN YOU GO TO BUY  
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# Nothing but Hollywood Now in Sight for Misses O'Neil and O'Day

R-K-O's vaude option on Sally O'Neil and Molly O'Day has not been renewed. The film girls will be through on that circuit when the three weeks have expired at the end of this week. They are currently in Flushing, L. I., after first half at the 88th Street, New York.

The picture after team was vaude-booked under a most peculiar contract, which gave them a free trip from Hollywood to New York, with all fares paid, without the circuit ever having viewed the act. They were paid \$3,000 for the second and third weeks, combined salary, on agreement to "show" their act the first week for nothing. At the end of the three weeks the R-K-O booking office was to have set a regular salary if further booking the turn.

A couple of those Godfrey booking office promises that couldn't be or were not fulfilled started the trouble. At the break-in date for the Misses O'Neil and O'Day in Union City, N. J., the act didn't appear strong enough for R-K-O, and an attempt was made to team them with a standard two-man comedy act. This was decided against as tending to submerge the flacker sisters, especially since they were considered a freak attraction to draw. They continued with the two-act, assisted by a pianist supplied by the booking office.

## Lost Interest

When figuring up, the booking office discovered Sally and Molly would cost more than estimated, and R-K-O began to lose interest. The trip from the Coast alone for the girls had cost the circuit \$600, without all other production and transportation expenses. It was a burner when the sisters asked for cab fare back and forth from Union City, under the transportation terms agreed to by the office.

Among the busted promises was that which assured the Misses O'Neil and O'Day that they would not be booked into a New York City vaude theatre until after the first week of playing, or until they were sufficiently prepared for a Broadway showing. They had come east without a set routine or rehearsal. When, in spite of the agreement, they were booked for the Coliseum, New York, following Union City, and heavily ballyhooed in advance in the uptown neighborhood, it started another argument. With three weeks of practically nothing as their experience for the 3,000-mile of train ride, one way, Sally and Molly will return to Hollywood after the current week unbooked for vaude by a circuit other than R-K-O.

## Weather

Washington, June 3.

Weather Bureau has furnished the following outlook for the beginning tomorrow: Mostly fair Wednesday except for local showers and thunderstorms along the Lakes. Thursday and Friday (6), partly cloudy with probably local showers and cooler along the Lakes. Saturday mostly fair and warm.

Paris, June 3.

Weather here is mild with occasional spring showers.

## Another "Parade"

Hollywood, June 3. Christie's "Sweethearts on Parade" will be headed by Alice White, borrowed from First National, and Stanley Smith, borrowed from Paramount.

Columbia will release.

## Critic-Driver

Hollywood, June 3. Julius Cohen, dramatic editor of the New York "Journal of Commerce," is motoring here with his bride.

They will be guests of George Brown of the Chinese. Will remain several weeks.

It is very easy to find reasons why other people should be patient

MR. AND MRS. JACK NORWORTH  
150 West 46th Street  
New York

## Dusting the Attic

TEXAS GUINAN  
Songs  
16 Mins.; Two and One  
Fifth Avenue

(May 29, 1930)

Someone got orders to build an act around a good soprano voice and whoever undertook the task did fairly well. Half the opening song is sung off stage. When the singer appears it is in the basket of an airship, suspended about seven feet above the stage.

As a finish a "moon" number is rendered with the singer in "one." From the moon on the drop the face of a pleikaminy appears with a good voice back of it, and helps out with the final chorus. It isn't a new idea, but it is so much better than the "plant-in-the-box" that is must be recommended.

Miss Guinan has looks and dresses well. Dosh.

Texas Guinan, former soprano, still is a good dresser. The Dosh reviewer for "Variety" in 1929 in the R-K-O booking office.

## Fairbanks Walked Decks With Story on His Mind

Douglas Fairbanks says he doesn't know anything about Mary Pickford going into legit for Al Woods' "Radio." He says he might have had some negotiations on during his absence in England.

Laughs off the repeated rumors of their split.

Fairbanks on the "Europa" coming back to New York last week, was flirting with a story idea he had picked up and walked the decks at odd hours to concentrate on it in order to dodge the amateur photographic juveniles and autograph seekers among his fellow passengers.

## Spaniard Engaged

Joe Seidelman, returning with Adolph Zukor on the "Europas," last week engaged by cable Vilches, Spanish screen personality.

Vilches is an Argentinian, currently touring Chile, and elastic for every dialect of Spanish, hence his special recommendation for the extensive and multi-argot Spanish market.

## Hunter Out of Cast

Hollywood, June 3. Because of illness Glenn Hunter is out of Tiffany's "Why Marry?" Rex Lease replaces.

Hunter is going away for a rest.

## L. A. to N. Y.

Howard Emmett Rogers. James Ascherat.

Jack Pegler.

Harley L. Clarke.

S. R. Kent.

Will Hays.

Earl Bright.

Fred Newmeyer.

J. R. Grainger.

Al Lichtman.

Lloyd Corrigan.

Jesse L. Lasky.

Walter Wanger.

Cyril Maude.

Jack Buchanan.

Al Lewis.

Joe Cook.

Edwin H. Knopf.

Edmond Bron.

Ruth Selwyn.

## N. Y. to L. A.

Edwin (Mike) Bartlett.

Clair Luce.

Johnny Collins.

Lucille Maudslayi.

Joe Phillips.

Charles Ruggles.

Ricardo Cortez.

Mary Lewis.

A. M. Botsford.

Glennon On "Barbarian"

Hollywood, June 3.

Originally engaged to direct "Snowbound" for Tiffany, Bert Glennon has been switched to "The Barbarian."

It's an original by A. P. Younger and Harvey Gates.



## WILL MAHONEY

in Earl Carroll's "Sketch Book" Charnin's 46th St. Theatre N. Y. C. The New York "Sun" said "Will Mahoney is, of course, the star performer of Earl Carroll's 'Sketch Book,' and he is as funny and as big a hit as usual."

## Direction

RALPH G. FARNUM  
1560 Broadway

## GOOD SAMPLE OF INTER-PLUG-BY RADIO FAMILY

Use of R-K-O houses as exploitation medium for other members of the Radio family is being tested in a national tie-up with General Electric (fountainhead of Radio) refrigerators, subsidiary product. Every R-K-O house is conducting a two-week essay contest ending June 14, with the prize in each theatre a G-E refrigerator.

Tie-ups with local dealers were effected, with all houses using trailers. Contest also gives Radio a new mailing list of around 600,000.

## SAILINGS

June 20 (New York to Paris or Berlin), Terry Turner, Sam Rachman (Europe).

July 15 (New York to London), Ray West (Europe).

June 15 (New York to Naples), Mort Levine (Rome).

June 13 (New York to Naples), Rhea Diveley and mother (Conto Biancamano).

June 13 (New York to London), Edmund Bron (Homerio).

June 12 (New York to Paris), Lily Damita (Paris).

June 11 (New York to Paris), Pauline Cooke (Paris).

June 10 (New York to Paris), Mr. and Mrs. Harry Kline (Bremen).

June 8 (New York to New York) Lee Shubert ("Europa").

June 7 (New York to Paris), Helen Henderson (Gle de Vancouver).

June 6 (London to Los Angeles), Mr. and Mrs. Dick Henderson (Vancouver).

June 3 (New York to London), Georgette Cohan (Berenaria).

June 1 (Paris to New York), Mrs. Jesse Lasky (Bremen).

June 1 (Paris to New York) Dr. Paul Kornitz (Bremen).

May 31 (Paris to New York) Helen Brown, Guy Bolton (Mauretania).

May 31 (London to New York) Helen Burnell (Mauretania).

May 29 (Sydney to Vancouver) Curtiss Meinitz (Bremen).

May 30 (Capetown to London), Annie Louise Co., Jennie Hartley; Plaza Boys (Arundel Castle).

May 30 (New York to Berlin), Mr. and Mrs. Joe May (Europe).

May 30 (New York to London), Vaughn De Leath (Corinthian).

May 29 (Sydney to Vancouver) Gardener and Dunham (Niagara).

May 29 (Sydney to Vancouver) Gardener and Dunham (Niagara).

May 28 (London to New York), Peter and Helen Montague (Ile de France).

## No Layoffs Between

Hollywood, June 3. Larry Darmour is producing all of the six two- reel George K. Arthur-Karl Dune comedies at once without any lay-off between pictures. Darmour figures to cut down the production cost by not having to carry anyone between pictures.

## Men of Brain Who Do Things

"Who invented Television?"

"We all did."

That's all the satisfaction interrogators get from scientists. The city of Schenectady, N. Y., prides itself with being the housing spot for more brain men than any other place of its kind in the world.

The stranger of average intelligence listening to a group of scientists, marvels at the range of what is apparently every-day conversation for them. From Einstein (and Schenectady has the 12 men who know what it is all about) to the value of ocean bed growths for invention, these gentlemen talk.

Forgetful of the billions that their "brain-work" rolls up for the company and stockholders, these wizards take their science with the competitive spirit of a group of kids shooting marbles.

## Good Spirit

On the day of the big demonstration this was particularly noticeable between Doc Alexanderson and Doc Moore, chief of a lot of other docs. It seems Dr. Moore scored with the introduction of the neon light for television, while Dr. Alexanderson takes the crown for breaking the dimension hoodoo, with a lot of his own work and by discovering another electrical physician in Germany, Dr. Karolus.

But Dr. Alexanderson good naturedly slapped Dr. Moore on the back and told him he had all good wishes for making the next point in the tale bridge game.

Another amazing thing about the General Electric plant is the number of boyish faces emitting six-syllable words, exclusively electrical property. Young lads, of high school appearance, these are but all embryonic scientists.

## No Up-Staginess

The doctors all talk straight from the shoulder. The flowery things with which they are credited in the daily press usually, it comes from "unimpeachable sources," the mimeographic oratory of the publicity department, called in Schenectady, "the news bureau." To listen to these scientists talk, even after that money-making Television demonstration, would give the impression that Television is as far off as the steamboat before Fulton had finished work on the hull.

## "LIGHTNIN'," TALKER WITH WILL ROGERS

Hollywood, June 3.

Henry King, having completed his tenure with Inspiration, goes with Fox for six pictures. First of these will be "Lightnin'," starring Will Rogers. Production starts in about two weeks. Sam Behrman is writing the dialog and Sonia Levine the continuity.

New Fox version will emphasize the mammoth lumber camp and Reno divorce colony angle, with story switched somewhat to fit Rogers.

## Held Out on Fecit's

## Pay in Colored House

Philadelphia, June 3.

Steppin Fetchit, former colored film actor, playing a week at the Pearl, local picture theatre, last week for a \$2,250 salary, was paid off \$1,400 short, the management holding the money pending result of injuries received by a small girl patron in a rush for autographed booklets of Steppin's life.

As a result of the hold-out Steppin refused to go through with a current week's picture for the same company's Royal, Baltimore. He got the \$850 out of his salary, at the Pearl, by drawing it in advance.

Handlers of Steppin are expected here to look for release of the \$1,400 balance, with the theatre agreeing to return the bond when the anticipated complaint from the girl's parents has been filed.

## Ruggles as "Aunt"

Hollywood, June 3.

Charles Ruggles is due here this week for Paramount.

After one picture he may do "Charley's Aunt" if a pending deal between Paramount and Christie is closed.

## \$75,000 Accident Suit

Hollywood, June 3.

Mrs. John Cromwell, wife of the director, has been sued for \$75,000 by Sterling Eastin.

It is the result of an automobile accident March 26. He claims permanent spinal injuries.

## Metro's Golf

Hollywood, June 3.

Metro Studio Golf Tournament will be held this Friday (6).

Prizes totaling \$2,500 will have all the maddie fends out at Palos Verde for the day.

## "Lost Ecstasy" by Par

Hollywood, June 3.

Paramount will make Mary Roberts Rinchard's "Lost Ecstasy."

Maria Baumgardner, recent Paramount scenarist recruit, will adapt.

Ruth Selwyn's Return Trip

Hollywood, June 3.

Ruth Selwyn goes east this Sunday.

She expects to return in a month or two.

## Blumenthal Goes After Columbia And Universal

A. C. Blumenthal is said to have secured an option upon Columbia Pictures or proposed that one be given him, for the outright purchase of that picture producer.

The same query presents itself, unanswered as last week with Blumenthal's quest after Universal, if William Fox is not the figure behind the negotiator.

Whatever the Blumenthal-Columbia deal may be it is said the figure named and unreported has proved most attractive to Joe Brandt and Jack Cohn, of Columbia. The deal, however, is understood to hinge on a long term contract with Harry Cohn, the Col's producer, and one of the three partners in control.

The story in New York is that Harry Cohn has not placed his assent upon the deal or its contingent understanding that he must be included.

Columbia at present has a product arrangement with R-K-O, with the general surmise if it turns out satisfactory to each side R-K-O will eventually absorb Columbia.

Laemmle

No deal for Universal with any definiteness has appeared on the film horizon, although it is still reported two parties are dickering with Carl Laemmle.

Besides the Blumenthal negotiations the Warners is said to have become interested.

While Warners balked at the Laemmle set price of \$15,000,000, Blumenthal is reported to have offered to take an option on U that figure.

If either affair has proceeded further nothing has leaked out regarding it.

## Jos. Schenck East

Hollywood, June 3.

Joseph M. Schenck goes east late this month.

He will see D. W. Griffith's "Abraham Lincoln" and a couple of others before leaving.

## Cortez in Lead

Hollywood, June 3.

Harry Weber office has set Ricardo Cortez for male lead in "Pathe's 'Her Man'."

Cortez is now on way here.

## "Variety"

For Summer

JUNE, JULY and AUGUST

\$2

Address "Variety," New York



# PAR-RAD OF FLTING?

## Ministers' Move to "Blacklist" Trenton "Sunday" Houses Not Hot

Trenton, N. J., June 3. Meeting again to renege protests over the "Open Sunday" policy which, for the first time in the town's history has permitted film houses to exhibit Sunday performances, members of the ministerial union hit upon the idea of asking Trentonians to boycott picture houses until they close on the Sabbath.

Plan is to appoint a permanent committee, raise funds to help them in their fight to combat the open-Sunday policy of theatre interests, and distribute literature asking everybody's co-operation.

Proposition not likely to succeed, as the town now seems to want Sunday shows as demonstrated by huge turnouts following State-wide notoriety due to protests of W. C. T. U. and ministers. Police do not want to interfere, deeming Sunday pictures legal.

Where the whole thing will end, no one really knows—nor do the vast majority of people care as long as the houses stay open Sunday.

## HALEY'S 2D TIME IN HOSPITAL, BUT BETTER

Hollywood, June 3. Jack Hollywood Haley was reported greatly improved at the Hollywood Hospital last night. He had been there just 24 hours when reentered for the second.

## Aileen Pringle's Column

Hollywood, June 3. It is reported here, but unconfirmed, that Aileen Pringle will do a column of film chatter for Paul Block, the eastern chain newspaper publisher. Whether under her own or fictitious name is not reported. Miss Pringle has the reputation of traveling with the literary crowd.

## The Major Was Cruel And Lost His Wife

San Francisco, June 3. Major Elliott Fullerton, publicity director for M.G.M. in this territory, was divorced here last week by Mrs. Adolphine S. Fullerton on the grounds of cruelty.

Mrs. Fullerton, daughter of the late-Adolph S. Fullerton, time mayor of San Francisco, had her mother, Mrs. Cora K. S. Fullerton, as a corroborating witness. The Fullertons were married in Solana County in 1921.

## Moody Tries Again

Hollywood, June 3. Alan Moody, son of a local millionaire, and recently a playwright, will try his hand at writing again. Moody wrote and produced "The Questionable Elaine," which ran for two weeks at the Vine Street theatre. It left \$7,000 in the red.

He is now working on a new piece, which he intends to produce next month.

Tiff Wants Benita Hume

Hollywood, June 3. Tiffany is dickering with Gainsborough, English production company, for Benita Hume.

She played the lead in "High Treason," released in this country by Tiff.

The Montagues are Coming

Paris, June 3. Peter and Helen Montague, married from London May 23 on the "Le de France" for Paramount to Hollywood.

Tallers.

## How Hays Stands

Los Angeles, June 3. Reporter told to check up on a Hays conference reported to his city editor that it was about adultery.

"Well, what did they say about it?" asked the ed.

"They're against it."

## LOIS MORAN'S NEW FOX TERM AT INCREASE

Hollywood, June 3. Lois Moran gets a new Fox contract today. Her work in "Not Darned" is reported to have been the clincher.

Her first picture under new contract will be "Beguile," with Alexander Korda directing. This was originally intended for Warner Baxter, who will not now be in it.

At present Miss Moran is in "Red Sky," leaving tomorrow (4) for three-week location in Jasper Park, Canadian Rockies. Her former stipend of \$2,000 weekly goes up under the new contract, it's understood.

## Slow for Extras

Hollywood, June 3. Sales conventions and the holiday are blamed for the slowest production week since January. Only 3,127 extras were placed by the Central Casting Bureau in the past five working days.

Saturday was the best day, with 594 extras in action.

## Loop Flaps Walk on Ash—Club Disbands

Chicago, June 3. The pashes who claim they made Paul Ash have disbanded that once stirring flap organization, the Paul Ash Fans' Club.

Whether Ash or the skirts who followed his blaze trailing career as m. e. was to blame wasn't determined.

After decided lack of enthusiasm by the flaps for Ash's one week at the Oriental, the club's officers called a conference and burned their constitution.

## Claire Luce Westward

Claire Luce starts westward tomorrow (5) to commence upon her six months' studio agreement with Fox. It holds the usual options for future periods.

Miss Luce's stage career records her success in both the musical comedy and drama divisions of the legit. She returned from Europe last week. So far the young woman has been cast for any Fox talker production.

Jenie Jacobs acted for Miss Luce in the Fox matter.

## Billie Dove in Europe

Hollywood, June 3. Billie Dove will leave for Europe late this month. She will be accompanied by Lillian Akers. They were together some years ago in the "Follies."

As the European tour will take up the entire summer it means Miss Dove will not appear for Caddo before late fall.

## Ina Claire's Next?

Hollywood, June 3. Paramount eastern studio is reported seeking Ina Claire for "The Royal Family" to be done there during the summer.

This conflicts with Miss Claire's announced intention to do "Rebound" on the stage in Los Angeles.

## LOOKS SO VIA ZUKOR-SARNOFF

RCA Reported Having Made Direct Buy Proposal for Paramount - Public - Sarnoff's Proposition Immediately Zukor Landed

## ZUKOR'S CONDITIONS

David Sarnoff is said to have broached a proposal to Adolph Zukor for the Radio Corporation to buy Paramount Public hardly before Zukor had a chance to recover his land legs, after reaching New York on the "Europa" last week. Proposal was for an outright purchase. It is said that Zukor is considering it and seriously.

Deal maybe concluded one way or the other within 10 days.

One of the conditions laid down by Zukor in this proposal, as with others of the past, that did not go through, is that all executives of P-P holding the company's stock shall receive, if they wish to sell, the same price per share that he does. That condition is understood to be agreeable to Sarnoff, with no price as yet quoted, however. Nor is it stated whether the deal hinges upon a cash and stock exchange or all exchange or all cash. Belief is that if there is any substance to the negotiations, with the understanding that there is, the price Zukor accepts will be satisfactory to any other P-P men who sell their holdings. Zukor's other condition (Continued on page 75)

## CLUB WOMEN AS LOCAL CRITICS

Pittsburgh, June 3. Warners have arranged locally for a series of picture previews for prominent clubwomen, with women encouraged to write their opinions of films and turn them in at door. Some of the opinions are designed for use in advance exploitation, while it is also alleged that word of mouth, especially when picture strikes femmes' fancy, prior to opening won't hurt any either.

First of pictures to be shown in advance to women is "Courage," which opens shortly at Warner. George Tyson, exploitation director for Warners, co-operating with Miss Grace Bond, of Congress and Clubs and Woman's City Club, who is hand-picking the women to look over the pictures.

Plenty of ritzy names among the pre-viewers who jump at the opportunity. Their opinions are expected to mean something with the carriage trade.

## 500 on "Location"

Hollywood, June 3. Edwin Carewe, Gary Cooper and Paramount's unit for "The Spoilers" left here Sunday for six weeks' location outside Orndahl, Cal.

A special village costing \$40,000 has been constructed with bungalows for the principals. Company will spend two weeks in other locations before returning.

About 500 people go with the unit.

## Bill Hart's Return

Hollywood, June 3. William S. Hart is reported negotiating for a starring role. He is figuring upon returning to the screen under his own financial backing.

Hart is now recovering from a recent minor operation.

## Huge Talking Sign on Coney's Boardwalk Heard Half Mile Away

## Fixing the Wife

Los Angeles, June 3. A vaude actor out of work for longer than that, got one week up north. Arriving at the theatre he said to the manager: "I haven't enough dough to stay at a hotel, so I'm sleeping in the car. Will it be alright to fly the wife?"

## Another Society Film About Mexicans and With Political Angle

Hollywood, June 3. Society, with a yen for something different, is going strong in picture production. First it was "The Unseen Enemy," made by Park avenue dough. Now it's "The Heart of Mexico," financed and produced by Mrs. Juliet Burnett Rublee, wife of George H. Rublee, general counsel for the Morgan interests. Rublee also was associated with Dwight Morrow, former Ambassador to Mexico, in his recent trip to London at the disarmament conference. The picture was made in Mexico and deals with the natives and their revolutionary habits. Cast recruited from local favorites on the Mexican stage, and was directed by David Kirklund, former indie producer. It is now in the process of editing and it is rumored that it will be released by Paramount.

Sound and music will be added, but no dialog.

## B. COMPTON'S SHORT; THEN RETURN TO N. Y.

Hollywood, June 3. Betty Compton, who arrived here last week, will make only one two-reel short for Warners. She returns to New York immediately after, for a Bobby Connolly musical.

Miss Compton was to have done the Mary Hay part in First National's "Sunny."

In the Warner short headlines Miss Compton will be John Hundley and Jack White.

## Sam Marx Promoted

Hollywood, June 3. Samuel Marx, former editor of "New York Amusements," hotel giveaway, has been made scenario head of Metro-Goldwyn.

He succeeds Robert Harris.

## Owen Moore's Lead

Hollywood, June 3. Owen Moore, inactive for several months, will be opposite Mary Nolan in Universal's "Outside the Law."

Tod Browning directing.

## Breon Back to England

Hollywood, June 3. Edmund Breon, English actor, will for England June 13 on the "Homeric." He will appear over there in Tom Wall's production of "On Approval" for British International.

Breon later returns to First National.

## Miss Loftus' Delay

Cecilia Loftus, under a contract with Fox for three years, may not go west until November. She has requested the contract be set back until then.

Miss Loftus is appearing in "Lost Sheep" at the Selwyn, New York.

Brooklyn, N. Y., June 3. With millions stamping over Coney Island's three-mile boardwalk, the Brooklyn Paramount will this summer be in a position to tell the swarming millions what's going on every day at the Par by installing what is really to be the first tremendous talking sign in captivity.

Paramount on Monday unveiled this huge talking display board about 180 feet long by 28 feet high, and erected 75 feet from the ground on the Dreamland parking space. Back of the sign has been constructed a hanging house filled with radio receiving sets and record reproduction devices. Programs will be offered every afternoon from 3 to 5 and in the evening from 8 to 11. Whole affair can be heard a half mile away. It cost \$45,000. Loud speaker arrangements consist of three electric-dynamic units on a battle board. Sign can be seen three-quarters of a mile away and at night is illuminated by 17,500 watt lamps.

24 hours of the current week's attraction is completely lost on this sign due to the immensity of the background. House in rear of the sign will have a "phone and other conveniences for the operators.

Coney Island draws up to 2,000,000 people daily.

## HOUSE MGR. ELECTED TO U. OF TENN. FACULTY

New Britain, June 3. Hurlbut A. Griswold, of this city, doubling between class rooms at the University of the South, Swann, Tenn., and picture theatre management in that town, has been appointed to the university's faculty.

Griswold has been using northern methods to put the theatres across and is said to have been successful with his pep programs.

## 1,000 Floating Screens

An aquatic circuit of 1,000 screens, that will swell filmdom's present U. S. land box office representation by exactly 10%, is being now negotiated by the electric and the Hays Office with the U. S. Navy.

An initial appropriation of \$320,000 has already been made by the Government for this purpose. Under it the first contingent of ships, numbering around 100, will be wired.

So far RCA's Photophone heads the list of talker equipments considered by the Navy.

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## Film Critics' Box Score

At the conclusion of "Variety's" third annual tabulation of film critics, Clark Rodenbach for the Chicago "Daily News" and Rega Crewe for the New York "American," lead their respective cities. Both occupy the top perch for the first time.

Quinn Martin, who won last season with 757, is second in the Manhattan race this season with 734. He has been well up or out in front all season, and defers to the "Americans" pickler by only seven points.

Extending from the start of June, 1929, to the conclusion of May of

merits in the straddle column and there has been little diminution in the habit taking the reviewers as a group.

### No Opinions

Both in the legit and film box scores the one thing the reviewers have objected to (when objecting) is no opinions. Those who are in "Variety's" standpoint most guilty are apt to be the firmest in denial of the practice. Necessarily "Variety" is more or less arbitrary, making its own rules and interpretations, but at least applying the same criteria to all. It is felt that

## Film Critics' Box Score

Season of '28-'29  
LAST YEAR

Key to abbreviations: PC (pictures caught), R (right), W (wrong), O (no opinion expressed), Pct. (percentage).

### NEW YORK

	PC.	R.	W.	O.	Pct.
Irene Thirer (News).....	155	115	37	3	.742
John S. Cohen, Jr. (Sun).....	132	96	32	4	.727
George Gerhard (Eve. World).....	146	100	37	9	.685
Bland Johanson (Mirror).....	153	104	44	5	.680
Regina Cannon (American).....	162	109	39	14	.673
Katherine Zimmerman (Telegram).....	112	75	31	6	.670
Betty Colfax* (Graphic).....	124	80	34	10	.645
Quinn Martin (World).....	61	38	18	5	.623
Rose Palewick (Journal).....	138	85	31	22	.616
Creighton Peet (Post).....	84	37	17	10	.578
Richard Watts, Jr. (Her. Trib.).....	65	35	13	5	.555
Mordaunt Hall (Times).....	130	70	43	17	.538
Margaret Tazelaar (Her. Tribune).....	48	20	22	6	.416

\*Julie Shawell.

### CHICAGO

	PC.	R.	W.	O.	Pct.
Mae Tinee* (Tribune).....	136	110	22	4	.809
Genevieve Harris (Post).....	127	99	22	6	.779
Carol Frink (Examiner).....	133	100	23	10	.751
Clark Rodenbach (News).....	137	98	24	15	.715
Doris Ardent (Journal).....	112	80	23	9	.714
Rob Reel* (American).....	129	90	32	7	.697

\*Frances Kurner, †Muriel Vernon, ‡Hazel Kennedy.

	PC.	R.	W.	O.	Pct.
Variety.....	225	181	44	..	.804

## Film Critics' Box Score

Season of '27-'28

### NEW YORK

Key to abbreviations: PC (pictures caught), R (right), W (wrong), O (no opinion expressed), Pct. (percentage).

	PC.	R.	W.	O.	Pct.
BLAND JOHANSON (Mirror).....	91	65	25	1	.714
GEO. GERHARD (Eve. World).....	161	109	46	6	.677
REGINA CANNON (American).....	229	149	59	21	.650
JOHN S. COHEN, JR. (Sun).....	181	114	52	15	.629
QUINN MARTIN (World).....	117	73	22	22	.624
BETTY COLFAX* (Graphic).....	171	113	44	14	.602
ALISON SMITH (World).....	34	21	3	10	.618
HARRIETT UNDERHILL.....	128	76	36	16	.594
MORDAUNT HALL (Times).....	186	109	52	26	.586
RICHARD WATTS, JR. (Her. Trib.).....	107	60	44	3	.560
JOHN K. HUTCHENS (Post).....	69	38	23	8	.550
IRENE THIRER (News).....	192	95	54	42	.489
JEFFERY HOMESDALE (World).....	33	16	14	3	.485
KATHINE ZIMMERMAN (Tele.).....	32	12	12	8	.374

\*Julie Shawell.

### CHICAGO

	PC.	R.	W.	O.	Pct.
GENEVIEWE HARRIS (Post).....	125	91	27	7	.744
CAROL FRINK (Examiner).....	131	73	32	7	.733
ROB REEL* (American).....	67	49	16	2	.731
NEWS (unsigned).....	102	73	19	10	.679
MAE TINEE† (Tribune).....	134	88	35	11	.658
ARTHUR SHEEKMAN (Journal).....	92	65	21	6	.609

\*Hazel Kennedy, †Frances Kurner.

this year, "Variety's" film box score is based on 225 films, the exact number as last season. Listed are such pictures as, note the regular Broadway deluxes and \$2 showings. Not included are any features failing to make first runs.

While some reviewers formerly high-rating as pictures show a tendency to go into a more or less permanent slump, the outstanding characteristic of the film box score during its first three years is the persistence of no opinions. Most reviewers in New York is without de-

a "no opinion" is fairly self-evident. There is often cause to believe many reviewers deliberately sidestep an opinion when for one reason or another they desire to pull their punches.

In other cases a no opinion may proceed from doubt, as when the reviewer's personal feelings conflict sharply with what they suspect is a commercial property. Each of the "Cohens and Kellys" series has aroused much the same reaction. Reviewers have either evaded a direct verdict or have grudgingly

(CHIC) (ROSE)  
**YORK and KING**  
Originators of "Tintype" Comedy  
This week, May 31, 8-K-O  
Palace, New York.  
York and King give zest to  
Palace bill—"N. Y. TIMES."  
R-K-O Direction LEE STEWART

## FRANKLIN'S FOX DEAL FOR 5 YRS.

Hollywood, June 3.

During the Fox convention here it is reported, Harley E. Clark, president of Fox, offered Harold B. Franklin a new arrangement running five years.

Understood that the negotiations have been accepted by Franklin and he will shortly make it binding. Present contract still has 20 months to run. Franklin's title will continue as president of Fox West Coast.

At Franklin's personal request a testimonial dinner in his honor has been postponed, probably until Fox Press of business prompted Franklin to make the request.

## Kinograms and Sound

Kinograms, only silent newsreel now sold in this country, go sound with the number of noiseless accounts lessening every week.

The newsreel has hung onto silence with all other mechanical getting out through the large number of unwired theatres in the U. S.

accorded probable popularity to a picture they personally did not like.

"Variety" has tried where convenient to modify the purely box office angle by a consideration separately of the quality of the productions themselves. This should have the effect of giving the reviewers a break when slandering pictures which are mediocre although possibly profitable.

In general the reviewers are disposed to be fair or even generous. Smartaleck reviewing is much less prevalent, possibly because the boys and girls are a little older and because the wisecrack for its own sake is less urgently required.

New in New York  
Regina Crewe, Thornton Dehanty and William Boehnel are new to the New York division this year. Julie Shawell, nee Betty Colfax, is under her own name. Mordaunt Hall's score really represents a combined average, as his assistant, Joe Halpern, is a busy reviewer, and all notices appear under the Hall billing.

Quinn Martin, Bland Johanson and George Gerhard have been consistently attached to the upper strata, so there is relatively little difference in the New York bunch. Clark Rodenbach has been previously a collocate in the Windy City group. He is the first male reviewer over to lead the westerners.

Mae Tinee of the Chicago "Tribune," likewise her Patterson confere, Irene Thirer of the New York "Daily News" are way under their scorings of last season. This has been explained before as resulting from "Variety's" altered attitude toward the star-grading reviewing system used by these critics. It was formerly found that under the stars an automatic advantage through the law of average was obtained. To squelch matters, "Variety" now accepts two stars or less as a bad notice, figuring it lukewarm praise at the best.

"Variety's" fourth annual film critics' box score starts from June 1, continuing a full 12 months.



## Kennedy Retains Pathe Hold Besides 75% of Stock Proxies Stockholders' Group Wanted

### Names and Numbers

In ads of Par-Publix in the New York Sunday papers the real first names of several w. k. stars, together with their correct phone numbers, were used for display of programs of "Safety in Numbers," current at Paramount, New York. Only first names were used of Nancy Carroll, Renee Carroll (hat check girl at Sardi's), Helen Morgan, Ginger Rogers and Tex Guinan.

It is understood the women knew nothing about use of their first names and phone numbers.

At the regular annual and adjourned meeting of Pathe stockholders in New York next Monday (9), it will develop that the Kennedy-Walker-Milliken control of that picture producer, other than holding its actual stock control, has 76% at least, by proxies, of the preferred Pathe stock that a specially organized stockholders' committee started to try to obtain last week, it is reported.

It is now said the Pathe people have told the antagonistic committee there is no objection to its representation on the Pathe board of 15 directors and that the committee may name three. This is understood to have been practically accepted by the attorneys interested on both sides, although it is not positive the committee will be represented by counsel at the meeting.

Among the names the antagonistic committee had in view for Pathe directors were Charles Rogers, Sam Ungerleider, Marcus Heiman and Frederick W. Ryan, latter of the committee. Rogers is a picture producer; Heiman, an office with the Erlanger operation; Ungerleider is a downtown banker.

**Banking Stockholders**  
The three directors the committee will name have not been disclosed.

The antagonistic committee hoped into print asking for proxies for the 8,000 shares of unlisted Pathe preferred stock, of \$100 par (Continued on page 59)

## PUBLIC TAKING CAN. NEIGHBORHOODERS

Montreal, June 3.

Sam Katz, president Public Theatres Corporation, stopped over a day in Montreal during last week, accompanying him were Arthur Cohen and J. J. FitzGibbons. All main stem managers were seen by Katz and question of amalgamation with P. P. in this city. United Amusement Co., operating chain of 17 neighborhoods, was taken up.

Visit here seen as significant of coming scrap with Fox interests whose invasion of Canadian field now regarded as almost certain.

Head office of Public Paramount in Canada probably be removed from Toronto to Montreal, taking in operation of Famous Players Canadian houses. Considerable probability of Confederate Theatres, controlling five neighborhoods, being optioned by P-P.

## Code of Ethics for Exchanges and Exhibs Proposed by Chicago Board

Chicago, June 3.

Film Board of Trade has appointed a committee to formulate a code of ethics, just like the realtors have. It is understood this local code is the germ of an idea which may bring about a set of rules for the entire national body.

Henry Herbel of Universal, Max Stahl of Educational and Eddie Grossman of United Artists have roughly drafted the code. These rules were recommended by the local membership this week.

Following the acceptance of the code by the local members of the board, it will be submitted to all exhibitors and sent to a general dinner meeting June 6.

Rough draft submitted so far contains 10 rules of order and covers these major points:

1. Respect your competitors' applications for contracts and approved contracts. If you are respecting the contracts of your own company.

2. Do not discuss legal phases of other distributors' contracts with an exhibitor.

3. Remember that you are representing the third largest industry

in the world. Conduct it on a high plane.

4. Do not be a scandal monger.

5. Observe the credit committees rules to the letter. Days of trickery are over.

6. Remember a contract today is a legal document that must stand up in any court. Make your contracts accordingly.

7. Under no circumstances enter into any oral side understandings. If a written agreement must be made other than contained in contract, be sure to keep copy for your manager's approval.

8. Remember we have a copyright protection bureau and no verbal agreements should be made concerning additional exhibition dates or towns other than specified in the contract.

9. Report to your manager any case of bicycling by an exhibitor whether it be your company's product or that of another distributor. It is a violation of business ethics not to report same, and it is the best interest of the industry that it be reported.

10. These rules are made to protect your future in this business and it is your interest to carry them out to the letter.

# STANDING OFF TELEVISION

## Actors as Salesmen in Talkers To Teach Regular Salesmanship

Actors usually claim to be the best salesmen. At any rate they make excellent salesmen in commercial pictures.

Most of these pictures are used as illustration in the training and schooling of real salesmen. A real salesmen cannot sell anything under the eye of the camera. It takes an actor to do that.

In their training, salesmen are told they must become actors; must have a line, a technique. They must be able to handle their personality and vary it as an actor does on the stage or in pictures.

The Approach  
Actors even in some of the commercial pictures show salesmen how not to do it or demonstrate how they can vary their approach, and gauge the characteristics of a individual.

Accessories are also fine at showing salesmen how it should be done. How to lean over the counter, be interested, polite or very charming, and pretty if necessary.

A commercial picture for Macy's department store salesmen is now being made in the store at night, when the actresses come in to act their sales roles.

The actor salespeople don't get paid very much for the commercial work. But they may be pointing the way to fame and fortune for a number of embryonic high powered salesmen.

## WOMAN BACK TO 1st OHIO HOUSE; BUILT BY HER

Akron, O., June 3.  
Ideal, independent neighborhood house, dark for two weeks, is reopening under the management of Mrs. Gertrude Moore, Akron, recognized as Ohio's first film house proprietor. She built the theatre in 1913 and won state-wide attention because of her venture at that time.

Last Mrs. Moore leased the property. In the last two years it has had a colorful history. House was the target for two bombings during a projectionists' strike last year and later was the scene of an incendiary fire during a school children's matinee when an operator is alleged to have ignited film in the projection room.

Park Palmer, exhibitor during this troubled period, committed suicide as a result of the discouraging disasters and the efforts of his widow to continue the theatre met with failure.

Mrs. Moore has wired the house redecorated and placed new seat

## Warners After Loop Spot

Chicago, June 3.  
Warners is making an attempt to insure the loop for a picture house. At present, dicker for the Majestic, legit theatre and office building, dark at present.

Property, now under lease to the Shuberts, is part of the Lehman estate, and the price quoted is \$2,600,000. It is probable the property will not be sold, but may be leased.

## Cohn's Play Bug

Jack Cohn, through buying up so many plays and things for his Columbia Pictures, has gotten the legit producing bug.

Cohn contemplates producing stage plays himself first and do the Warner idea of later transmitting them to the sound-screen.

## Pettijohn's Ignorance

Brown and burly from Hollywood, Charlie Pettijohn, immediately upon dusting his desk in the Hays' gathering place, stated in part:

"I don't know anything about Television, mergers, salaries, codes or Myers."

## Effort to Drag in Gov't On P.P. F-P-Can Buy in Fails to Get Very Far

Toronto, June 3.  
Famous Players Can. shareholders who refused to turn in their stock on the trade in with Paramount Public, are trying to figure out where they stand, now that the deal has gone through and P. P. is listed on Can. exchanges.

Many of the smaller shareholders who forget to turn in their stock are wondering where they stand as well.

Stock was to be turned in by May 26. It has since been announced that there will be no extension of time for the exchange of certificates.

As far as can be seen they won't lose any money. They still have their money in F. P. Can. and will draw dividends. But P. P. has control.

Result will be that the market for F. P. Can. shares will be small. There is still plenty of talk about the deal and it has been before the House of Commons, or the Dominion government, twice.

Matter up first when H. H. Stevens, member of Parliament from Vancouver, pointed out to the prime minister and the government, that F. P. Can. was to be taken over by U. S. firm and quoted extracts saying that it would give them control of a film monopoly here worth \$100,000,000.

He wanted to know if the government knew about the deal. Whether any action had been taken or whether anything would be done. The Premier said he would look into it.

Gov't Not Interested

Next time Hon. Richard B. Bennett, leader of the opposition, brought the deal before the House and suggested that legislation to control amusements of this type (pictures) should be passed. He pointed out the difficulties the minority shareholders were supposed to be having and wanted to know what it was all about.

Premier King read a statement prepared by the Secretary of State. It stated that F. P. Can. was incorporated in 1920, said that the authorized capital was \$600,000 shares with a par value that \$78,395 had been taken up and that there is outstanding an issue of \$3,000,000 debentures and \$6,000,000 of bonds.

He said that the government didn't know anything about the deal and couldn't understand why the government should be approached about it. "If the provisions of the laws haven't been complied with any relief would be afforded by the courts," he said.

## Treasurers' Union After Film House Men in Chi

Chicago, June 3.  
Theatre treasurers' union, having regained its A. F. of L. charter, will make a bid to organize treasurers of all de luxe picture houses.

Union's power will be tested with change of policy in the R-K-O Palace, which went into vaudeville last week. Union asked that two of the three men treasurers be retained.

If successful, the union will follow by asking that all theatre treasurers join and have assistants named.

## R-K-O EXCLUSIVE WORRIES OTHERS

Wide Film and Screen May Be Forced onto Stage, to Offset General Electric's Intention to Limit First Commercial Displays of Television — Radio Also on Wide Film Move

## HAYS' PACT?

The imminence of Television in the theatre, as reported from Schenectady, is panicking a large part of the industry not reached through General Electric into a state that threatens to exceed the stampede which existed when it first seemed that Warners had sound sewed up.

As the result during the past week moves were launched for preparedness and to counteract as much as possible the novelty cream of Television which General Electric, according to Schenectady experts, has said will be confined to R-K-O houses.

Taking wide film off the shelf and grooming it for an early marketing, without waiting for standardization of size, is admitted to be one of the first steps being taken by companies outside the General Electric boundaries.

Television, it is conceded at producer headquarters, where, incidentally, it is admitted the television marketing revelations in "Variety" caused more excitement among members than any news breaking during the past year is by its "premature debut" forcing the industry to find another stimulant for pictures such as the appearance of sound was dubbed.

Producer spokesmen state that inside activities prove any indifference.

## "Brutal" Extras Around New York, Say Legits After Picture Work

Picture extras make the most bloodthirsty primitive mob in the world.

This is what legit actors who have been caught in a picture mob have to say about it. There is nothing that could be experienced in "darkest Russia" that one can't go through if caught in a group of picture actors seeking work at a studio. So are the fierce conclusions of legit players who, finding work scarce on Broadway, have answered studio calls.

Picture extras couldn't be more performers but brutes. They scrap for a chance to get into the studio. It seems to be their idea that one must fight for a part. It is not enough for them to be told there is nothing doing. They think that if one only stays and tramples the other fellow down or shoves him out of view, something will turn up for the survivor.

People are actually knocked down and walked on and the general idea is, if possible, to keep the other fellow from getting in at all even if there is no chance for one's self. Legits have been led to believe from observations.

The women extras are the worst of the bunch, it is claimed. Picture extras couldn't be more pressed for jobs than the legiters around Broadway, but when it comes to seeking that job, the extras' tactics disgust the stage people who think that at least an actor should pretend that he or she is in a gente profession.

## Big Film Trade Struggle May Shortly Start, with Largest Companies Mostly Involved

## Another Schenectady

Between Nakken and Brunswick, Warners claim they are set to give General Electric a run for Television money.

The two interests cover the air picture situation sufficiently for the Bros. None of the excess, however, are prepared to state when the Warners will stage a Schenectady.

## Publix Operating Force May Be in Separate Bldg.

Physical operating separation of Paramount and Publix, recently merged into the new corporate name of Paramount Publix Corp., is reported contemplated through the erection of a special building in which all Publix eyes and departments will be quartered.

The Paramount pictures end, including all its excess and branches, will remain in the Paramount building, which now quarters all of the Par-Publix activities excepting production at the Long Island studio.

A 12-story building is proposed from inside accounts, with that providing for sufficient space to accommodate everything in the Publix wing.

A possibility for Publix quarters is said to be in the lower 40's near 10th avenue.

## Talking "Pushers"

"Leather Puffer" series which as silents several years ago brought out Reginald Denry, are to be redone by U. S. talking two-reelers.

## Par Men Return

Jesse L. Lasky, Walter Wanger and Cyril Maude arrive east tomorrow from Hollywood.

## Radioing Trailer

Chicago, June 3.  
Radio for broadcasting sections of a picture as an ozone trailer was used for the first time anywhere last Monday (2) by Balan & Katz.

Over Station WJBO, B. & K. went on the air for a half hour with "Paramount on Parade" direct from the projection booth of the executives' screening room.

Parts of five skits were transmitted from the film to the studio's transmitting apparatus, with the station announcer interrupting to plug the picture, which opens Wednesday.

An attempted check on the drawing power of radio as a picture trailer will be sought by W. K. Hollander, B. & K. publicity director.

## W. C. Trial June 17

Hurry Arthur, general manager of Fox Theatres, is slated to leave for Coast this week. Arthur has been subpoenaed to testify in the government suit against West Coast.

The suit comes up for trial in Los Angeles, June 17. It is based on restraint of trade and indictment in blanket for the big production companies, including Harold Frankel, Inc., president of West Coast. Later is only individual indicted.

A world film struggle, prophesied to change completely the geography and politics of a large part of the industry, seems admitted. It may be precipitated by Warner Brothers.

What is regarded as the first indication of a material severance with Western Electric is the Warners' build-up of Louis Gerard Pacht, seen by high executives as the substitute system of their talker reproduction and recording.

Already Warners have started shearing Vitaphone Corp., through which Western's system has dispersed its powers. Paul Swift, sales manager, is leaving, and the sale of short subjects, distributed exclusively through this Vita channel, from now on will be sold through regular Warner and First National forces.

A tilt with Paramount is also developing along battle lines. At the Warner camp Par is blamed, the charge being one of the high prices for pictures and territorial restrictions. This, it is declared, was foreseen and is one of the reasons for the rush for theatre ownership throughout the country.

As several executives described it Monday, Harry Warner is instilling in his employees that the controlling side of the industry is being cut down, and that if only one company survives the metamorphosis, it must be Warners. (Continued on page 56)

## MAKING FANS FILM SALESMEN

Warner Brothers believe they have solved the fan letter writing problem. The estimated 100,000 monthly contributors to the Burbank studios are going to be made into salesmen.

In the near future a four-page spread in 15 fan magazines will carry the message. Readers will be started by showing them the pictures they personally ask their neighborhood picture purveyor what productions he is showing next season, there is a great possibility that their favorites may not be among them.

The idea, originating in Charlie Einfeld's First National department, is to get fans on the record by reporting back what said exhibitor replied in regard to future bookings.

For their trouble fans will be rewarded with semi-life size still of their favorite Warner star.

## CHAPLIN'S 60-40 TERMS AND TALKER OPINION

Hollywood, June 2.  
Charlie Chaplin's all-silent picture, "City Lights," will be released on straightaway 60-40 sharing terms, it is said.

Chaplin will demand 40 per cent for his end. He has been quoted as stating a belief that "City Lights" will be a loss against talkers.

## Main Offices in Montreal

Toronto, June 3.  
Head office of Famous Players Canadian Corp. is to be moved from Toronto to Montreal, where Paramount-Publix has listed \$2,567,400 common shares on the Montreal Stock Exchange.

The annual reunion of Famous Players' Canadian managers also likely to be held in Montreal this summer.

## American Theatre Show Method Overwhelms European Policy

(Abel Green, lately returned to New York, from "Variety's" Paris office, wrote the following review of the Paramount, New York, show for this week, for the usual department of picture house reviews. It has been removed to this position for the information of both sides of the Atlantic, besides the rest of the world.)

### PARAMOUNT

(Horace Heidt Unit—2nd Week)

New York, June 1.  
After about a year abroad, seeing and reviewing shows, pictures, etc., in almost every capital of Europe, with the recurrent thought during all these months about how little the European manager gives his customers, especially as compared to the Public idea of things, a return to the Paramount only heightens the contrast for a "Variety" mugs, who finds even some extra fancy wrinkles added on.

Unlike the European psychology of the customer standing the gaff for everything, here one returns to find a multiple entertainment given the patron for a single admission. Early morning organ recitals, upper and lower lounge piano concerts, the Paramounters in the Hall of

Nations, a quartet in the grand lobby, special news reports in another section of the house, all created for the good and welfare of the patron, and without charge.

A mugs who hates to wear a hat purposely wore one just for the renewed feel of one to park the kelly underneath one's seat. No such hat-racks in any part of Europe for the very simple benefit of "vestiare" (or check-a-room), which is a concession and everything done to boost the check-room concession's gross. A flat rate per article, i. e. for hat, coat, stick, parcel, etc., is charged for in advance. Another great kick is not to be annoyed making change to stake the ushers for the questionable "service" (or check-a-room). Another concession, hence "tipping" (a normally voluntary idea of com-

(Continued on page 68)

## South American Scheme Promotes Native Made Talkers—Propaganda

Buenos Aires, June 3.  
Seizing upon the opportunity presented by anti-foreign screen agitation, a scheme is under negotiation for co-operation between Brazil and Argentina, both for similar regulations for foreign film imports and for the production of native pictures.

Idea centers in the plan of yoking up Buenos Aires and Rio Janeiro on municipal ordinances for the control of pictures. Present idea is a commission representing both cities.

Out of this plan it is the intention to arrange for a system of Argentine-Brazil producing schedule of Spanish and Portuguese dialog pictures using Latin-American players and importing American and European technicians.

Idea, of course, gets its inspiration from certain Brazilian interests that would like to undertake picture production.

## 'BLUE ANGEL' COULDN'T HOLD UP IN ZURICH

Zurich, June 3.  
Despite heavy exploitation, Emil Jannings' "Der Blaue Engel" ("Blue Angel") only lasted three weeks here.

Eichberg-Atlas' talker, "Drei Herzen in Dreiviertelstunde" ("Two Hearts in Three-quarter Time") established a local record-breaking run of 11 weeks.

## Foreign Abibi for Flops

Paris, June 3.  
Phocaea Films and Grandes Productions Cinematographiques, both producers in Marseilles, have begun criminal proceedings following the collapse of their joint Paris distribution agency.

Companies disclose that losses from the enterprise totaled \$240,000 and make charges of mismanagement.

## Terra's Deficit, \$149,000

Vienna, June 3.  
Terra Films Co.'s net loss for 1923 is placed at \$149,000.

Usual "Talker Blues" is the financial theme song.

## FLOPS IN AUSTRALIA

Sydney, June 3.  
Illustrating the low state to which the legit theatre has declined, Edith Talfirelli is a good deal of a flop in "Let Us be Gay."

"Plece is current at the Criterion, Sydney.

"Love Lies," musical at the Royal, Sydney, is regarded as having but a small chance.

## British Film Field

By Frank Tiley

London, May 23.  
James Bryson is back with prints of "All Quiet" and "King of Jazz." "Vagabond King" at Carlton doing around 25% less than "Love Parade" was doing when it closed.

"Rogue Song" holding up for one long week only and not so hot at that.

British Filmcraft, having had a winding up order made on petition of debenture holders this week, now claims change of mind and going into merger with George Pearson's companies, British Screen and Argosy. This is not the "Journey's End" George Pearson, but a son of John Pearson, former British head of Vitaphone and now with Warner Bros.

Lot of blab floating around again about Artists and the West End theatre. On paper they have been sold the Adelphi, Shubert house on the Strand, only U. A. doesn't know it. Anyway, so far there's no deal for anything, but a lot of dickering.

A. E. Abrahams still flirting with that Rupert street-Shafesbury avenue site. Had a push for a Florida street-Shafesbury avenue site some years ago to build a Florida theatre decorated in Californian style. Ahe's a great lad for Art with a capital A.

Discovered—Marie Dressler. When Marie Dressler had been here a week Metro discovered it and threw her a press lunch. Since Marie's last episode in London she's

(Continued on page 56)

## Meeting in Zurich

Zurich, June 3.  
American film producers, including Western Electric, will discuss here later this month the working agreement with Tobis-Klangfilm, according to a dispatch from Berlin received by the Swiss Telegraph Agency.

## Dutch Indifferent

The Hague, June 3.  
"The Godless Girl" (a Pathe) is but mild at the Passage theatre.

"Flaming Youth" (M-G-M) at the City, new on change of bill.

## Hollywood vs. Europe

Paris, May 22.  
The battle of Hollywood versus Europe (Berlin or London) for foreign version talkers will be decided very shortly, aver the American distributors on this side who believe that ultimately the American technique must win out.

On the other hand, the instance of "Mon Gosse du Pere" ("My Childish Father")—Menjou's—made here by Pathe-Natan, as against Metro's "Spectre Vert" ("Green Spook").

(Continued on page 68)

## BIDDING FOR SPORTS

Big "Sokol" at Belgrade Has News Reel Angle

Belgrade, June 3.  
The big film companies of America and Europe are competing for the rights to make records of the big Pan-slav "Sokol" series of athletic contests on the order of the world Olympiad, which takes place here in June.

A huge stadium has been built for the purpose at a cost of \$2,000,000. It is expected 250,000 people will be attracted from all over Europe, as well as from the States, for the exhibition.

## German Wants Rights For Heavyweight Fight, And M. Schenck's Dough

Berlin, June 3.  
Curtis Melnitz, general manager of the Terra Film Company, sailed on "Bremen" Saturday (31) on a double mission to the States. He wants to buy for Germany the film record of the Schmeling-Sharky heavyweight fight in New York, June 12. Picture, according to information here, is to be made with sound effects.

Melnitz' other objective is to interview Jos. Schenck in an effort to take a financial interest in Terra productions here.

## McCormack Film Draws Brilliant Crowd—Liked

London, June 3.  
A brilliant audience attended the opening at the Prince Edward theatre last Friday (27) of the John McCormack picture, "Song of May Heart."

Picture was cordially received.

## Hutchinson as G-B Head

London, June 3.  
A trade report says that when Hutchinson, head of Fox Films in London, returns from New York June 7, he will immediately assume charge of Gaumont British and General Theatres Corporation.

The latter is a subsidiary of Gaumont British.

## 'Benson Case' in Spanish Hits in Buenos Aires

Buenos Aires, June 3.  
"The Benson Case" (Par) in an all-Spanish version opened at the Cine Sulpacha here to a big reception.

Extremely favorable comments by the reviewers.

## Grafton's Poor Try

London, June 3.  
Grafton, a small house formerly used for pictures, opened May 28 with a program of sketches. Initial bill was disappointing and theatre will have to get better material to attract business. Principal item on this program was the one-acter, "The Searcher," done in the States some time ago.

## Menjou's Next in France

Paris, June 3.  
Pathe-Natan holds option on Adolphe Menjou for another talker. Box-office success of "Mon Gosse du Pere" will force Menjou back to Paris for another picture, also directed by Jean de Limur.

Menjou, engaged to Paramount for foreign versions, will have to take time out for P-N here.

## Dining Foreigners

Hollywood, June 3.  
A dinner-dance in honor of correspondents for foreign newspapers will be held June 10 at the Hotel Biltmore. Studios will co-operate as hosts.

Present will be 14 correspondents now touring the country under the wing of the Carnegie Foundation.

## 2d Run Rejected by 1st Runs in Germany Making More Money Through It

Paris, May 22.  
The paradox of the world's film industry is Germany where it has been consistently proved that films which the first-run reject make money in the second runs and the sticks, and vice versa. Unlike America, where after the first runs the rest of the market will accept a film, in Germany, many a picture which flopped in Berlin's ace houses makes more money in the neighboring adjacent countries like Austria, Hungary, Czechoslovakia, the Balkan States, etc., than in the original German territory.

It will mean, so far as the American interests are concerned, planning to produce for the German market, either a plan to produce for the first-runs or for the hinterland market.

In Berlin and the kindred German metropolises, the first runs rather prefer the big spectacular American films to their own native brand.

Hence, "Der Blaue Engel" (Jannings), "Zwei Herzen in 3/4 Kertell" (operetta), and the like, are doing better outside of Berlin than in the first runs.

## Says Only One Cameraman Working in Germany

Hollywood, June 3.  
According to letters received here from Henry Freulich, former FN cameraman, who went to Germany to grind a camera and get an eyeful of those German angles, out of 13 recognized cameramen in that country the only one working is John Stumar, an American.

After looking over the field, Freulich hopped a boat and started a trip which will carry him around the world. He will photograph the jaunt.

## Midnight Shows Allowed

Buenos Aires, June 3.  
Midnight performances will soon be the order here. Municipality having just enacted a regulation permitting the theatres to remain open until 1 a. m.

Old closing law formerly barred midnight shows.

## "Deck" Flop in London

London, June 3.  
"Hit the Deck" goes down as a failure at the Tivoli. It ran two weeks.

"Song of the Flame," current.

## CZECHS WANT NO GERMAN FILM; U. S. BREAK

Paris, June 3.  
A break for the American talkers is seen in the strong nationalistic prejudice in Czechoslovakia against German talkers.

Since the Czechs' independence, their antipathy to anything German has been strongly manifested, taking its most recent turn with a semi-official embargo against German talkers as that language alone, outside of the native Czech, is generally understood throughout the new republic.

The alleged re-Germanizing of Czechoslovakia where even the former German cities have abandoned street signs in the German language, caused a demonstration at the Galleries where a shooting occurred.

As part of Paramount's extensive international talker production policy, with a \$2,000,000 production budget to test all tongues and all nations, a talker in Czech, or with dialog sequences in that tongue, is being planned for production here at Paramount Joinville studios.

## GERMAN NOVELIST AS AID IN METRO STUDIO

Berlin, June 3.  
Mero has engaged Walter Hasenclever, widely read German novelist. He will be assigned to Hollywood as a literary aid in the making of German language talking versions.

## 2 German Films in Amsterdam Moderate

Amsterdam, June 3.  
Local film trade moderate but quite good compared to the very tough legit situation in the Netherlands.

Richard Tauber's talker (German), "Ich Glaub' Nie" at the Grand, Rotterdam, excellent, and in 2d week.

Tuschinski, here, has "Wedding March" (Par), moderate biz and ditto press reaction; Rembrandt holds Ufa's "The Wrecker," also moderate.

## Marie's in Berlin

Berlin, June 3.  
Marie Dressler, the M-G-M screen comedienne, here.

Vacationing strictly.

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NEW YORK CITY, U. S. A.

# SOUND KILLING QUOTA'S

## Fox Thinks for 19 Millions Fox Might Have British Gaumont Say

London, June 3. Return of Isidore Ostrerger and Charles Woolf to these shores from America this week is expected to bring about some new plan for the management and control of British-Gaumont, Ostrerger and Woolf, who went over ostensibly to buy new season's product for theatres, also included among items of his in their overseas trip a possible new arrangement with Fox Films.

Fox's new owners are declared to be much dissatisfied with present English control arrangement. While the American company has no objection

(Continued on page 68)

## 2 SWEDISH FILMS TO TEST NORSE MARKET

Paramount Publick has two Swedish talkers all set for the Norse market, figuring that quite worthwhile. In that wise it will test out the extent of Swedish throughput Denmark, Norway and Sweden.

"Paramount on Parade" has Ernst Rolf, the Ziegfeld of Stockholm, m'ing and interpolating native film specialties. Bob Kane in Paris completed "The Hole in the Wall" with Swedish sequences.

Par plans testing every tongue and country to gauge the revenue possibilities.

## VIENNA HISSES OFF GERMAN-MADE 'WOMAN'

Vienna, June 3. German soundfilm, "The Woman Who Never Forgets You," was hissed off the screen here at its premiere last night (2) by the local first-nighters. They resented the banal and technically antiquated film.

Individual screen performances of Lil Dagover and Ivan Petrovitch, stars, however, were liked.

## Talkers Decrease Earnings, Claims Holland Firm

The Hague, June 3. Increasing expenses because of talkers is asserted by the Bioscope Trust, Netherlands' big film circuit, for the decrease of its annual net profit for 1929 from \$93,500 to \$73,000. Increased rentals and not a proportionate increase in income is one reason given.

The trust paid \$55,000 in taxes to the Dutch government. In certain localities where there are supplementary municipal taxes as much as 25% of the gross weekly receipts have gone for taxes.

Local public is tiring of English and American talkers and turning to silent in preference.

## Sports Events Wanted by Egypt—No Import Duty

Cairo, June 3. New government decree exempts from all import formalities foreign film records of sporting events.

These subjects were automatically included in censor regulations lately enacted.

## "Rio Rita" Replaced

Buenos Aires, June 3. "Dynamite" (Pathe) will replace "Rio Rita" (Radio) tomorrow (4) at the Ideal.

"Rio Rita" was expected to be a smash that would run for at least three months. It barely lasted a month and goes down as a flop for this territory.

## Wired Wireless for Holland's Politicians Is Now Reality There

The Hague, June 3. "Wired wireless" becomes a reality here in provincial Netherlands as the direct result of the various political parties battling over the much involved radio broadcasting situation.

Various towns are being wired for the reception of four different types of "wired wireless" programs to subscribers at the very low rental fee of 25 cents (American) per week for the first three years; then 20c a week for the fourth and final year, when the set becomes the subscriber's personal property.

## 53 Houses Close In Berlin Through Films and Taxes

Berlin, June 3. Fifty-three Berlin picture theatres are closing due to the pressure of high taxes and the difficulty of getting talking pictures of box office strength.

Business is dull all around. Reports of other closings expected at any time.

As a reflection of the same condition, Berlin's leading picture house, Ufa Palast am Zoo, started Sunday (1) with an operetta, "Lustige Sanderin," chosen because of the lack of a desirable talker.

## WIRING FOR OPEN-AIR GARDENS SUCCESSFUL

Belgrade, June 3. Josef Kronstin, owner of the Kolara chain of cinema houses, is probably the first amusement caterer in the world to apply the sound screen idea to open air gardens.

He equipped a local establishment using pictures as an incidental for the restaurant business, sending an account of his experiment to the Klangfilm people in Berlin, who dispatched one of its officials to Belgrade to see how it turned out.

The people here have a decided preference for out-of-doors resorts, owing to the intense heat of mid-summer. The Klangfilm official expressed himself as greatly pleased with the effect of the innovation, declaring that he would recommend to his company that they go further in designing a sound apparatus especially adaptable to the new purpose.

"Scarlet Seas" (FN), was the first picture projected by the new system.

## Syrian-Made Talker

Cairo, June 3. A talker in Syrian is the next dialectic possibility.

Asia, Syrian cinema star, negotiating with German film interests for a talker in that tongue.

## After a Sex Film

Terry Turner, making his third European commutation trip since the first of the year, sailed suddenly on the "Europa" Friday and will return on the same North German Lloyd liner.

Going over to pick up a Swiss sex film which he'll review in Paris.

## HEADACHES FROM TALKERS ABROAD

Germany Probably First to  
Alter Quota Contingent—  
Impractical for Sound  
Films — England Much  
Concerned

## "FILM CAPITAL," TOO

Paris, May 23. Whether Paris or Berlin or London, or other film centers in respective countries, becomes the European film capital, a general revolution of legislative and other standards is inevitable on this side.

The sound film is found to kill the German contingent.

The Italian situation will be something to contend with, as the Fascists are ultra-clannish and the Franco-German alliance, on one side, and the American interests abroad, on another side, are mutually resented for raiding the cream of Italian performers.

The "Federated British Industries" proposal of an amendment to the British film quota is another headache.

The German contingent situation firstly is working out in such a way that its repeal is inevitable, if only for the benefit of the German film interests for which it was designed to protect.

The German Fix  
The Germans are now making foreign versions and also German (Continued on page 68)

## English Patriotism To Sell British-Made Talkers in Australia

Sydney, June 3. Australia is being ballyhooed into a vogue for British talkers, following the success of two productions from the home country, "Splinters" and "Rookery Nook," a great success for Union Theatres.

The theatre chain has seized the opportunity for playing up British sentiment with much flag waving and patriotic appeal in behalf of British production.

Great danger to the British industry lies in the possibility that the market will be forced for mediocre product from the home country, with the public oversold on the patriotic idea.

Fact still is that quality and stability remain with the general run of American-made, and all the British opposition can't overcome that fact.

## \$2 SMALL-SEATER IN PARIS FOR FALL FILMS

Paris, June 3. The Paris top price of \$1 for pictures will be doubled in September when the new and smart Colisee on the Champs Elysees crashes with a new peak of \$2, equaling the scale of the class legits.

The Colisee is a 700-seater, just purchased by Jacques Hik for exploitation first runs. It is being wired with Western Electric equipment.

John Elverson, architect who designed many of the American atmospheric theatres, will remodel the house during the summer, having it ready in September to start its career as the classiest picture house in the French capital, if not in Europe.

Elverson is under retainer to Haik to design and build the big new Haik house, first big atmospheric theatre in Paris. He also will alter the Olympia.

## Budapest Congress for Royalty; Told by Wilk U. S. Will Not Agree

## Italian-English in Studio Exchange for Players and Talkers

Rome, June 3. First move in the campaign of Pitta-luga to produce Italian pictures is a deal with British International for the exchange of studio space. Arrangement covers only a couple of dialog pictures.

Players under contract to Pitta-luga and a director will go to England to produce Italian versions of pictures made by B. I. for which it is understood the sets are available.

Meanwhile, an English cast will come to Rome to make English versions of pictures being made by Pitta-luga.

## English Exhibs Extend Own Pools For Film Buying

London, June 3. Manchester exhibitors, continuing their campaign against guarantees on talkers and charges for discs, have formed their own company under the name of Booking Service, Ltd., and are prepared to do pool booking for that area.

So far independent theatres representing 100,000,000 of capital are embraced in the co-operative booking scheme. Indications are it will extend to Birmingham and may take in the whole of northwestern and midland territories.

Directorate of the new company includes William Stephenson, president of the National Exhibitors' Association.

## 1ST ALL-TORONTO MADE TALKER COST \$3,120

Toronto, June 3. Ontario Film Co. releasing "The White Road" last week, is now going in for two-reel talkers.

Geo. Thorne Booth, producer of the first all-Toronto-made feature, states that he is not going to try and market the film, whatever may be done with it by anyone else. He said that it was an experiment to see how cheap a feature could cost. Total expenditure was \$3,000. Booth made the lighting equipment himself at a cost of \$120.

Gaumont supposed to be interested in new company.

Government has offered it the use of an \$80,000 studio at Trenton. Co. starts immediately on "The Maid of the Mist," romantic two-reeler, taken on the Can. side of Niagara Falls.

## Radio's English Co.

London, June 3. Sully Newman is making formal registration this week looking to the formation of a British company to distribute Radio pictures produced direct.

Move is a preliminary to action upon the arrival of Jos. Schlitzler, head of Radio Pictures, due here June 17.

## Smashes in Sydney

Sydney, June 3. "Sally" (FN) and "Sarah and Son" (Var) are smash successes among the new pictures.

Budapest, June 3. International Congress of Authors and Composers in session here develops into the single purpose of establishing a royalty percentage system for talking picture stories parallel to the custom in the speaking theatre.

Local newspapers support the attitude of the European authors as outlined by Ricordi, representative from Milan, Italy.

Jacob Wilk, the American play agent here as an observer, has declared in an interview that the American producers will never agree to a percentage royalty arrangement.

At the first session a group of French delegates, made up of authors and composers, reported that writers in France already had made an agreement with talker producers for a royalty basis and, further, the two parties were agreed that copyright on stories belongs to the producer only for a term of two years, at the expiration of which all rights revert to the author or composer.

The congress thereupon made it plain that it would move to bring the trade practice in other countries into line with the new French system.

At the second session the authors and composers, sitting separately, discussed this question and drafted a plan of proceedings designed to force the American producers in line.

## B. I. AGAIN FOR UFA AND U. IN BRITAIN

London, June 3. British International Pictures has just resumed representation of UFA for the British Isles. The company halted the German product for five years until last year, when UFA switched to British Gaumont.

First picture to be handled under the new agreement is "The Blue Angel."

British International also is acting for Universal in a special deal for "Western Front." Universal making a guarantee against loss for the showing at the Regal and Alhambra.

Special arrangement is due to Universal's desire to have the film run a month in both houses, regardless of its boxoffice record.

## Heavy Taxes for Control Of Talkers in Argentines

Buenos Aires, June 3.

The Cinematograph Association of Argentina has presented a bill to the municipality of Buenos Aires calling for the control of talking pictures in foreign languages by assessing heavy taxes upon such product.

The same measure would exempt all picture theatres from municipal taxes during such times as their bills were limited to pictures of Argentine manufacture.

Also for the purpose of encouraging native manufacture of pictures, it is proposed in the measure to offer government bonuses of 15,000, 10,000 and 5,000 pesos (current rate is about 38 cents per peso, American exchange).

Last year there were 780 feature and short subjects released here, with only five of native origin.

## "Variety" For Summer

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Address "Variety," New York



## Oriental, That "Made" Paul Ash, Washed Him Up Fast Last Week; "Pink" Film's \$60,000, Best of 1930

In its first full week "Western Front" continued its fast pace at the McVickers, taking a net \$42,000 in its first two days of the preceding week, the picture grabbed 11 grand, terrific pace.

Getting a "pink" (for adults only) at the Chicago, "Divorcee" rode at the head of the loop producing a grand \$40,000, high for the year. Picture switched around the corner to the Oriental for 2d loop run.

Chicago itself was a bitter disappointment with Paul Ash, only \$33,000. Ash, who formerly could hit 50 any week at this house, this week accounted no draw here last week with the picture, "Young Man of Manhattan," getting him notices and the play. Without the picture, it is admitted that the house would have flopped into third week. Ash, who has slipped badly since his last appearance here. From his results last week at this house, it is doubtful whether he will ever be brought back. At one time Ash at the Oriental was the biggest individual house in the city.

Caught Short in its first week at the Roosevelt and second week in the loop, rather disappointing at \$22,000, shipped into the neighborhood. United Artists (UA) and its tacit weekly-change program with the "Bad One," which did poorly at \$19,000 for 2d week.

State-Lake still under average at \$19,000 with "Around the Corner" as feature, and good vaude. Palace, Chicago, straight through, started offering competition to the State-Lake Saturday, going vaudeville with "Orpheum" (Warner) (2,000; 40-60).

Woods dropped in its 3d week with "Cuckoo's," and changes picture this week.

Chicago (Public-B. & K.)—"Divorcee" (M-G). Stage show (4,000; 35-50). Best picture of year for this "pink" that got both the wise and the mad, Picture switched to Oriental for 2d week.

McVickers (Public-B. & K.)—"All Quiet" (U) (1,865; 50-85). Kept up fast pace in its first week. At first all man draw, but lately women have been dropping in more and more. Excellent at \$42,000.

Monroe (Fox) (1,000; 50-75). "Dangerous" (Fox) (1,000; 50-75). House still down at \$3,000.

Oriental (Public-B. & K.)—"Man of Manhattan" (Par). Stage show (3,200; 50-85). Picture entirely responsible, according to consensus of opinion, for fair, but lately women brought back to help house, flat disappointment. His draw here has been terrifically low. The Paul Ash Fan Club disbanded.

Orpheum (Warner)—"Son of Ozzie" (FN) (799; 50-75). Fair at \$5,900.

Roosevelt (Public-B. & K.)—"Caught Short" (M-G) (1,500; 50-85). Came over from Chicago, but only fair. Scrammed at \$22,000.

"Mammy" (WB) current.

State-Lake (R-K-O)—"Around the Corner" (Col). Vaude. (2,700; 30-75). Dropped slightly at \$19,000.

Woods (Public-B. & K.)—"The Bad One" (UA) (1,700; 50-85). This one lasts 10 days. First week off at \$17,000. On lam tomorrow (4) with "Paramount on Parade" (Par) reissue.

Woods (R-K-O)—"Cuckoo's" (Radio) (1,200; 50-75). Dropped on \$15,000.

Garrick (Shubert)—"Innocent" (Ined). (2,200; 50-75). Opened 7th week in loop, and came back to picture nicely; \$7,000.

ST. LOUIS OKAY  
But "Show Girl" in Five Days Only \$4,500

St. Louis, June 3.  
Oriental (Public-B. & K.)—"Divorcee" (M-G). Clear, Cool.

Show houses did well to hold their own with ideal weather for outdoor.

"Journey's End" well liked as a stage show and much discussed as a film, drew well at \$10,000.

Estimates for Last Week  
Ambassador (3,000; 35-50-65-75) "The Bad One" (UA) (1,700; 50-85). "The Bad One" (UA) (1,700; 50-85). "The Bad One" (UA) (1,700; 50-85).

St. Louis (4,280; 35-65) "Cuckoo's" (Radio). Good comedy. Vaude.

## IN-AND-OUTERS ABOUT CAPITAL LAST WEEK

Washington, June 3.  
(Draw, Pop., \$50,000)

"Caught Short" has 'em talking. In for one week, now on 2d and strong.

In contrast Joe Frisco, he of the wise cracks, was saddled with "Dumb-bells in Ermine" and an outright flop witnessed at the Earle. Comparatively speaking it was worse than what happened to "White Hell" at the Rialto which closed the house last Friday.

Palace did right well with "Lady of Scandal," all right on its one week at Metropolitan, with the "Born Reckless" built at the Fox. Closing day holiday helped every body.

Estimates for Last Week  
Columbia (Loew) "Caught Short" (M-G) (3,200; 35-50). Surprise money getter and everybody enthused; \$15,500.

Earle (Loew) "Dumb-bells in Ermine" (WB) Joe Frisco on stage (2,244; 35-50). Not so good at \$8,500.

Stage show (4,334; 35-50-60-75). More expected but came through after slow start; \$22,000.

Palace (Loew) "Lady of Scandal" (Par) (1,585; 35-50). About as elsewhere to one week only; \$14,200.

Stage show (2,363; 35-50-60-75). Ruth Chatterton always gets under the level, but how often repeated; this time \$22,300.

Rialto (U) "White Hell" (U) (1,387; 50-85). Couldn't make it here, and another reopening ended in shut for house; \$3,000.

RKO (Keltz) "Journey's End" (Cliffy) (1,275; 35-50). Plenty of interest and \$15,000; holding over.

ST. LOUIS DOESN'T GO  
FOR PAR'S "PARADE"

Toronto, June 3.  
(Draw, Pop., \$60,000)

"Paramount on Parade" was no go here and out after one week. "Aider Parkers" No" at the Imperial okay here.

Backward weather and a dozen extra attractions didn't help show big any.

Estimates for Last Week  
Tivoli (1,600; 35-65). "Paramount on Parade" (Par). Big things expected but didn't get over. Pile of money spent on advertising. Those who saw it, liked it; \$14,000.

Stage show (2,363; 35-50-60-75). "Dr. Fu Manchu" (Par). Got cream of picture but could have been better; \$17,000.

Imperial (3,500; 30-80). "She Couldn't Say No" Liked here.

Stage show (2,363; 35-50-60-75). "The Bad One" (UA) (1,700; 50-85). "The Bad One" (UA) (1,700; 50-85).

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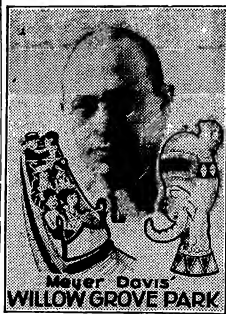
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MEYER DAVIS  
WILLOW GROVE PARK  
THEY NEVER GROW UP  
"Pandora's Box of Amusements for Children of All Ages" is the way MEYER DAVIS WILLOW GROVE PARK is often described.  
Not only Nature's most beautiful gift to mankind but a place choked full of laughs, thrills and surprises. That's the Willow Grove Park near Philadelphia.  
FOX Broadway topped with "Free and Easy" and stage show. Getting into money class was Paramount with its stage band and locally booked vaude; but chief Paramount puller was "Big Pond." "Arizona Kid" Hamrick booked "Western Front" and scored with it at Music Box. Fair big with thin profits over Duffy's Durwin drama stock. It made no closing statement, although Duffy circuit bankrupted itself in San Francisco.

Estimates for Last Week  
Broadway (Fox) (2,000; 25-60) "Free and Easy" (M-G-M) scored. Stage show well liked. \$12,500.

Paramount (3,500; 25-50) "Big Pond" (Par). Winner and talked about \$3,000 on week. \$18,500 on 10 days.

Orpheum (RKO) (2,000; 25-50) "Marked With Out" program hit exploited well. Vaude now four acts, \$8,000.

United Artists (Parker-Fox) (1,200; 25-60) (2nd week) "Arizona Kid" (Fox). Strong. \$5,500.

Aider (Parker-Fox) (1,200; 25-60) "General Crack" (WB). Second downtown showing okay. \$4,000.

Song of Flame (WB) good program, good for fun. \$15,000.

Blue Mouse (Hamrick) (800; 25-50) "Western Front" (WB) good program adventure film. \$2,800.

Rialto (Public) (2,000; 25-50) "What O'Clock" okay comedy. Fair gross. \$2,500.

Durwin (Duffy) (1,400; 25-50) "Marked With Out" (WB) Private Affairs, with Leona Powers and Howard Miller. Slipped some here. House closed. One week. \$3,500. Closed for summer.

MASTBAUM HANGS AT  
AROUND \$40,000 WKLY

Philadelphia, June 3.  
Film business continued at the same level and some houses have despite the cold weather break of last week.

"Sweethearts and Wives," third straight week this house has journeyed about that figure. "Journey's End" and "The Bad One" (UA) to warrant a first week. Fox broke slightly under last week with \$26,500 for "Mammy."

Estimates for Last Week  
Mastbaum (4,800; 35-50-75) "Sweethearts and Wives" (WB). Not big, but consistent with recent business; \$40,000.

Erlanger (1,900; 25-35-50) "Journey's End" (WB) good program, good for fun. \$15,000.

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## Neither "Madrid" nor "Safety" Did Much in Ptsbg.—H. O.s Down and Out

## FRISCO QUESTION IF OPERETTAS WANTED?

San Francisco June 3.  
Memorial Day brought a mob of out-of-towners into Market street. So that about equalized the loss of natives who week-end.

Nothing outstanding in the receipts but no particular flops.

Estimates for Last Week  
Fox (5,000; 50-65-75-11) "In Gay Madrid" (Metro). Around \$40,000, okay.

Warfield (Fox) (3,872; 40-65-90) "Western Front" (WB) still well ahead of average on 3d week; \$20,000. Lots of profit both ways.

Paramount (2,658; 35-50-65-41) "True to Navy" (Par). House has first of new coast-produced stage shows. Responded to \$17,000, pretty good.

California (Public) (2,200; 35-50-65) "Soldier of Regime" (FN). Talk here as to whether operettas are not getting state. Public apathy reflected in disappointing \$10,000 for the one.

St. Francis (Public) (1,375; 35-50-90) "Across the World" (Martin). House is able to get \$10,000. Deemed okay. Sidewalk jangle ballyhoo.

Western Front (WB) (2,270; 25-35-50) "Swing High" (Pathé). Modest margin of profit represented in \$12,000 on 2d week.

Golden State (RKO) (2,485; 40-60-65) "He Knew Women" (Radio). Better than ordinary at \$15,000, but much more so exceptionally entertaining vaudeville bill.

Embassy (Wagon) (1,345; 60-65-90) "The Bad One" (UA) (1,700; 50-85). Commodious \$12,000 for loss profit.

Davies (Wagon) (1,150; 35-50) "The Bad One" (UA) (1,700; 50-85). Satisfactory at \$5,500.

Casino (A & H) (2,400; 40-60) "Byron" (Metro). Around \$5,000.

NEWARK'S SCALE CUTS  
HELPED IN 2 HOUSES

Newark, N. J. June 3.  
(Draw, Pop., \$50,000)

Weather, threatening cool. Population figures changed above to conform to new census, with 100,000 increase. Changes in weather helped all around, although last Friday's heat comes out of this week's figures. Loew's State probably led town with "The Divorcee."

Estimates for Last Week  
Branford (WB) (2,350; 25-50-65) "Sweethearts and Wives" (FN). Good picture; stage show; \$20,000.

Capitol (WB) (1,200; 25-50-65) "Montana Moon" (M-G-M). Better at \$7,500.

Loew's State (WB) (2,350; 25-50-65) "Kriemhild's Revenge" (UA). Sad at \$2,000.

Rialto (Public) (2,000; 25-50-60) "The Divorcee" (M-G-M). Cleaned up; \$20,500.

Loew's State (WB) (2,350; 25-50-65) "Song of Flame" (WB); \$14,000.

Rialto (WB) (1,762; 60-65) "The Divorcee" (M-G-M). Very good picture (FN). Good jump to \$7,700.

R-K-O Proctor's (2,650; 25-60) "The Bad One" (UA). Impressive. Vaude; \$17,000.

BARRYMORE LIGHT IN  
DENVER—NOTHING BIG

Denver, June 3.  
(Draw, Pop., 400,000)

Weather fair. Most of the houses had fair or better week.

"Man from Blankley's" with Barrymore at Aladdin away below expectations.

Estimates for the Week  
Huffman's Aladdin (1,500; 30-50-75) "Man from Blankley's" (WB). Disappointment.

Denver (Public) (2,300; 25-40-50) "Man from Blankley's" (WB). Just fair week; \$11,000.

Tabor (Bennett) (2,200; 20-40-60-75) "Captain of Guard" (U). Not kicking; \$7,000.

Orpheum (R-K-O) (1,800; 15-25-40) "Call of West" and "South Sea Islands" (WB) had figure or five days. Now Friday opening; \$3,800.

Huffman's America (1,500; 20-35-50) "The Bad One" (UA). Very good considering being at Aladdin for two weeks; \$5,500.

"Rogue Song" (Metro), 2d, final week; \$4,800.

"Tenn. Pardner" With Jones. Hollywood, June 3.

Buck Jones' third for Columbia will be Bret Harle's "Tennessee Pardner."

Pittsburgh, June 3.  
(Draw, Pop., 1,000,000)

Heat no alibi last week. Wintry blast brought out the overcoats again, but of no material assistance against general depression seems to continue.

Penn led town again with \$31,500 for "In Gay Madrid," although not up to expectations. Picture fairly well liked, although much credit goes to Teddy Joyce, m'c'ing again. Stanley dipped to \$23,000 with "Safety in Numbers," and Aldine again took it on the nose with "New Movie" (Loew's) (1,700; 50-85).

Harris under \$5,000 with "Double Cross Roads."

Holovers all fared badly. "Journey's End" skidded to \$3,500 on 2d week at Sheridan Sq. and made way for "Cuckoo's" Monday. Warner dropped under \$3,000 with 2d week of "Paramount on Parade," possibly due to picture also playing Enright for last of duration of the fortnight run. In East Liberty, "The Bad One" barely touched the Warner figure.

Two years ago "The Bad One" (UA) opened at Pitt. Initial top-pink here since "Wings" at \$15,000 in 1928.

Estimates for Last Week  
Aldine (Loew's) (1,800; 35-50) "New Movie" (Loew's) (1,700; 50-85). "New Movie" (Loew's) (1,700; 50-85). "New Movie" (Loew's) (1,700; 50-85).

Enright (WB) (3,700; 25-35-40-60-65) "The Bad One" (UA) (1,700; 50-85). "The Bad One" (UA) (1,700; 50-85). "The Bad One" (UA) (1,700; 50-85).

mean little here in 2d week of simultaneous downtown run. \$8,000; pretty bad at this big spot.

"Double Cross Roads" (Fox) average program, stood up fairly well at \$5,000. House also went down to \$4,500 and presentation for few weeks.

Penn (Loew's) (1,800; 35-50-60-65) "The Bad One" (UA) (1,700; 50-85). "The Bad One" (UA) (1,700; 50-85). "The Bad One" (UA) (1,700; 50-85).

Teddy Joyce's return on stage okay at \$13,500. Novarro picture got fair notices, although better than average due to Joyce, who permanent m. c. here for over a year and still a fair draw.

Sheridan Sq. (Radio) (1,200; 35-50) "Journey's End" (WB) (1,700; 50-85). "Journey's End" (WB) (1,700; 50-85). "Journey's End" (WB) (1,700; 50-85).

Stanley (WB) (3,600; 25-35-60) "Safety in Numbers" week Buddy Rogers' picture and got so forte at \$22,000. Borrah Minneville stage show clicked, but picture must bring 'em in.

Warner (WB) (2,500; 25-35-60) "Paramount on Parade" (Par) off on 2d week. \$8,000, less than fair. 3d week "Paramount on Parade" (Par) opened Decoration Day.

PUBLIC VAUDE STARTS  
IN ADAMS, DETROIT

Detroit, June 3.  
Business picked up last week with few exceptions. Clara Bow played to a fair business but nothing like she has done on occasions. Warner made no money at all.

Warner (WB) (2,500; 25-35-60) "Paramount on Parade" (Par) off on 2d week. \$8,000, less than fair. 3d week "Paramount on Parade" (Par) opened Decoration Day.

Public vaude pulled that house into what looks like important money.

Estimates for Last Week  
Michigan—True to Navy (Par) (4,000; 35-50-75) "True to Navy" (Par) (4,000; 35-50-75). "True to Navy" (Par) (4,000; 35-50-75).

Fox—"Arizona Kid" (Fox) (5,100; 35-50-75) "Arizona Kid" (Fox) (5,100; 35-50-75). "Arizona Kid" (Fox) (5,100; 35-50-75).

Loew's State (WB) (2,350; 25-50-65) "Song of Flame" (WB); \$14,000.

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R-K-O Proctor's (2,650; 25-60) "The Bad One" (UA). Impressive. Vaude; \$17,000.



## "Hell's Angels" in 5 Days at \$11 Start, Got \$42,200 in L. A.—No Run Forecast

Los Angeles, June 3.  
(Draw. Pop., 1,500,000)

Weather: Fair and Cool  
Theatres here are a little brighter,  
specially due to the holiday which

a three-day weekend. But so, some houses are still suik-

ell's Angels", is the main topic  
has started off crisply, with the

re men waiting to see what it  
in its third week before taking  
see on how long it will stay a

Chinese. In five full days and a day premiere the air film got

0. Representing solid night  
ess with matpees running be-  
"Rogue Song" afternoons. 116

means \$8,000 in tickets were

ways. Howard Hughes bought  
r more himself.  
"forcee" continues to hold up

It will stay at the Criterion  
weeks because it will be around

"Quiet" also held steady with  
ay help and pushed over a

0 6th week. "Arizona Kid"  
ump the State to around \$35,-

but must share some of the  
with Ted Healy on the stage  
"Pond" looks like \$23,000 and

**L** get going. "Caught Short" is edging into the spotlight again by giving indications of a big week at the Egyptian.

New Pan house opens Wednesday night (4).

**Estimates for Last Week**  
**Boulevard (Fox)**—"Crazy That Way" (Fox) (2,164; 25-50). Around \$5,000. Ordinary.  
**Carthay Circle (Fox)**—"All Quiet"

**Chinese (Fox)**—"Hell's Angels"  
(UA) (2,028; 50-\$1.50) (1st week)  
\$42,000 in 12 performances inclusive

**Criterion (Fox)**—"Divorcee" (Metro) (1,600; 25-75) (3d week). Will be near \$18,000.

**Egyptian (Fox)**—"Caught Short" (Metro) (1,800; 20-65). Not far

State (Loew-Fox)—"Arizona Kid" (Fox) (2,024; 25-1). Ted Healy's (Fox) carnival on stage. Excellent

total of \$35,000 is \$10,000 spurt over normal. Healy goes to Egyptian this Thursday instead of San Diego Million Dollar—"Western Stars" (2,300; 35-50). Little variation here: \$5,000.

Orpheum (RKO)—"Cuckoos" (Radio) (2,270; 50-75) (3d week). Will not better \$13,300 on 3d, final, week. "Captain of Guard" (U) follows for one week, then Pathe's "Swing High."

**Paramount (Publix)**—"Safety in Numbers" (Par) (3,595; 25-75) Hovering between \$15,000-\$20,000 for weeks and doesn't seem able to climb out of teens.

**United Artists—"Big Pond"** (Par  
(2,100; 25-\$1) (1st week). Among  
the favored few, stepping out fo  
sine, \$22,000. Breakin' bad, b

**Hollywood (WB)** — "Sweetheart and Wives" (FN) (2,756; 25-75). Far from auspicious around \$12,000.

## Judgments

Hotel Hudson, Inc.; J. Tarella  
\$50,168.

Hunter, Glenn; J. P. Bickerton  
 Jr.; \$272.  
 Battery Amus. Corp'n; G. Buck  
 as pres., et al.; \$385.  
 Taylor, Roumain; City Rad  
 Corp'n; \$84.  
 Amard, Inc.; Display Stage Light  
 Inc. Co.; \$262.

Green, Jack; City Radio Store Corp'n; \$127.  
Lippner, Edward; Publix Theatres Corp.; costs, \$15.  
Spiro, Max, and Waco Theatre Corp'n; A. Teitelbaum; \$5,794.  
Biograph Co.; Beacon Holding

**Satisfied Judgments**  
 Souers, Roxy, et al.; Standard Oil Co. of N. Y.; \$309.  
 Billingsley, Logan; Lewis Historical Pub. Co.; \$241.

**Laemmle, Sr., Due Back**  
Hollywood, June 3.

Carl Laemmle, Sr., is expected here next Sunday or Monday. Carl, Jr., got in last Saturday.

# UNIVERSAL PICTURES CORPORATION ANNOUNCES—

THAT each of its forthcoming pictures will be produced on the highest quality basis, from the standpoint of story, director, star, cast, production value, dialog and technical perfection . . .

THAT each of its forthcoming pictures will be marketed individually on its merit, and that each unit of short productions will be sold in like manner.

## 20

PRODUCTIONS  
1930 — 1931





CARL LAEMMLE

**U**NIVERSAL will make twenty big pictures this year—each picture aimed at the first run theatres because what is good for the best is good enough for anybody. That is Universal's new policy—framed with but one object in view—a determination to place **UNIVERSAL FIRST!**

*Carl Laemmle*



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LUPE VELEZ



CARL LAEMMLE, Jr.



LEWIS AYRES



JOHN WRAY



MARY NOLAN



LEWIS MILESTONE



JEANETTE LOFF



JOHN STAHL



JOHN ROBERTSON



BARBARA KENT



EDW. G. ROBINSON



ROSE HOBART



TOD BROWNING

JOHN MURRAY  
ANDERSON

WILLIAM WYLER



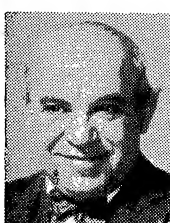
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KATHRYN CRAWFORD



CHARLIE MURRAY



GEORGE SIDNEY

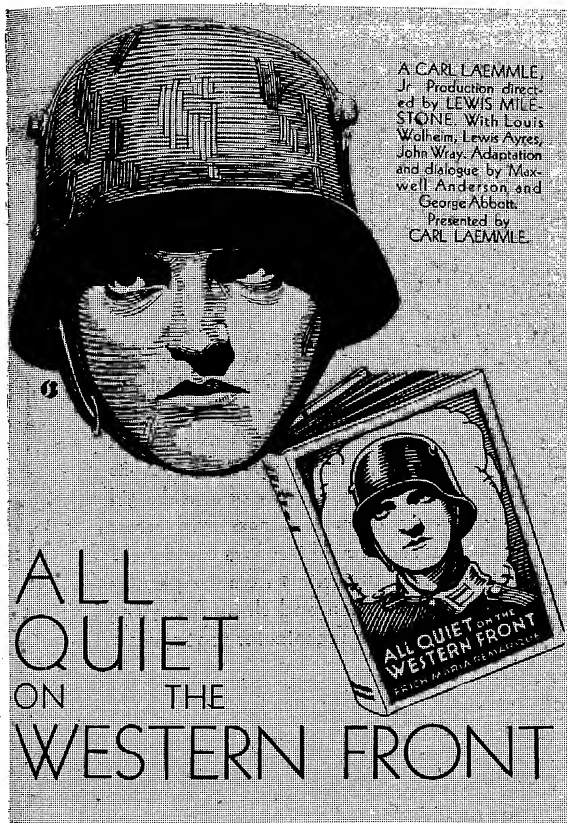


HELEN WRIGHT



EDWARD LAEMMLE





A CARL LAEMMLE, Jr. Production directed by LEWIS MILESTONE. With Louis Wolheim, Lewis Ayres, John Wray. Adaptation and dialogue by Maxwell Anderson and George Abbott. Presented by CARL LAEMMLE.

ALL QUIET ON THE WESTERN FRONT



● Now electrifying New York at \$2 top—Central Theatre ● Twenty million people read the book and gloried in the courage and bravery of youth gone to war ● Twenty million people thrilled to the mental picture of a nation of rosy-cheeked boys playing around with the business of war ● Twenty million people laughed with them ... cried with them ... fought with them ... gave them their love ● And now the book is on the screen in all its glory of youth and love and life ●

● The flaming romance inspired by "La Marseillaise" ● The picture that packed 'em into the Roxy Theatre, New York, for two big weeks ● The tremendous dramatic operetta that's drawing capacity crowds all over the country NOW ● The picture that's making fans hungrier and hungrier for more and more of John Boles ● A John Robertson Production, with stirring songs and music by Charles Wakefield Cadman, from the story by Houston W. Branch ● Its record is its own best recommendation ● With these great songs ● "Song of the Sword," "For You," "You, You Alone," "Maids on Parade," "Can It Be" ●



LAURA LA PLANTE and JOHN BOLES

CAPTAIN OF THE GUARD

UNIVERSAL FIRST!



• Alluring Lupe Velez in the role that over-night made Fay Bainter the most talked-of stage star on Broadway and carried the play to a three-year run • A role that fits the fiery Lupe as a diamond does its setting • The exotic story of a geisha girl who yearned for a stranger from across the seas and proved that love could weld the ends of the earth • From the play by Samuel Shipman and John B. Hymer With gorgeous Technicolor sequences •

• Advance printer's proofs of this marvelous Western novel, to be published this October, place W. R. Burnett, its author, on a plane with Harold Bell Wright and Zane Grey • Mr. Burnett stands out in the list of best-seller authors this year with "Little Caesar" and "Iron Man" • "St. Johnson" will be produced on an epic Western scale • With Lewis Ayres and John Wray of "All Quiet on the Western Front," and a big cast •



UNIVERSAL FIRST



• A hand-picked cast you would have chosen yourself • In a picture as thrilling as the wail of a police siren • The dramatic expose of the inside secrets in the lives of the upper crust of the underworld • Two great song hits "That Homestead Steady of Mine" and "Collegiate Love" • Deftly directed by William James Craft • Cast includes John Wray, Betty Compson, John Harron, Claude Allister, King Baggott, Wilbur Mack, Henry Herbert, George Byron, Duke Lee •



• ANITA PAGE and DOUGLAS FAIRBANKS, Jr. will be featured in this daring and hilarious adaptation from the outstanding Broadway success by Floyd Dell and Thomas Mitchell • Based on a young man's great love for his little son and his finding three prospective mothers who wanted to marry him • Brilliant dialog and sparkling situations that had blasé New Yorkers screaming themselves tired • A real all-star cast directed by William James Craft •

UNIVERSAL FIRST



• Two musical marvels will be produced by the man who conceived and directed "King of Jazz" • Won to the screen from outstanding success in producing musical comedies, John Murray Anderson is destined to amaze the world anew in these two productions • Miracle of entertainment that it is, "King of Jazz" is just a sample of what you can expect in the new Anderson productions • New worlds of beauty open under the magic touch of this master — and the proof is in the box-office •

• The first outdoor talking epic with a really all-star cast • Universal will give the same careful thought to the dramatization of the conquest of a continent that it gave to producing its astounding "All Quiet on the Western Front" • The unconquerable spirit of those bold, gay pioneers • The stark tragedy and deep-throated laughter of the men whose blood blazed the westward trail • Caught in this production whose theme is as sweeping as the plains, as majestic as the rugged Rockies, as human as the pleading cry of a baby •



UNIVERSAL FIRST!

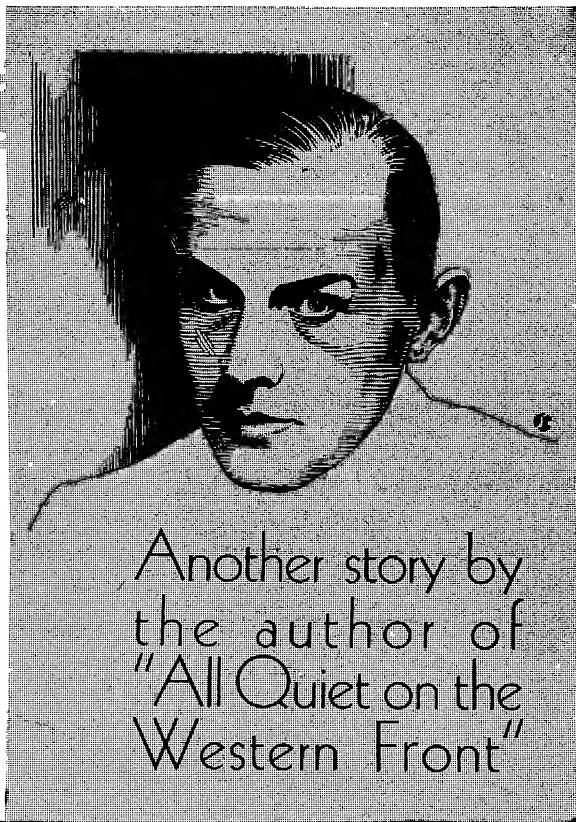
OREGON  
TRAIL



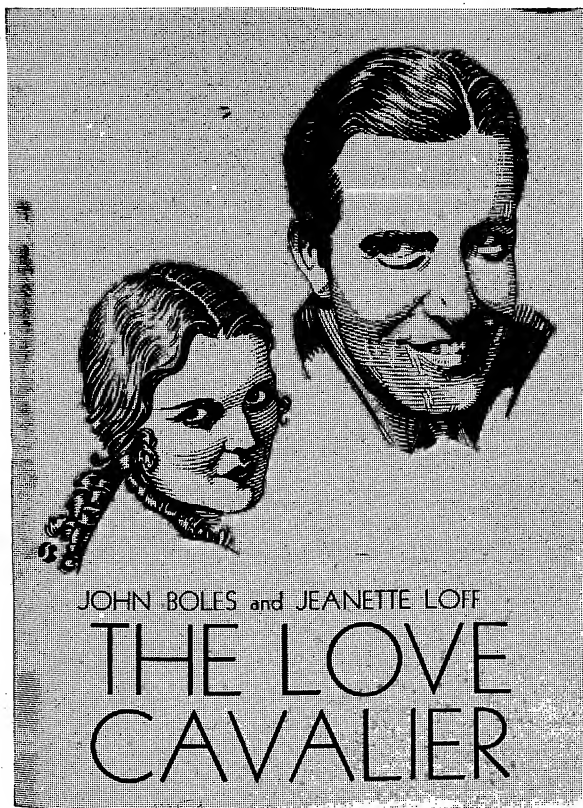
DEB:



•ERICH MARIAREMARQUE'S sequel to the book that made the whole world gasp will soon be published serially in Collier's Weekly—and shortly thereafter will be presented to a waiting world as a talking picture by Universal • Think of the pre-sold audience waiting for this one! • Twenty million people read his first book • Millions upon millions more will have seen "All Quiet" as a picture • And every one—and more—a potential customer for the sequel •



Another story by  
the author of  
"All Quiet on the  
Western Front"



JOHN BOLES and JEANETTE LOFF

# THE LOVE CAVALIER

• Handsome, dashing John Boles •  
Dazzling Jeanette Loff • Stars of  
Paul Whiteman's "King of Jazz"  
in a colorful romantic operetta that  
will have the fair sex fighting for  
seats • A pair of songbirds that  
promises to eclipse any lovers the  
screen has yet known • A bright,  
modern, melodious vehicle insured  
of smart direction by the master  
hand of John Robertson •

UNIVERSAL FIRST





# THE LADY SURRENDERS

ANOTHER SENSATIONAL SOCIAL DRAMA

• Made from the sophisticated comedy smash stage hit by Rudolf Lothar and Fritz Gottwald • Produced with a cast (probably headed by John Boles) and on a scale in keeping with its tremendous value as a show property • A spicy comedy Directed by William Wyler, who directed "Hells Heroes" and "The Storm" • With piquant dramatic twists, exposing the love adventures of a handsome young diplomat who was sent as envoy to a foreign country and given a royal order to love so that his country's purposes might be served • O-o-o la, la! •



• The first modern novel from the brilliant pen of John Erskine, author of "Helen of Troy" • John Stahl will direct this smart ultra sophisticated story about a woman, tired of placid insincere married life, who wrote a magazine article about it which threw her husband and her dear friend into a compromise • A big theme that strikes to the heart of thousands of homes • To be produced by a specially selected cast, probably headed by Rose Hobart, famous stage star, now appearing in the play "Death Takes a Holiday" •



# BOUDOIR DIPLOMAT

UNIVERSAL FIRST!



• Once in a lifetime a show like this • The new era in sound and color entertainment • What sound did for the silent screen this one does for the sound screen • JOHN BOLES singing the day's two greatest song hits—"Song of the Dawn" and "It Happened in Monterey" • JEANIE LANG, the screen's newest sensation, overnight established as America's Personality Girl, stopping the show as she croons "I'd Like to Do Things For You" and "Ragamuffin Romeo" • Spicy, intimate comedy • The best music ever heard in a picture, including the first dramatization of Gershwin's "Rhapsody in Blue" • Held over at the Roxy—and a tremendous hit everywhere • Truly, the world's greatest photoplay •

With Laura La Plante, John Boles, Glenn Tryon, Jeanette Loff, Merna Kennedy, Kathryn Crawford, Stanley Smith, Grace Hayes, William Kent, Charles Irwin, Twin Sisters G, Russel Markert Dancers, Wynn Holcomb, Tommy Atkins Sextette, Nell O'Day, George Chiles, Jacques Cartier, Al Norman, Frank Leslie, Jeanie Lang.  
Presented by CARL LAEMMLE.  
Directed by JOHN MURRAY ANDERSON. Produced by CARL LAEMMLE, Jr.



PAUL WHITEMAN AND HIS BAND IN  
**KING OF JAZZ**  
THE WORLD'S GREATEST PHOTOPLAY

• How did they do it? • Where was the camera when this was shot? • You'll wonder when you see this astounding new experience in screen drama • Photographed in places never before filmed by man • Shots of Germany's greatest living ace zooming his plane through a 2000-foot ice gorge • Lovers hurtling over bottomless chasms, clinging to perilous precipices • How it was shot, Heaven only knows • Spectacularly produced by H. R. Sokal-Film • The picture of a thousand and one thrills! •



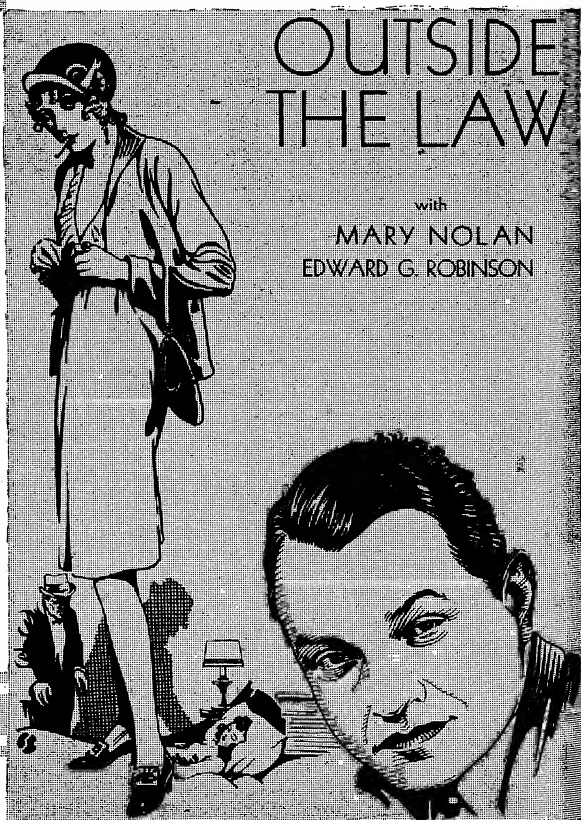
THE WHITE HELL OF  
**PITZ PALU**

UNIVERSAL FIRST!



• Cohen and Kelly in a musical farce •  
There's the something new you crave  
• A hundred million fans will want  
to know what happens to Cohen on  
Kelly's home grounds, the Emerald  
Isle • They'll want to hear the lilting  
Irish airs • They'll want to see the stun-  
ning Technicolor sequences • And  
laugh with the irresistible comedy pair  
who have taught a joy-loving nation  
new tricks in the art of laughing •

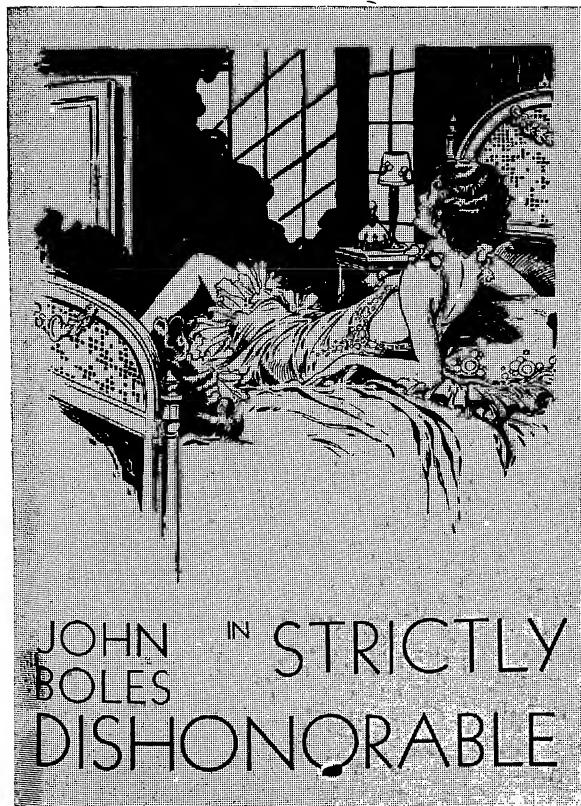
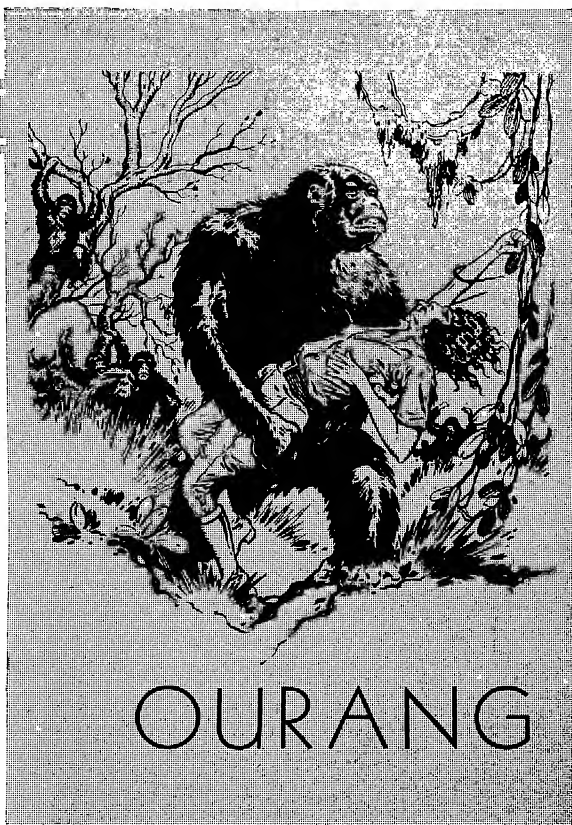
• IMAGINE MARY NOLAN and EDWARD G. ROBINSON in one of the greatest screen melo-  
dramas of all time • Produced as a talking picture  
under the direction of TOD BROWNING, the  
man who wrote the story and who directed the  
silent version • Think of Robinson, the man who  
has stolen the picture from the star in almost every  
picture he's appeared in, playing the role that made  
Lon Chaney famous! • And Mary Nolan, the  
screen's most beautiful star, interpreting the role that  
brought fame to Priscilla Dean • A NATURAL! •



UNIVERSAL FIRST!



• A startling dramatic romance filmed in the unexplored wilds of Borneo • Unique with almost unbelievable thrills and over-flowing with virgin jungle color • The picture tells an absorbing tale of love and sacrifice in which a white derelict and a native girl find the only road to happiness stemming the stampede of the fierce orang-utans • Filmed by an expedition headed by Harry Garson •



• New York's outstanding stage hit of this season, now ending its first big year at the Avon Theatre • Pictured with the one and only JOHN BOLES in the starring role • The Brock Pemberton success by Preston Sturges that has all Broadway talking • The stage hit bound to be even a bigger smash as a talking picture • Bought at a staggering price; worth every penny • Briefly, it concerns a beautiful, innocent girl, and a man who admits that his intentions are "STRICTLY DISHONORABLE." •

UNIVERSAL FIRST

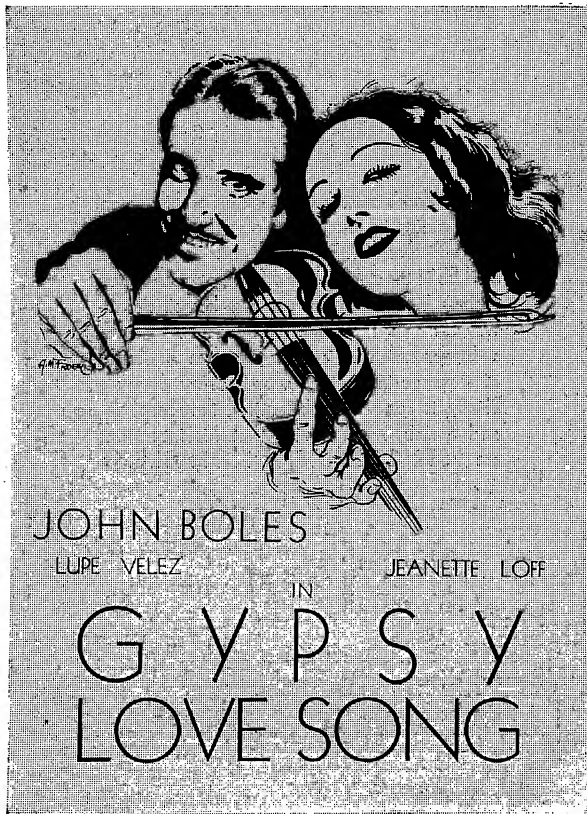




•This immortal story by Count Leo Tolstoy will be dramatized and directed by EDWIN CAREWE, with John Boles and Lupe Velez in the leading roles • It is the deathless tale of love, deception, remorse, regeneration and renunciation on the part of two frail humans who achieve a daring climax to their love • Strong, dramatic fare played against the backgrounds of Russia's gayest capitals and of her grayest steppes •



JOHN BOLES AND LUPE VELEZ  
IN  
RESURRECTION



JOHN BOLES  
LUPE VELEZ IN JEANETTE LOFF  
GYPSY  
LOVE SONG

• Romantic, golden-voiced John Boles • Fiery Lupe Velez • Gorgeous Jeanette Loff • In a flaming story by the prince of love story writers, Konrad Bercovici • All blended into a beautiful and dramatic musical romance • The lure of the nomad lover captured on the screen • The color and spirit of gypsy life—gypsy love and hate and revenge, and sacrifice—plus glorious songs and music • Truly a treat for the world •

UNIVERSAL FIRST!



# SHORT PRODUCT



## SERIES (Two Reels Each)

### 10 GEORGE SIDNEY — CHARLIE MURRAY

• For the first time in their lives the world's most famous comedy team will appear in short productions • Real FEATURE STARS in short productions of FEATURE CLASS • Directed by Nat Ross, who gave you "The Collegians" •

### 10 LEATHER PUSHERS

• The series that brought Reginald Denny to stardom • Produced as talking comedies destined to hit the big money • Short productions carrying the terrific punch of action plus dialog •

### 10 EACH OF TWO ADDITIONAL

series • Titles, casts, director and all other facts to be announced later • Watch for these •

## CARTOONS (One Reel Each)

### 26 OSWALD — THE LUCKY RABBIT

• An established star in thousands of theatres • Oswald's new season will find him with funnier sound effects, more hilarious gags, better music, bigger laughs than ever before •

### 13 FANNY, THE MULE

• Just as Oswald, the Lucky Rabbit, has won the approval of millions of fans, so Fanny, the Funny Mule, will carve a niche in box-office history • Synchronized with the funniest sound effects yet •

## NOVELTIES (One Reel Each)

### 13 "STRANGE AS IT SEEMS"

• Bringing to your screen all the oddities of the world that the camera can record • An absorbingly interesting feature enhanced by color, music, dialog, sound effects •

## TALKING NEWSREEL

### 104 issues with GRAHAM McNAMEE news-

casting the latest events of the day, by special arrangement with National Broadcasting Company • Two issues a week • Sound on film or disc • Produced under the supervision of Sam B. Jacobson •

UNIVERSAL FIRST!

# LAUREL AND HARDY

"Hay Wire" (Comedy)  
19 Mins.  
Capitol, New York  
Metro

A scream and a certain hit for any theatre, big or small. Well made and laughs ideally timed.

The Metro comedy team of Laurel and Hardy were again successful in their efforts at putting up an aerial for Mrs. Hardy, who has somewhat of a date with the fact that particular Sunday afternoon. They nearly wreck the house in trying to get an aerial up and as it is a wild auto ride down of Los Angeles streets with Hardy hanging on the ladder and the ladder up from the car where it had been stanchioned.

Hardy does most of the talking, Laurel confining most of his work to pantomime. It works out very satisfactorily.

Hardy now and then has a habit of looking at the audience as much as to express his disgust with Laurel. Purely intentional and effective as such, that stupid look in itself getting a laugh.

Good recording and photography. Impres.

# HARRY J. CONLEY

"Slick as Ever" (Comedy)  
17 Mins.  
Winter Garden, New York  
Vitaphone Nos. 1015-1016

"Slick as Ever" is the comedy routine used for years in vaude by Harry Conley and played by this short by the comic and his vaude company of three. Though a bit more than the original stage script, it drags at times on film and must be perked up every so often by the comic's characterisation. The lifts through Conley, personally, fortunately arrive often enough to slide this short by line. It would grab a fair quota of laughs.

Conley, in the opening doctor's office scene, dampered original blue stuff, or somebody did, for this scene here is passably nice. And later, in the part scene with the women the wrestling isn't as rough, though in two spots in the film looked as though the scissors had been used.

For boob slicker parts there is no better bet around that Conley. Something written more directly for the talkers, but adhering to Conley's customary character might show him off better.

# "NOM D'UN CHIEN!"

(Name of a Dog)  
Novelty Canine Short  
French-Dialog  
Cinefema, Paris  
Metro

This is Jack White and Zion Meyers' clever dog short, utilizing an all-canine cast in a little drama-let with ghost-voices speaking in French for the dog characters. Some of the shots are corking and the synchronization startling in some spots such as where the dog looks at the water while the owner exclaims: "Garoon!" (or "waiter" probably in English, where the two-syllable mouth-movement would coincide).

Metro's "Hot Dog" short in English, dubbed into French.

The cabaret scene opening, the canine jealous triangle, and the stern old dog-judge as he sits in judgment all combine into a great novelty.

Must have been a headache to pace the various assortment of dogs. They are also cleverly attired to suggest, by costume, their various characters: first, lady-killer, "lick-whorenet, stooge, rouser, rouse, coquette, etc.

In France where they're not about dogs this short will clean up. A dog can go almost anywhere in France; on trains, into hotels, picture houses, etc., and it's a known fact that the French like dogs more because of feminine-passengers' attachment for their pets where other men would confine the pups to the hold en voyage.

With the novelty of the dogs and the dialog in French the trite triangle dramalet which develops from the cabaret shooting up to courtroom trial. It's a set-up for French territory.

At the Madeline it copied the honors from "Le Spectre Vert," the Hollywood-made all-French talker.

# "RENO OR BUST"

With Franklin Pangborn and Bernice Elliott  
Comedy  
15 Mins.  
Strand, New York

Fan satire on Reno and divorce. The chief laugh derived from a lawyer's advice to the husband to give his wife a divorce and sent for a crucifix. It's done in the presence of a doctor with the husband playing drunk, but the wife ducks and the doc gets the sock.

At finish couple are escaping from the hotel because the doc thinks the husband is a nut and is sent for the wagon. Their desire for divorce vanishes with the final clinch.

Most of the scene bright, but the big average of dull chatter keeps this down to fair rating. With nothing on a bill for an audience to laugh at, this one might help. Big.

# BROADWAY LIMITED

Advertising (Semi-scenic)  
11 Mins.  
State-Lake, Chicago

Visigraphic Pictures  
(Synchronized)

Nothing but an advertising trailer for the Pennsylvania Railroad. Frank and open advertising matter, and plenty dull. Has been shown in many spots in the east and midwest, both for the circuits and Indies, and goes shortly to the west coast.

This is a pictorial ad: talks of travel with speed, comfort and security. Takes the trip west, showing every stop from buying the ticket to boarding the train, tipping the porter, phoning, writing, eating, dining, having hair cut, manicure, and of course, going to bed, with this class subtitle, "Lull to sleep by the chattering wheels."

Mostly interior stuff, with everybody trying to look terrifically happy but managing only to look offensive.

Only a few scenic shots. Idea copied from the Illinois Central short called "Southland," but not nearly so good, since the I. C. short had plenty of scenic beauty, excellent color photography and only a mere hint by propaganda advertising billing.

Exhibitor gets this reel for nothing, and some ad tie-ups for the railroad. As a tie-up it is a great break for the railroad, but worthless to the exhib, since the short is so openly an ad.

# "THE STILL ALARM"

With Fred Allen and Clifton Webb  
Comedy  
9 Mins.  
Winter Garden, New York  
Vitaphone No. 1025

Comedy scene from last year's "Little Show" with the leads from the show the leads here also. Similar idea to a previous short by name of "Hot Bridges," but this one strong enough to follow. Well played by Fred Allen and Clifton Webb, featured, and three supporters, all men.

Nonchalance of guests, bell hop and firemen during the fire in the hotel, the situation, Allen, as one of the fire fighters, asks his assistant, an amateur Nero, to "play the song you heard when the Equitable building burned down."

For finish, with all showing utter contempt of blaze roaring underneath, the fiddler plays "Keep the Home Fires Burning."

Smoot playing showed the right sort of direction. Big.

# "RESOLUTIONS"

With Billy House  
22 Mins.  
Paramount  
Rivoli, New York

Wiseracres from Billy House, fat lubber type, are up to the minute and put over with a slyness that gets the maximum of laughs, especially from the payers being made a touch of sophistication. The smarter the crowd the better they'll like the thing.

Some of the shots, though, are some parts of the sticks. House may not register, if at all, until hours later.

But House's singing. That's another angle. It couldn't have been the fact that the there because the music and other voices were released in proper volume. It must be the position of the mike in Astoria. Whatever it was, technically, when House commenced to yodel he did so powerfully it seemed the Rivoli apparatus would never last out the strain. Just a tremendous blast that would make the deaf throw away their headphones.

Fortunately his singing was confined to two numbers and required only a comparatively small part of the running time.

The skit is around the familiar New Year's Eve party, with the unexpected return of the wife.

# "VOICE OF HOLLYWOOD"

With Lloyd Hamilton  
Novelty Revue  
23 Mins.  
Globe, New York

Another in a series several of which have already been released. Compared to some already seen, this one with Lloyd Hamilton, the radio announcer, takes a back seat.

Worse shorts are to be found around, however, exhibits taking no great chances on using this one for no other reason than its novelty angle.

Hamilton was: up a couple gags himself, but none that pulls a big punch. He introduces Ernest Hilda, who works with him, Walter Hiers, who does some mild wisecracking; Leatrice Joy in the second number, from her recent vaude routine; Dorothy Burgess and Donald Kerr in a love scene and Carolea King, singing "Song of Siberia." Burgess-Kerr team, Miss King stand out. Miss Joy's number does not have the effect here that it did when she was doing it in vaude.

Photography and recording, as well as continuity and direction, satisfactory. Char.

# HELEN BRODERICK

With Lester Crawford  
"Mile Green"  
Comedy  
8 Mins.  
Winter Garden, New York  
Vitaphone No. 987

Helen Broderick's style is given full play by the sarcastic questions and answers in this script. It's Miss Broderick at her best and with Miss Broderick, a first grade comedy short.

Miss Broderick's husband and stage partner, Lester Crawford, struggles for his life, as is usually the case, in the role of a guide on an Egyptian tour. Finish is the gag of the guide saying: "Look how beautiful it is down there" after a strenuous climb to the top of the tower with the reply: "If it's so beautiful down there, what the heck did we come up here for." In this case Miss Broderick pushes the guide over the rail and looks down, saying: "I'll be seen' yuh."

Couple of dubbed shots of the Sphinx and obelisks, and obvious, but quick ones only and not there long enough to hurt. Big.

# "CONTRARY MARY"

With Bobby Watson  
Musical  
11 Mins.  
Winter Garden, New York  
Vitaphone No. 3753

But for the humor and surprise twist at the finish, nothing about "Contrary Mary" to distinguish it from the other musical and production stuff in talkers, with this short repeating on cafe and stage numbers seen often in features and other shorts.

Two songs here, one by a tenor accompanied by a gaily tableau, and both cut pretty short, which is okay in view of the songs. The tenor's voice is a lot better than Bobby Watson's, which is okay, too, because Watson sings first. He's the veteran juke joint Broadway musicals and having it acceptably in "Contrary Mary."

The two principal girls are sisters and the marriage of Bobby to one, to the amazement of the other is, amazing mostly to the girl, but I'll do because it's the nearest to a surprise in the short. M. C. in the floor show scene, unbilled, is one B. B. getting stouter, but this time with a haircut. Big.

# "THE WIZARD'S APPRENTICE"

Hugo Riesenfeld Featurette  
10 Mins.  
Rivoli  
United Artists

An excellent novelty, featuring tricks and magic.

While there is no dialogue, the underlying motif is the Hugo Riesenfeld score, obviously arranged for magic effects and as such more effective than any speech.

Student wizard extends himself in a long act, but the act is not abated until his mentor arrives. Transforming statue to living woman is one of the saucer tricks. Spooky sets and lighting. Waly.

# "FRENCH KISSES"

With Bobby Agnew and Monty Collins  
Comedy  
18 Mins.  
Loew's New York, N. Y.

Mediocre short product, lower in rank than the bulk of the comedy material on the market. Although a comedy, and made as such, it is crude and far from funny. Poor recording and a lot of French accented jargon pile up the minus marks.

An American in Paris, hoping to impress his girl sets up in a studio with a valet as his aide-de-camp. Before the girl and her snooty aunt arrive, a French maid in the building gets a yen for the American and hides in the studio. Between the American's efforts to get the girl out of the way and her lover's search of the premises, the usual slapstick is introduced, but in this case it falls flat.

Neither Bobby Agnew nor Monty Collins is a comedienne. Half the time they seem ill at ease. Aside from the poor talent, the director (Seymour Chaskin) has much to answer for.

Technically, which includes photography and recording, short, below the average. Char.

# "THE GLACIER'S SECRET"

Scenic (Synchronized)  
10 Mins.  
Strand, New York

The "glacier's secret" is the body of a woman, lost many years before when, as a bride, she was away after a quarrel with her husband, she slipped through a crevice. Glacier gives up its secret when cracking.

One sees a woman's hat and pocket book picked out of the ice, then shot of a wall of ice with a dark smudge in it. That smudge is supposedly the woman, though doesn't look it. The number used enough to frighten the short into an impression.

Scene filled with explanatory dialog and musical score running the entire distance. Photographed by Tom Terriss, the vacation director. Van Duran film. Some beautiful shots of snow peaks and mountainous glaciers. Beats the average scenic through the story. Big.

All Who Have Made  
**Vitaphone Varieties**  
may take advantage of this opportunity to make that fact known in  
**WARNER BROS.**

Special Edition of  
**VARIETY**  
Out June 25, Next

# ACTORS, AUTHORS

and others engaged, present or past, in talking short work can seize this chance to let the show business of the world know what they have done in, for or with

# VITAPHONE VARIETIES

# ACTS AND ACTORS

who have appeared in shorts should give this special attention, by announcing their shorts, and if carrying billings include the billing in the announcement; also all information in connection with themselves, professionally, that will aid exhibitors, circuit heads and house managers to properly exploit them in any new venture.

# VITAPHONE VARIETIES

will continue appearing forever in the largest cities and the smallest hamlets. It's an outstanding and opportune moment in the WARNER BROS. special edition issue of "VARIETY" for those of the talking shorts to publicize themselves, for the present and their future.

# WIDEST MEDIUM

This is likely the widest advertising medium ever presented by any special number. Besides going direct to all of the great and immense Warner Brothers' interests and affiliations, everywhere, it will go to the whole of the show business all over, besides all of the daily newspapers of America.

Recall to the producers what you have done.  
Recall to the theatre your name and billing.  
Recall to the large fan public who you are.

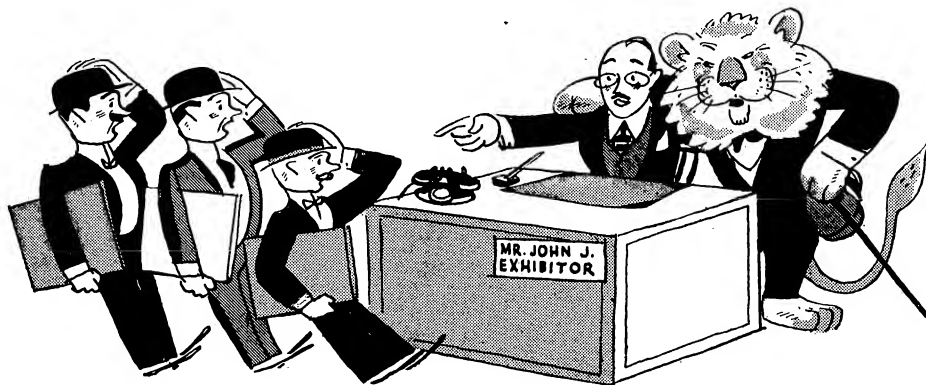
Regular Advertising Rates Prevail

Forward your advertisement at once for attention and placement to

"Variety," New York City



# WHEN THEY TALK ABOUT "NEXT SEASON"—



## ASK THEM HOW ABOUT "RIGHT NOW!"

*Metro-Goldwyn-Mayer, of all companies,  
lets the pictures do the **TALKING!***



### "THE BIG HOUSE"

Opens soon Astor, New York, \$2 run. Cosmopolitan-backed picture destined to be sensation of the year! Wallace Berry, Chester Morris, Robt. Montgomery, Leila Hyams in great cast.



### DRESSLER-MORAN "CAUGHT SHORT"

It has broken more records than any picture in years. Every day adds new stars to smash laugh hit! Marie Dressler-Polly Moran, your new fun team!



### NORMA SHEARER "THE DIVORCEE"

East, West, North, South — clicking wherever it plays! One of the year's outstanding hits! Norma Shearer follows in "Let Us Be Gay," another Shearer winner!



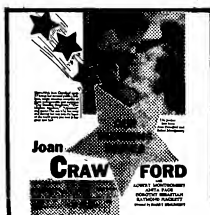
### MARION DAVIES "FLORODORA GIRL"

It's a scream! Funnier than a Family Album! Nationally promoted in Hearst publications, it's clicking at the box-office.



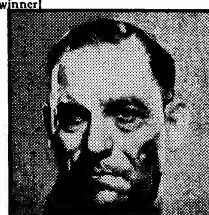
### GRETA GARBO "ROMANCE"

Her second talkie is based on one of the greatest of modern stage hits. Preview audiences prophecy it will outshine even the huge success of "Anni Christie".



### JOAN CRAWFORD "OUR BLUSHING BRIDES"

Better than "Our Modern Maidens" and "Our Dancing Daughters" combined. The "Untamed" star brings you one hit after another. Congrats, Joan!



### LON CHANEY Talks "The UNHOLY THREE"

Just tell 'em "Chaney Talks!" And what a show he's made for his first talkie. M-G-M knows how to bring the folks into your house!



### WILLIAM HAINES "WAY OUT WEST"

Faster and funnier than "The Girl Said No!" Bill Haines out in the wild and woolly West. A grand entertainment. Cliff Edwards, Polly Moran are in the fun! A pip!

# METRO-GOLDWYN-MAYER



Save Your Eyes for the "Look" of the Year!  
M-G-M's 1930-31 Announcement appears in Exhibitor's  
Herald this Friday and in M. P. News next Friday.



# Lobbies as Billboards for Commercial Firms' Publicity; P-P Hooking It with Ad Shorts

Lobbies of the theatres of the future may become class billboards for the advertising of anything from cigars to kitchen stoves. If that day comes, and all indications now point to it in the threatened wedding of show business and advertising, Paramount (Continued on page 61)

## Neither Tiff Nor Col As Yet with Hays Bunch

The Hays organization has revealed itself to Tiffany and Columbia as hi-hat as the Union League Club use to be. That not every member of the common fold can join is not, however, because of social restrictions. The money end and earning power figure—and the applicant must be embarrassed at any time. Before initiation proceedings are started the Hays officials must have an expert accountant's knowledge of the applicant's books. Being a member is fairly expensive. It is admitted by Hays servants, and the organization cannot afford to be embarrassed at any time. Associate membership is just as honorary and not a fraction as costly. It is stated from within. Tiffany and Columbia are regarded in a most friendly light but are not as yet members of the Hays group.

## Warners Are After 42 Chicago Indies

Chicago, June 3. Having bought the eight Federal theatres through James E. Coston, Warner Bros. are now in the field for a string of independent houses spread throughout the city. Coston is the contact man and is taking options for the transfer of some 42 houses, most of which are on the Coston booking list. Most important single group are the eight Schoenstadt houses, with the Schoenstadts reported not eager to sell. The other indie houses, most of them having seating capacities of 1,000 or more, are on the market.

## Bottling Up News

In an attempt to muffle those who would dare to confirm the sun is shining it if were or go out to lunch with a reporter where something besides milk might be spilled, another order has gone through the Public end of Far-Pub warning everyone there's only one man who can talk to newspapers. He's the director of publicity, A. M. Botsford.

## LEASING 50% OF 822 WARNER THEATRES

### Going Into Asbury Park —Oklahoma Houses Taken in

In the midst of the most hectic theatre corralling in the history of any film company Warner Brothers yesterday (3) were revealed as buying outright slightly under 50% of the 822 houses, the latest total in their development of a national circuit. The majority of acquisitions are being gathered under term leases, averaging 20 years each. The six midwest theatres are the latest to be closed under a 20-year lease. These include the Empress, Liberty, Polly, Orpheum, Palace and the Million Dollar Midway now be- (Continued on page 56)

## Warners Buys Heins' 5

Roanoke, Va., June 3. Warners has purchased the five local theatres of Elmore D. Heins.

# Exhibs and Exchanges Growing At Each Other Over Credit Rules

## 'Shoppers' Guide' Medium For Theatre Ads and Local Dailies' Stand

Minneapolis, June 3. With R-K-O advertising its two local theatres in one of the two shoppers' guides here, the Rialto is wondering whether the houses are going to be "punished" by the newspapers through curtailment of free publicity matter. When the first of the shoppers' guide came into existence here two years ago "Buzz" Bainbridge started utilizing it as an advertising medium for his Shubert theatre stock company. Shortly thereafter, the regular newspapers, seemingly of one accord, began cutting his publicity matter to the bone. "Buzz" quickly realized that he was antagonizing the press and he quit the shoppers' guide. Since this incident the managers here have considered it the newspapers' unwritten law to "punish" theatres that use the shoppers' guides by curtailing their free publicity. It may be the newspapers have found that the eight-page weekly shoppers' sheets, consisting entirely of advertisements and distributed gratis from house to house, do not provide the anticipated opposition or injurious advertising competition. In such a case, of course, it is assumed there would be no objection to the theatres being represented in the sheets.

Chicago, June 3. With most of the exhibitors here still ignorant of the revised credit rules, issued by the Film Boards of Trade, as of April, 1930, distributors in this district have already taken certain steps to use the rights given them in the new terms. The new (Continued on page 61)

## Still Going Strong 4th Consecutive Year Benny MEROFF



MARBRU PUBLIX GRANADA CHICAGO

Fanchon & Marco Present SEB MEZA "THE DANCING FOOL" IN "CITY SERVICE" IDEA

**AL LYONS**

**Master of Ceremonies**  
Fox Theatre, Brooklyn, New York  
Thanks to MARCO-FANCHON and HARRY ARTHUR

**COSTUMES FOR HIRE**  
PRODUCTIONS EXHIBITIONS PRESENTATIONS  
**BROOKS**  
COSTUMES  
143 W. 40th St. N.Y.C.

**LAMBERT**  
DANCERS  
Now at Fabrik-Mahabaz & Katz Theatres  
ORIENTAL-GRANADA-MARBRU CHICAGO, ILL.

**PRIZE**  
And His Famous "PUNCH AND JUDY"  
Featured in F. & M. 'Gyp, Gyp, Gyp' Idea

**MEGLIN KIDDIES**  
NEW HOME  
2203 Venice Blvd., Los Angeles

FANCHON & MARCO PRESENT  
**JONES and HULL**  
"TWO NUTS"  
In "BOX O' CANDY" IDEA

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A Riot with "TOP O' THE WORLD" Unit  
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**HIRSCH—ARNOLD**  
DANCERS  
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School Address, 545 Sutter St., San Francisco

# Technicolor Refusing New Contracts; Claim Schedule Jammed by Studios

Hollywood, June 3. Congestion in its release print department has caused Technicolor to refuse any new contracts for color work until it can catch up on its schedule. Some employees in the camera department have been laid off, and the printing department personnel has been increased. Several companies planning Technicolor films at the beginning of the current year's production have postponed the color pictures until later. Technicolor explains the congestion as due to heavier demands for prints per picture than anticipated. Studios originally planned 100 prints for each negative, but not since Technicolor has been used has any company ordered less than 300, according to Andy Callahan, in charge here.

## Dover "Sundays" Off

Columbus, O., June 3. Sundays at the Berley, Dover, near here, have been called off, following the fanatical attempt of the town's mayor to close the house on a Sunday by throwing tear bombs into the operator's booth. The new chief of police made six arrests, including W. E. Burton, manager.

## STAGE SHOWS GO BACK IN ST. L. FOR SKOURAS

St. Louis, June 2. The "Bess" magnet for the stage has hit the Missouri (Skouras), one of the first cinema cathedrals to start the stage show policy and afterwards abandoned it. Missouri is now set to augment its straight film policy with a stage show. It will revert to girls and music added. Tentative setup is to pile in Harry Row as m. c. in July. Direct cause for change at the (Continued on page 61)

Special Road Show Dept. U has organized a special department under the direction of Henry Siegel, former managing director of the Colony, New York, for the handling of "All Quiet" in roadshow engagements outside of the Shubert houses now playing the picture on runs in various keys. New department will specialize in runs at summer resorts and in other engagements that will not conflict with those in legit theatres.

**HEALTHFUL Kooler-Aire**  
NATURE'S REFRIGERATION  
Silent Controlled Pre-Cooling

ALL during the long hot weather season A Kooler-Aire brings a refreshing difference from the sultry, wilting heat outside. People are attracted from far and wide to enjoy its coolness. With a Kooler-Aire you can reduce the temperature to suit conditions. It gives uniform distribution of pre-cooled, pure air—no recirculation of used air. "The silent partner of the talkies." No disturbing noises. Unusually low initial and operating costs. Put in this head-liner summer attraction. But act now! Don't wait until it is too late. Write us today for this new Kooler-Aire book and complete information.

**KOOLER-AIRE ENGINEERING CORP.**  
1916 PARAMOUNT BLDG., NEW YORK, N. Y.

**Booking  
Thrill That  
Comes  
Once In A  
Lifetime.**

**Four  
Mighty  
Attractions For  
Summer  
Release.**

**Heralding  
First  
National's  
Great  
1930-31  
Product.**



**RICHARD  
BARTHELMLESS**

In The Mightiest Epic Of The Air

**THE DAWN PATROL**

with  
**Douglas Fairbanks, Jr., Neil Hamilton**

Greatest air story of all times. With "the greatest box-office star in pictures" and a big supporting cast. Story by the author of "Wings".

**BRIDE OF THE  
REGIMENT**

Her eyes say "yes". Her lips say "No" and the regiment whispers "maybe" as thousands jam the Warner Brothers Hollywood Theatre, New York. With Vivienne Segal, Allan Prior, Walter Pidgeon, Louise Fazenda, Ford Sterling, Myrna Loy and Lupino Lane. All Technicolor.

**SONG OF  
THE FLAME**

Set the pace for S2 hits on Broadway at Warner Bros. Theatre. Sensational business everywhere. All in Technicolor with Bernice Claire, Noah Beery singing two notes lower than any voice ever recorded. Alexander Gray and Alice Gentle.

**BILLIE DOVE**  
IN  
**SWEETHEARTS AND WIVES**

with  
**Clive Brook, Sidney Blackmer, Lila Hyams**

Combining four great box-office names in one of the strongest mystery-romances you've ever played. It is absolutely sensational. Top business everywhere.

Watch for  
**Warner  
Brothers**  
25th

Anniversary  
number of Variety  
for First National's  
New Product An-  
nouncement!



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# COURAGE

*DIRECTED BY*

## ARCHIE L. MAYO



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# THE TITAN SWING



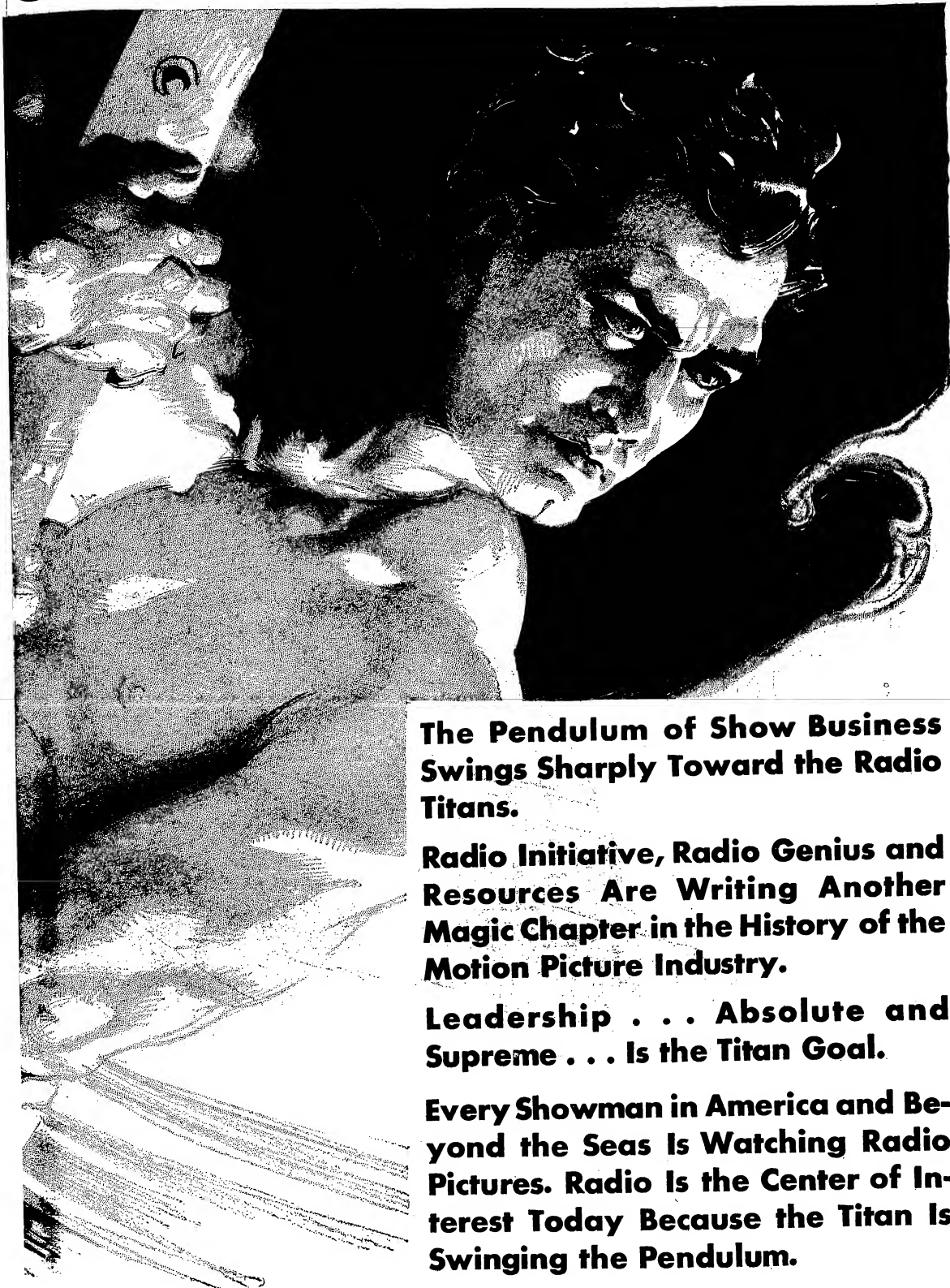
**RADIO'S SECOND  
MIRACLE SEASON  
BEGINS WITH 34  
MIGHTY SHOWS  
SHORTLY TO BE  
ANNOUNCED . . .**



FREDRIC C.  
MADAN



# 6 THE PENDULUM



**The Pendulum of Show Business Swings Sharply Toward the Radio Titans.**

**Radio Initiative, Radio Genius and Resources Are Writing Another Magic Chapter in the History of the Motion Picture Industry.**

**Leadership . . . Absolute and Supreme . . . Is the Titan Goal.**

**Every Showman in America and Beyond the Seas Is Watching Radio Pictures. Radio Is the Center of Interest Today Because the Titan Is Swinging the Pendulum.**

HOME EDITION  
EARLY WALL ST. PRICES

**A new STAR  
by POPULAR  
ACCLAIM**

**BARBARA STANWYCK**

**The Evening World**  
NEW YORK  
"Essentially an emotional actress, she arrives at her dramatic triumphs by sheer histrionic face. Just the type needed in talking pictures."

**San Francisco Examiner**  
"A new star has arisen in Barbara Stanwyck, an emotional actress to reckon with."

**CHICAGO Sunday Tribune**  
"There has rarely been on stage or screen a more believable and appealing figure than her 'Kay Arnold'."

**Morning Telegraph**  
"Miss Stanwyck, as the girl, could not have turned in a better job."

**Washington Times**  
"Barbara Stanwyck, a comely young lady with an exceptionally nice smile, rises from the streets to the stars."

**SAN FRANCISCO Call-Bulletin**  
"Miss Stanwyck reveals emotional power of a high order."

**CHICAGO HERALD EXAMINER**  
"Stanwyck reaches the front rank of talkie stars in one amazing bound."

**NEW YORK DAILY NEWS**  
"She should be a talking picture mint."

**NEW YORK Evening Journal**  
"Miss Stanwyck gives an excellent performance and is, both screen, a vocal and pictorial asset to the"

**NEW YORK Herald-Tribune**  
"The work of Barbara Stanwyck is assured and frequently brilliant."

**NEW YORK DAILY MIRROR**  
"She is as clever an actress as she is beautiful."

**Los Angeles Examiner**  
"Miss Stanwyck, I prophesy, will be one of the most sought-after actresses on the screen."

**DENVER POST**  
"Establishes her both as a comedienne and emotional actress to be reckoned with."

**LOS ANGELES TIMES**  
"The earnestness and sincerity of her work will draw marked attention to her talents."

**Chicago American**  
"Stanwyck is unquestionably one of the screen's finest younger actresses."

**COLUMBIA PICTURES**

**COLUMBIA WILL MAKE THREE WITH  
BARBARA STANWYCK FOR 1930-1931**

## More Overhead from Operation by Circuits of Bought Indie Houses

Overhead in the operation of scores of former indie houses taken over by the larger circuits within the last year or two has largely increased above the net existing before the houses were acquired, according to inside sources.

This has resulted, mainly, it is declared by those in the know, through heavy saddling of operation costs on all theatres, irrespective of size. The circuit's overhead represents "nut" money that the houses did not have when operating independently, bringing about a peculiar position on percentage bookings.

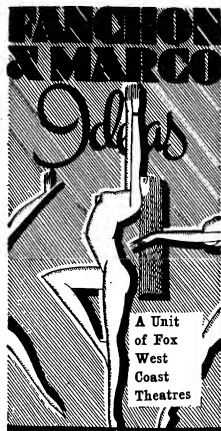
In going over audits of various large circuits this is being discovered, along with the tremendous jumps in overhead for even comparatively small houses.

From all indications the situation is giving some of the mindful distributors considerable thought, with some feeling reported in distrib factions of producer-owned circuits over the grosses that have to be done to show profits for the pictures.

"One of the largest of the producer-circuit companies, it is said considerable jealousy is beginning to manifest itself because of the tremendous theatre operating overhead, and how that is cutting in the net on picture sales and revenue."

### Publix in Muncie

Muncie, Ind., June 3. Through a lease on the Wysox Grand, indie, Publix assumes a good stronghold in this town of 44,000 population. Par-Publix already operate the Rivoli, Strand and the Star.



A Unit of  
Fox  
West  
Coast  
Theatres

BEST WISHES TO  
RODNEY AND LLOYD PANTAGES

## HELEN PETCH

"GIRL CHAMPION TUMBLER"

in "Rose Garden" Idea, Which Opens  
NEW PANTAGES, HOLLYWOOD

Many Thanks to FANCHON & MARCO

## NO DETROIT INDIE COMBINE, SAYS RICHEY

Detroit, June 3. Rumors that there was under consideration an organization of local independents to combat the Publix-Kunsky given little credence here today.

Rumored plans for this organization of independents outlined a complete combine for the independent houses throughout the city, this organization to book pictures for the group, supplies, hire exploitation men, and, in a general way, avail the small houses of all advantages of big circuit management. General purposes were to combat Publix-Kunsky as the only circuit in the city.

H. M. Richey, speaking for the Michigan Theatre Owners' Assn., denied this was ever even under consideration. He stated MTOA made it a rule to keep any booking and other combines free entirely from the assn.

"That the Co-operative Booking Co. is making an intensive drive for new accounts was admitted. This booking office recently installed a cut price booking service for the benefit of the small exhibitor who couldn't afford the regular fee. A special charge under this service was to be \$5 a month. The co-operative at this time is booking for 113 accounts, about twice as many as were being serviced at time co-operative was under control by Kunsky."

The only recent banding of the independents here was to combat the recent attempt by Publix-Kunsky to install a pre-release 2d run for the Grand Riviera theatre, deluxe second run house.

## MINN. INDIES WANT TO CLOSE OVER SUMMER

Minneapolis, June 2. With business the worst in many years and with no apparent prospect of any improvement, the suggestion again is being revived hereabouts to close all local theatres during July and August.

Such action, it is argued, would have the effect of making the apathetic Minneapolis public show hungry again and undoubtedly stimulate business tremendously in the fall.

Present indications are nothing will come of the suggestion. It has not been even given any serious consideration by the large circuits, Publix and R-K-O., that control most of the large local houses.

A number of the independent up-town and suburban theatres are planning, however, to shut down during the height of the hot weather Pantages and the R-K-O 7th Street theatres also are to be closed, according to present plans.

## Fox Lets Out LaRose; Goes to Publix-Kunsky

Detroit, June 2. Wm. Raynor has been appointed managing director of the Fox deluxe house here, replacing Joe LaRose. LaRose has joined the Publix-Kunsky outfit in a managerial capacity. Jack Shouer is also out with Wm. Israel, formerly cashier, taking his place.

Unusual feature of the association of LaRose with Publix is that he is the first man to be taken into its organization as a full-fledged manager. The usual Publix procedure is to promote men from the ranks.

LaRose has been placed in charge of the Century theatre.

## J. L. WARNER ON CO-OPERATION FOR INDIES

Atlantic City, June 3. A three and a half million dollar advertising campaign during the forthcoming season, development of the "ghost speaker" in foreign countries — synchronistic arrangement whereby native actors speak the lines of characters in American pictures — and the elimination of the star as the result of the advent of the talkers, were the highlights of the Warner Bros.-First National annual convention last week.

In announcing the huge advertising budget, A. P. Waxman said that \$2,000,000 would go for newspaper advertising, \$500,000 for magazines, \$250,000 for exploitation, \$250,000 for trade magazines, and \$500,000 for billboard advertising. Waxman explained that this does not cover the purely local advertising field which would be continued by the theatre manager.

Sam E. Morris told the Warner delegates that the company expected to buy 1,000 theatres during the next year and added that \$28,000,000 had been spent for the acquisition of houses during the past year.

Jack L. Warner asked the small exhibitor be given all the aid and co-operation possible. He outlined a plan in which the star system would be eliminated, explaining that the producing organizations henceforth would be large stock companies.

Lewis Warner, son of Harry M. Warner, has been transferred to the theatre department. Young Warner until now has been connected with the production and musical departments.

## GRAND RAPIDS JURY ACQUITS UNION HEADS

Grand Rapids, June 3. Writing fins to six days of grueling trial a superior court jury yesterday took one ballot and cleared Adam Prus, president; Wallace G. Boul, secretary-treasurer, and Donald Clark, business manager of the local projectionists union from any and all complicity in the bombings of community theatres here in February.

In reaching its decision within 15 minutes from the time it left the jury box, the jury refuted the story of Row Lawton, confessed bomber, former union man, and the state's star witness, that the defendants had given the money with which to play Lee Blue, convicted bomber, now serving 25 years at Marquette prison, for placing the dynamite that damaged the Royal, Family and Liberty theatre, community houses, employing non-union operators.

## Publix Transfers Walsh; O'Donnell Steps Up

Latest among changes in the Paramount Publix operating system is the reported transfer of George Walsh, divisional director of the New Orleans territory, to the same post over the Comfortor string in Pennsylvania coming under the P-P banner July 1. Change, it is understood, will become effective on that date. Pennsylvania is a newly created P-P division.

Bob O'Donnell, division manager in New Orleans, will be promoted to the director's post through the Walsh transfer.

According to information, Harry David, division manager at Salt Lake City, is either being transferred to another city or promoted. No inkling of what is in mind for him can be obtained.

Ellis in L. A. Harold Ellis, exploitation for Metro in N. W., is going to the Los Angeles office.

## More Theatres Named In Westchester Towns; By Warners and R-K-O

Mt. Vernon, N. Y., June 3. R-K-O reported seeking site for new house here. Present Proctor house, 2,200, would be retained for picture policy in event of erecting R-K-O house for vaudeville.

Report that Warners have purchased site at Prospect and Second avenues, 150 x 175 feet, has spurred action by R-K-O.

Harry Warner, local resident, is reported anxious to establish here, following purchase of plot at White Plains for a Warner house.

Lewes, with 2,500; Punny, with 900, operating at present with Proctors, Embassy, 1,500, dark, and Westchester, 1,100, dark.

Population, latest census, 63,000, the vicinity towns providing another 18,500.

*My sincere appreciation to Rodney and Lloyd Pantages, J. J. Franklin and Fanchon and Marco for selecting me to open the new Hollywood Pantages Theatre.*

# SLIM MARTIN

CONDUCTOR OF

**Hollywood Pantages  
Greater Orchestra**

ALSO

**Master of Ceremony**

Many Thanks to Fanchon and Marco for Selecting Us to Play in "Rose Garden" Idea, Which Opens NEW PANTAGES, HOLLYWOOD

THIS WEEK, JUNE 4

LEE

CHARLINE

# HALL and ESSLEY

"DANCERS COMIQUE"

Our Sincere Thanks to JACK LOEB, EARL SIMMONS

# 500,000 PEOPLE JAMMED and 2,100 CELEBRITIES TO PARTICIPATE IN

OF THE

# WORLD PREMIERE

OF HOWARD HUGHES'

# HELL'S

**Starring BEN LYON, JAMES**

PRODUCED AND PERSONALLY

DIRECTED BY

**HOWARD HUGHES**

**CRITICS HAIL IT A**

*Louella O. Parsons—UNIVERSAL SERVICE—*

"Hollywood film colony last night congratulated itself that it had lived long enough to see the opening of 'Hell's Angels.'"

"Vital, effective and breath taking are the air scenes, aided in their realism by a widened screen. No previous motion picture has more than skimmed the surface of air maneuvers and actual technical demonstrations compared with the scenes young Mr. Hughes offers. If young Mr. Hughes had nothing else to offer save these air maneuvers, 'Hell's Angels' should not be missed by young or old."

*Elizabeth Yeamans—HOLLYWOOD "CITIZEN"—*

"There never has been a picture which has created the expectation of 'Hell's Angels.' And there has never been a picture which fulfilled and exceeded public expectation to the degree that this Howard Hughes epic of the air has succeeded. 'Hell's Angels' is more than its producer claimed it to be. It is an incredible film, and not until you see it can you fully appreciate how \$4,000,000 and three years were consumed in the making."

*Louis Jacobino—HOLLYWOOD "DAILY SCREEN WORLD"—*

"'Hell's Angels' is a great picture—by far the greatest aerial film ever made. Its greatness lies in the fact that never before has anything ever approached it in the way of aeronautical photography. The thrilling scenes of aerial warfare, with all of its realism produced on a gigantic scale, places 'Hell's Angels' in a class by itself. It is an amazing thing, a tribute to the genius and daring of those who are responsible for its making."

"It is my personal opinion that 'Hell's Angels' will prove a sensation wherever shown. It will be talked about; it will pack 'em in the theatre and that's boxoffice."

*Edwin Schallert—"TIMES"—*

"'Hell's Angels,' Howard Hughes' epic of the air, is a magnificent picture. It opened last night at Grauman's Chinese Theatre to the accompaniment of what might be termed a 'four million dollar' premiere."

"'Hell's Angels,' without a question, got off to the most dazzling start of any production this season, for the presentation within doors and out made for that."

"Regardless of all this display though, 'Hell's Angels' would have gained a conquest."

*Edwin Martin—"HOLLYWOOD NEWS"—*

"Hollywood waited four years for last night! And after everyone had battled the jovial, good-natured, pushing crowds for a chance to see the film—for really, a ticket was just half the battle—Hollywood found that all the waiting and all the pushing was worth while. 'Hell's Angels' was all that Howard Hughes and Sid Grauman promised it would be—an epic of air films!"

*The greatest production in the era of talking pictures*



# HOLLYWOOD BOULEVARD PAID \$11.00 A SEAT THE CELEBRATION

AND WHAT

## A PREMIERE

\$4,000,000 SPECTACLE

# ANGELS

HALL and JEAN HARLOW

TO BE INTERNATIONALLY  
ROAD-SHOWED BY

**SID GRAUMAN**

## SUPREME TRIUMPH

*Harrison Carroll*—"HERALD"—

"'Hell's Angels' is a supremely thrilling record of man's warfare in the skies. The measure of Hughes' triumph is that, despite all the advance talk, 'Hell's Angels' does not disappoint.

"Beside this picture, 'Wings' was but a feeble thing. I feel safe in predicting that 'Hell's Angels' will never be surpassed for sheer thrills and spectacle.

"Because of its air scenes, which are the most exciting ever seen on the screen, 'Hell's Angels' is a picture that will be remembered for a long time. It certainly belongs on the list of every theatre-goer."

*Llewellyn Miller*—"RECORD"—

"One of the greatest stunts of showmanship that Hollywood has ever seen reached its climax last night when Howard Hughes' 'Hell's Angels' shone on the new oversize screen at Grauman's Chinese.

"The show was over at 1:20 last night, leaving part of Hollywood satisfied after three years of curiosity. The rest of the town is sure to keep the boxoffice busy for several months to come."

*Monroe Lathrop*—"EXPRESS"—

"Showmanship as an art came to its apotheosis in Hollywood last night with the return of Sid Grauman to his old field of activity and the unreeling for the first time of the most extraordinary out-pur ever to emerge from the motion picture studios.

"'Hell's Angels' had its premiere at Grauman's Chinese Theatre with a spectacular display exceeding anything the theatre of this or any other country has known."

*Eleanor Barnes*—"ILLUSTRATED DAILY NEWS"—

"It cost \$4,000,000 and it has 4,000,000 thrills. This production has eclipsed every picture of its kind in an era which has seen numerous gripping stories of the air.

"The picture is greater than any personality in it. It is so powerful in locomotion that its grandeur towers above any spectacle yet thrown on the screen."

Now Playing Twice Daily

**GRAUMAN'S CHINESE  
THEATRE HOLLYWOOD**

## BACK PAY

(Continued from page 25)

back home with such nice blue eyes is commented on often by the gal. She still loves him, but those eyes are blinded when the boy goes to war. It's done in a battle scene which won't hurt the others.

Forced sentiment all the way. Miss Griffith never rates sympathy. Even the blinded boy, who dies in the end, is a sap for not asking questions. When the doc says the boy won't live more than a couple of weeks, the gal's profligate-lover lets her marry the boy. After the latter dies she sends her profligate away, seeming decided to go straight. But who tell except Miss Hurst who didn't. She wrote this one for the five-and-ten counter girls. The producers attempted to expand the territory, but the story held them back. So let the Wool-worths worry.

Miss Griffith's clothes will best please the women. Even a strip scene, with Miss Griffith the purplish stripper, is mild. In this sequence Louis Carver, as a Swedish masseur, makes a stab at comedy, the only laugh attempt, in the picture, and that too is a bust.

Dige.

## One Romantic Night

(All Dialog)

United Artists production and release. Directed by Paul L. Stein. Adapted from Ferns Molnar's play "The Swan," by Melville Baker. Starring Lillian Gish. At Rivin beginning May 31 on grind. Running time 78 minutes.

Alexandra.....Lillian Gish  
Prince Albert.....Rod LaRoque  
Dr. Haller.....Conrad Nagel  
Princess Beatrice.....Marie Dressler  
Father Benedict.....O. F. Heggie  
Count Lutzen.....Albert Conti  
Col. Wunderlich.....Edgar Norton  
Synophora.....Billie Bennett  
Georges.....Phillippe De Lacy  
Ariene.....Byron Sage  
Mimi.....Barbara Leonard

The angle that this is Lillian Gish's first talker may get "One Romantic Night" by for a week's run in the key cities. The little star, Marie Dressler and one or two others are okay, but the rest give as stiff and as artificial a performance as the Molnar play itself, has been brought to the screen.

Rod LaRoque adds to the conceit of Prince Albert, a personal overbearance that at times becomes as insufferable as the recitatorial, voice-conscious, always-studied part Conrad Nagel makes of Dr. Haller. Quite possibly it's the worst of these two, more than direction or any of the other technical de-

tails, that makes "One Romantic Night" project with considerable of the haltiness, etc., less conspicuous in predecessors, thematically, ground out by several independent producers.

From Hollywood word comes that there is a reason, and that therefore the production may be considered surprisingly good—under the circumstances. While Paul Stein gets screen credit for the direction the coast report is that George Fitzmaurice is responsible for whatever merit the picture possesses. Fitzmaurice was called in and practically remade the production, it is said, after Harry D'Arrast got through. Fitzmaurice didn't want screen credit and doesn't get any. Where Stein fits in isn't mentioned in the Hollywood dope.

There is nothing warm, less heated, about the "love scenes." Miss Gish kisses Dr. Haller, tutor in the castle, out of sympathy and because of her first drink, while the Prince cops a single kiss. Neither Haller nor the Prince inspires an audience with their emotional proclivities. Both are like sticks. The fan reaction is according, so it makes little difference who wins.

Miss Gish's naturalness and simplicity are of little avail under such circumstances. She would have been better in a monolog were it not for occasional conversations and advice when she, Miss Dressler and O. F. Heggie, who plays the monk role, are alone. The film actor stuff is too much in evidence when the others are around—and they miss but few feet.

None of the Molnar subtlety in this screen version. Everything is stupidly blunt except the whimsical close-ups of Miss Gish, which seem out of place. The adaptation goes through a one-two routine. Even the technical advisers were napping to allow the tutor to leave the castle in a carriage with liveried gents of another century while the Prince and others were rolling around in '29 mechanical models.

Frank McHugh, Laura Lee, Johnny Arthur, May Boley and Sammy Cantor, "Going Wild," F.N.

Richard Thorp to direct "The Last Race," Chiff.

Lowell Sherman directing dialog, "Lawful Larceny," Radio.

Matthew Seitz, "Frankie and Johnnie," Pathe.

Roberta Gale, "Lawful Larceny," Radio.

Edgar Norton, Donald Novis, Eric Bye and David Perry, "Monte Carlo," Par.

## MIDNIGHT MYSTERY

(All-Dialog)

Radio production and release. Directed by George B. Seitz. Adapted by Louis Slagle. Die from the stage play, "Hawk Island," by Howard Irving Young, which had a brief run in New York last autumn. Photography by Joseph Walker, with incidental effects credited to Lloyd Knechtel. Running time 65 minutes. At Globe, New York, week May 30.

Betty Compson.....Lillian Trevor  
Tim.....Lowell Sherman  
Maudie.....Rita LeRoy  
Michele.....Jan Lepelt  
Paul.....Raymond Hatton  
Louise.....June Clyde  
Roger.....William Bart

From the names that appear in the cast, Radio Pictures seems to have expected something from this effort. It disappoints. As a stage play the story had its points, but they have been diluted in the translation to the screen. All that the picture has is one episode of fair tension, and that's pretty tight ground for a screen success. Whole business weighs in as no better than fair program.

It was a better stage play than it is a picture. Even the play enjoyed but modest success on Broadway last fall. Stage version depended in large measure on extreme skillful manipulation of a trick situation, while the screen edition seems to have largely ignored its chances in that respect, the adapter working principally to make "the material" over into film for woman star, in this case Betty Compson. It doesn't work out successfully, although Radio has given the picture a painstaking and often striking technical production.

The play had a certain compelling tension which arose from the following situation: Host of a house party on a lonely island off the New England coast is bored to distraction by the chatter of his guests who are thrill story fans. To get their minds on something else he conspires with his friend to pretend an atrocious murder. The hoax is carried out and the hero confesses he killed the other man.

Subsequently the supposed dead man returns but kills nobody, and the house except the man with whose wife he is guiltily involved. The husband, sure that the hero's jesting "confession" will protect him, kills the wife's lover in earnest. In the play that was the second-act climax.

A suspenseful last act was made out of the gradual building up, in case again, the little guilty man out of small clues. It was the watching of this dramatically clever manipulation that gave the play its grip.

In the picture is no detailed build-

up to the denouement. Instead it is all worked up in one crude sequence. The audience doesn't get the alternate progress toward a climax and the retreat in the other direction that builds up the thrill. It's all so obviously worked to a mechanical effect in the interest of the heroine that the punch is lost.

Picture does not build up character. People are all like puppets working to the ends of the director, and the whole thing discloses the studio technique of going to a dramatic effect in the shortest possible way, careless of those incidental subtleties that go so much to build up effect in the more leisurely methods of the two-and-a-half-hour stage play.

Camera effects for which Lloyd Knechtel is credited consist in novel shots to emphasize the lovely aspect of the remote island and the storm raging in the surrounding ocean. They are clever atmosphere views such as sight and sound of a rocking bell-buoy and views of the island mansion misted in flying spray. But they lose their kicks because the treatment of the story contradicts such atmosphere in its light comedy handling.

The fact is that the thrills do not deliver punch in the film-fan sense; the comedy doesn't inspire laughs, and it's a disappointment all around. Material never should have been picked for screen purposes in the first place. Typical suave acting of Lowell Sherman doesn't help. Miss Compson overdoes the sweet heroine, and Raymond Hatton never gets a chance to do anything significant.

Ruch.

## Mystery at the Villa Rose

(All Dialog)

Harold Auten, American distributor for British production of Julius Hagen and Henry Edwards. Recorded by RCA. Directed by Leslie Riceott. Cameraman, Sidney Ruyha. Story by A. E. W. Mason. At Cameo, New York, week May 30. Running time, 78 mins.

Richard Cooper  
Weathermill.....Richard Cooper  
Orestherm.....John Hamilton  
Stirling.....Amy Brandon Thomas  
Helm.....Violet Farebrother  
Mme. D'Auvray.....Barbara Gott

Once it gets under way this British mystery unreels interestingly a murder yarn of considerably more than average intelligence and plausibility. While its lack of names will deny it admittance to many theatres on this side it can, as intrinsic entertainment, compare favorably with several recent Hol-

lywood murder films which have gotten into the deluxes.

For the independent theatre or spots where names are not vital, "Villa Rose" can qualify as reasonably engrossing narrative plus production of some technical luster, if it is occasionally hampered in dialog passages this is not insurmountable. RCA recording, camera work, acting and direction have a nominal professional competence. Story by A. E. W. Mason shows a commendable fidelity to at least the outward appearance of logic. English writers of murder fiction while perhaps less wholesome in their bloodiness, have a keener regard for readers than American scribes and try to work their story out to some sort of a satisfactory explanation.

Austin Trevor, possibly a relative to Norman Trevor, to whom there is more than an imaginary resemblance facially, is the French detective, Hanau. He's worthy of a look over by American studio scouts. Strong personality of a type never numerous but always useful, Francis Lister playing a semi-silly English Johnnie might also be considered tentatively as a Hollywood possibility.

## The Wonderful Lies

of Nina Petrova  
(GERMAN MADE)

(Silent)

Produced by Eichen Pommer and released through UFA. Directed by Hans Schwarz. Carl Hoffman, cameraman. No story credits. At 56th St. week May 31. Running time about 80 minutes.

Brigitte Ward  
The General.....Frank Ward  
The Lieutenant.....Walter Lederer

This bit of fiction has to do with the Russian army at peace, particularly the card game between a lieutenant and his general, with a blond mistress at stake. Although things can't happen the way they do in this, "The Wonderful Lies of Nina Petrova" will hold the interest of sure-seater audiences a little above the average and should do the same in all untried houses. It's a silent.

Nina, kittenish and runabout type of girl as interpreted by Brigitte Helm, who more than once makes a desperate extension for Garbo classification, gives up the General's villa and jewels for the Lieutenant's potatoes and flat. This happens immediately after the commander comes home and finds his subordinate has been hanging round.

But the General is unlike, any ever seen on the screen. He doesn't boot

(Continued on page 37)

## WILLIAM PERLBERG

extends heartiest personal

## CONGRATULATIONS

to

## SHIRLEY GRAUMAN

on the most glorious prologue ever staged for any production and predicts a record-breaking engagement for

# "HELL'S ANGELS"

## William Perlberg Agency, Ltd.

622-623 Taft Building, Hollywood, California

HEmpstead 4191

Exclusive Management—Personal Representation

## K-P THEATRE GUILTY OF OPENING SUNDAYS

Logan, O., June 3.  
Dan James, manager Knights of Pythias theatres here, was found guilty of operating a picture show on Sunday.  
Sentence will not be imposed by the court until the trial of four other K. of P. lodge trustees is completed.

Dorothy Burgess, "Beyond Victory," Pathe.

## Royal, S. F., Bombed

San Francisco, June 3.  
Royal, large neighborhood house, was partially destroyed by a bomb at 1 a. m., Sunday night.  
Theatre owned by Nasser Brothers. They have been involved for the past year in litigation with the Musicians' Union.

"The Bubble Maker," based on a sketch by John Hobbie and recently played at a Lambs' Gambol, has been made into a talking short by Warners.

## The Wonderful Lies

(Continued from page 36)  
the girl out nor does he demote the lieutenant, or hand him some death-dealing commission. Instead, he bides his time until a friendly game of poker is underway at the barracks when he gets all players drunk and exposes the young officer as a cheat.

Nina has a faculty for using glycerine distastefully. Too little provokes emotions which never get beyond a shallow aspect. And Franz Lederer too often changes his military garments as does the general, the most interesting member of the cast, in Warwick Ward, take up too

## Publix 23 in Detroit

Detroit, June 3.  
Publix has taken over the Cinderella, sound theatre. Circuit's holdings here now total 23 theatres.

much running time with pensive mannerisms in lighting cigarettes. So Nina saves the lieutenant from committing suicide by giving him the lie that she is tired of poverty. When the General, who tears up the card evidence, returns to the villa, he finds Nina reposing with an empty phial near her hand. Waly.

## Preferred Cuts to 'Pink' For Chi. 'Reckless' Story

Chicago, June 3.  
"Born Reckless" (Fox), booked for the R-K-O Woods for a run, was so slashed by the censor board it was switched to the State-Lake, vaudeville. Fox exchanges here took the cuts rather than a "pink."

"White Hell" (C.), goes into the Woods tomorrow (4).  
John Mack Brown opposite Joan Crawford in "Great Day," M-G. Glen Hunter, "His Last Race," T.M.

## THE MOST IMITATED ACT IN SHOW BUSINESS

We take this opportunity to thank Mr. Sid Grauman for featuring us in the greatest prologue ever presented at the  
**GRAUMAN'S CHINESE THEATRE, HOLLYWOOD**

FRANK

JACK

# MITCHELL AND DURANT

All Communications—MURRAY FEIL, WM. MORRIS AGENCY, HOLLYWOOD

CONGRATULATIONS TO SID GRAUMAN AND HOWARD HUGHES

# JACQUES CARTIER

*Unlimited Engagement Grauman's Chinese Theatre, Hollywood*

JUST FINISHED AS FEATURED DANCER IN SAMUEL GOLDWYN'S  
"WHOOPEE" WITH EDDIE CANTOR

CONGRATULATION TO SID GRAUMAN AND HOWARD HUGHES

## ADLER AND BRADFORD

UNDUPICATED ORIGINATORS OF SENSATIONAL ADAGIO  
UNLIMITED ENGAGEMENT IN SID GRAUMAN'S "HELL'S ANGELS" PROLOGUE

BEST WISHES AND SUCCESS TO SID GRAUMAN AND HOWARD HUGHES

## MARIO FIORELLA

FAMOUS INTERNATIONAL BARITONE

Presented in Sid Grauman's famous "Hell's Angels" prologue

Direction: LOUIS OLEET, 1644 So. Muirfield Rd., Los Angeles. Phone OR. 2340

CONGRATULATIONS TO SID GRAUMAN AND HOWARD HUGHES

## FORTUNELLO AND CIRILLINO

"FAMOUS ITALIAN CLOWNS" IN SID GRAUMAN'S PROLOGUE

SUCCESS TO SID GRAUMAN AND HOWARD HUGHES

## BRENGK'S HORSE AND BELLA DONNA

FEATURED IN SID GRAUMAN'S FAMOUS PROLOGUE

CONGRATULATIONS  
TO  
SID GRAUMAN  
AND  
HOWARD HUGHES

# DION ROMANDY

MUSICAL  
DIRECTOR  
SID GRAUMAN'S  
PROLOGUE  
CHINESE THEATRE

# ALBERTINA RASCH BALLET

NOW GRAUMAN'S CHINESE THEATRE, HOLLYWOOD

## "MARVELOUS"

That's exactly what every man and woman said who laid \$11.00 on the line to see "HELL'S ANGELS" at the sensational world premiere at *Grauman's Chinese Theatre in Hollywood*.

And I can tell you right now without fear of contradiction that those \$11.00 "babies" who came with a hundred percent "show me" attitude said just that.

## "MARVELOUS"

Boys and girls of the show world, Howard Hughes has "put one over." "HELL'S ANGELS" is the greatest thing that has ever happened since the beginning of motion pictures.

I am proud to road-show this Howard Hughes production for the first year in the U. S. A. and Europe. A cinch to run for two years in New York at turnaway business.

I am interested in outstanding theatres of large capacity wired for sound in major cities.

*Sid Grauman*

*Direct all communications to*

**SID GRAUMAN**

**7046 Hollywood Blvd., Hollywood, Calif.**



# "HELL'S ANGELS"

which opened in Hollywood last week has been heralded as one of the greatest achievements ever to reach the screen. Picture men, press and public are as one in proclaiming the merits of this gigantic air spectacle about which Edwin Martin of the Hollywood News exclaimed, "It's a film that will be talked about for months or probably years." "It cost \$4,000,000 and has 4,000,000 thrills," enthused the Illustrated Daily News. "HELL'S ANGELS"

## IS A UNITED ARTISTS PICTURE

and is listed in the United Artists 1930-31 line-up with

### GLORIA SWANSON in "WHAT A WIDOW"

Allan Dwan Production. Owen Moore and Lew Cody in Cast. Presented by Joseph P. Kennedy.

### RONALD COLMAN in "RAFFLES"

Mystery Romance. Presented by Samuel Goldwyn.

### "THE LOTTERY BRIDE"

with Jeannette MacDonald. Joseph M. Schenck—Arthur Hammerstein Production. Music by Rudolph Friml.

### EDDIE CANTOR in "WHOOPEE"

All Technicolor Spectacle Presented by Samuel Goldwyn and Florenz Ziegfeld. Based on the Great Stage Hit.

### D. W. GRIFFITH'S "ABRAHAM LINCOLN"

"Birth of a Nation" of Talking Pictures. With Walter Huston and a Star Cast. Presented by Joseph M. Schenck.

### Henry King's "EYES OF THE WORLD"

Adapted from Harold Bell Wright's tremendous best seller. Presented by Inspiration Pictures, Inc. & Sol Lesser.

### NORMA TALMADGE in "DU BARRY, Woman of Passion"

with Conrad Nagel and William Farnum. Sam Taylor Production. Presented by Joseph M. Schenck.

### MARY PICKFORD in "FOREVER YOURS"

Radiant Love Story. Marshall Neilan Production.

### Roland West's "THE BAT WHISPERS"

with Chester Morris. Based on the Book and Stage Sensation. Presented by Joseph M. Schenck.

### RONALD COLMAN

in a Drama by Frederick Lonsdale. A Stirring Romance. Presented by Samuel Goldwyn.

### EVELYN LAYE in "MOON MADNESS"

by Louis Bromfield. Presented by Samuel Goldwyn.

### Irving Berlin's "REACHING FOR THE MOON"

with Bebe Daniels. Presented by Joseph M. Schenck.

### DOLORES DEL RIO and WALTER HUSTON

in a famous stage success by Williard Mack. A powerful love drama. Presented by Joseph M. Schenck.

### GLORIA SWANSON

in a Dramatic Sensation. Presented by Joseph P. Kennedy.

### DE SYLVA, BROWN AND HENDERSON

Comedy Romance. Second Production by the producers of "Sunnyside Up". Presented by Joseph M. Schenck.

### JOAN BENNETT in "SMILIN' THROUGH"

The celebrated Broadway stage hit. All Technicolor. Presented by Joseph M. Schenck. Directed by Sidney Franklin.

### CHARLIE CHAPLIN in "CITY LIGHTS"

The comedy achievement of the age.

### Howard Hughes' "HELL'S ANGELS"

Air Spectacle with Ben Lyon, James Hall and others.

### AL JOLSON in "SONS O' GUNS"

Based on the New York Stage Sensation. Presented by Joseph M. Schenck.

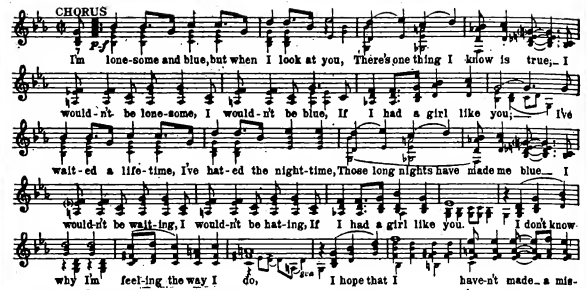
The Backbone Service  of the Wisest Showmen

# THE BIG

## "IF I HAD A GIRL LIKE YOU"

by  
LOUIS W. McDERMOT

The  
SEASON'S  
GREATEST  
FOX TROT  
SONG!



## "IT HAPPENED IN MONTEREY"

Lyric by BILLY ROSE  
Music by MABEL WAYNE



The  
SENSATIONAL  
WALTZ FROM  
UNIVERSAL'S  
"The KING OF JAZZ"  
PAUL WHITEMAN'S  
TREMENDOUS SUCCESS!

## "YOU'RE THE SWEETEST GIRL THIS SIDE OF HEAVEN"

Lyric by GUS KAHN Music by HARRY ARCHER & CARMEN LOMBARDO

The  
SWEETEST SONG  
ON EARTH!

"You can't go wrong  
with any Feist song"



**LEO. FEIST, Inc.** Cor. BROADWAY (ENTRANCE)

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# FOUR SOME!

The  
GOLDEN  
WALTZ - A  
WALTZ  
DREAM!

## "DOWN THE RIVER OF GOLDEN DREAMS"

by JOHN KLENNER and  
NATHANIEL SHILKRET



The  
MOST UNUSUAL  
BALLAD OF  
THE DAY!

The PRIZE-WINNING  
SONG IN THE N.Y.  
GRAPHIC CONTEST!

## "The SONG WITHOUT A NAME"

by BENÉE RUSSELL

MAKE THEM SING ~ MAKE THEM SMILE ~ THEY'LL LOVE IT!

# "AROUND THE CORNER"

Lyric by GUS KAHN

Music by ART KASSEL

WAY and 50th ST. NEW YORK  
ANCE ON 50th ST.)

DELPHIA KANSAS CITY LOS ANGELES  
RKET ST. GAYETY THEA. BLDG. 405 MAJESTIC THEA. BLDG.  
BOSTON LONDON, ENG. PARIS, FRANCE  
240 TREMONT ST. 138 CHARING CROSS RD. 30 RUE DE L'ECHIQUIER  
BERLIN, GERMANY, 37 Leipzige. Strasse



Dance  
Orchestrations

50¢ FROM YOUR  
DEALER  
OR DIRECT!

## Straight Percentage Best Basis for Rentals, Distribs Believe, for Greatest Gross

Although many exhibitors, including the honest ones, desire the straight percentage playing of pictures rather than on a guarantee and percentage above split basis, distribts take the view that this cannot become the 100% rule on selling of pictures on other than flat rentals because, as claimed, the distrib cannot always feel the exhib is always on the job as a showman.

In other words, when product is played on straight percentage, the distributor with his overhead to come out of dates, has to depend to a very great extent on the ability and initiative of the exhib to get all business out of the picture that it warrants.

Considerable selling is on the percentage plan minus the guarantee, but due to what the distrib calls a natural tendency on the part of some exhibs to "lay down" on pictures when they are sold on the straight cut basis, guarantees are asked in the majority of cases at present.

An old distributor saying is "make 'em pay through the nose and they will put the picture over."

When pictures are sold on the guarantee basis it is a guarantee to a split figure which includes house overhead plus the guarantee, plus some profit to exhib. When the exhib is unwilling to pay a flat rental, the salesman tries the guarantee and percentage plan. Attitude of exhibs kicking against guarantees seems to be generated through the feeling that the distributor's profit starts at once and therefore, on guarantee bookings, is not entitled to average.

### Where Wrong

Distribts point this out as an erroneous impression, with distrib overhead and other costs to be written off on dates the same as exhib

nut, etc., is before the gravy to each begins to come in.

On the straight percentage plan, the percentage (usually 25% to distrib) is from the first dollar in, up to house expenses, plus money to distributor, plus some profit to exhib on date, then 50-50.

All big circuit and reputable exhib business is usually played on the straight percentage plan. With the smaller accounts, chiefly those of the doubtful type, either as showmen or on integrity angle, distribts prefer the guarantee as a protection.

Argument is that with a picture, which for example should get \$100 from the account in question, there is no reasonable security to distrib that exhibitor will handle picture properly so that the former's end reaches or exceeds that amount. The distrib end under a straight 25% booking would not be forthcoming unless the business reached \$400. That day might be just the day the exhib would lay down, whereas with guarantee obtaining with such accounts that day would be the very one the theatre would see to it business was all house could bring.

Pictures are frequently found to go over strong with some exhibs, but with others not so strong, though houses are ordinarily in same class, only explanation being lack of showmanship and indifferent campaign. The distributor does not want to rely at all times and on all exhibs that they will get even average business from product played.

One of the most reputable and best liked of indie exhibs in the country, admitted as such by distribts is among those favoring straight percentage, and attempting to get away from the average clause binding on all product.

He's B. Berger, operating six

## LOEW'S-OFF VAUDE IN BIG TOWNS FOR SUMMER

Kansas City, June 3.

It's understood locally Loew's is contemplating "disconnecting" its vaudeville bill at the Loew's Midland over the summer months. No date is set.

In the same report Syracuse and Rochester, N. Y., are mentioned as also to miss vaude in the Loew's shows until Labor Day, at least.

No confirmation obtainable here. Midland had recently started to play vaude on top of its feature talker. Its main opposition here is the R-K-O Mainstreet.

houses in Bemidji, Minn.; Sioux Falls, and Grand Forks, N. D.

Berger buys product on percentage and is considered one of those exhibs who does not have to be checked from the top of his houses to the bottom.

Possibly not realizing what the situation is in other towns, and with other exhibs, Mr. Berger wrote "Variety" that if pictures "are sold on a fair straight percentage basis, every exhibitor would be glad to report every penny that comes into his box office."

Berger is for straight percentage minus guarantees and also without 50-50 splits for average, claiming that when a block of, say 20 pictures are bought and 18 do not reach the split figure, but two do, it is unfair that the distrib should demand average on those two, only.

Distribts answer this by saying that if the entire 20 went above the split figure, the exhib would then be no more within his rights to hold out overages, and that also it isn't legal to fail to report on a single picture even if most proved losers to exhib. They also proved losses, by the same line of argument, to the distrib where split figure was not reached, it is pointed out.

It is contended, despite what business was done, the contract agreed upon with the 50-50 split provisions, had to be entered into with the same gamble by exhib as taken by distrib.

## "Variety's" Bulletin Condensed

Briefly rewritten extracts from "Variety's" Hollywood Bulletin, printed each Saturday in Hollywood, and placed as a wrapper upon the regular weekly "Variety."

The Bulletin does not circulate other than on the Pacific Slope. News from the Dailies in Los Angeles will be found in that customary department in this issue, and hereafter.

As a result of enthusiasm over a test of Ruby Jolson, it is possible that the Jolsons may cancel a contemplated jaunt through Europe. Al Jolson is not due to start "Sons o' Guns" for UA until Sept. 1, but it is possible Mrs. Jolson will be given a principal part in the new Irving Berlin picture or the lead in another UA film.

Harley L. Clarke, president of Fox, left the convention here before its conclusion. Boarded a train Thursday for Chicago.

Fox's "Red Sky" company is on way to Lake Louise, B. C., to film more than 50% of the outdoor picture.

Fred Newmeyer is in New York to direct "Best People" for Par, on Long Island.

Among the early ones on Paramount's new lineup will be a remake of "Brewster's Millions."

Fox execs figure they are saving a third on the production out of outdoor pictures by taking interior scenes on location.

Columbia, owning the talker rights to "Criminal Code," turned down an offer of \$50,000 made for the piece by U. Before Harry Cohn bought the rights to the stage play, Eph Aster tried to get U to buy it.

After off First National payroll for two months, some talk Dorothy Mackall will return.

Because Marilyn Miller will do "gunny" as her next for FN, Herb Fields' original story has been turned over to WB for Irene Delroy. Title "Hot Heiress."

In an effort to bring about smoother radio programs and enhance entertainment value for commercial accounts, a number of the major local stations are engaging staff writers with a knowledge of music

and dialog to write the continuity for the programs.

Lillian Russell resigned from Universal after spending five years at secretarial work. May return to the stage.

Pat Flaherty of Red Star Mule Co. (Fox) is here to confer and contact with the studio end.

Opening of Gary Cooper's dude ranch is set for June 15. Location is Gary, Mont. with the town renamed from Lemshine.

Richard Wallace returned this week from a three months' globe trot. Slated to resume directorial work at Par. Aug. 11.

Metro has engaged James Cruze to direct four pictures. He will alternate between here and his own studios, where he is producing features.

After spending approximately \$250,000 on "Forever Yours," Mary Pickford has scrapped the film with intentions to remake with an entirely new cast, director and cameraman.

Combination contracts between one or more studios and a player is a new procedure in securing talent here. Two of the first instances of this kind recorded are of Don Jose Mojica and Jack Buchanan. Mojica is with Fox and Metro for two pictures each. Buchanan goes to Paramount and Metro for a similar number of pictures.

Paul Scofield is suing Pathe for \$2,100 balance he claims due him for adaptation and dialog for his story, "Crash."

Jack Raymond, associate is Howard Selter agency office, is donning grease paint for a bit in "Kelly's Vacation," Metro.

Harry Cohen, manager of Warner's Hollywood, replaced Victor Rosen of the Forum. Rosen transferred to the Warner theatres in Santa Barbara.

# A BIGGER SENSATION THAN EVER! HELD OVER A SECOND WEEK AT NEW YORK PARAMOUNT!

**The First Time in History that a Stage Production  
Has Outlasted a Picture "at the Cross-Roads of the World!"**

## HORACE HEIDT and his CALIFORNIANS



"Land," of "VARIETY," May 28, said:

"After five years of stage bands, using every conceivable trick, gimmick and novelty, and with the present tendency favoring other forms, Public sends through a unit composed solely and entirely of a band. And it's a wow!... Horace Heidt's Californians specialize in knotting shows.... They are a living lesson in how to keep things going.... a carnival of fireworks without halt, intermission or pause.... What chiefly stands out is their success in the Paramount. IMAGINE, AS ENTHUSIASTIC AS THE PALACE WAS, THE FILM PARLOR BY THE CROSS-ROADS IS EQUALLY RESPONSIVE."

Sincere thanks to MILTON FELD, FRANK CAMBRIA, BORIS MORROS and ABE LASTFOGEL





# THE CODE OF THE GREATER NEW SHOW WORLD

¶ Codes are important in the picture business today. Guides to public approval and success.

¶ Showmen need a code guaranteeing their box office prosperity in this Greater New Show World of ours! The brilliant new era dawning with the approaching season of 1930-31. With Paramount-perfected talking pictures flowering into the most amazing entertainment the world public has ever known. With the screen and stage, art and science, every talent and invention that man can discover, pouring their lavish gifts into an unrivaled program of super-shows produced, without stint of money or mighty resources, for the pleasure of the millions. Retailled to theatre audiences by you at a price that makes them the greatest bargain buy on the face of the earth! ¶ Here's the quality code governing these mighty monarch hits of the coming year. Here's the code assuring you of record-breaking profits. Here's a guide to showmanship for the new season and the reason the smart exhibitor is rushing to sign a Paramount contract:

# 1. In the Greater New Show World facing you now, it takes great hits week after week to do consistently great business.

Paramount for 1930-31 meets the exacting demands of the hour with such fresh, up-to-the-minute smash hits as:

<b>HAROLD LLOYD</b> in "Feet First" Produced by Harold Lloyd Corp. A Paramount Release	<b>THE TWO BLACK CROWS</b> <b>MORAN and MACK</b> in "Anybody's War"	<b>GARY COOPER</b> in the mighty Drama "THE SPOILERS"	<b>THE MARX BROTHERS</b> Stars of "The Cocoanuts" in "Animal Crackers"	<b>"DANCING MOTHERS"</b> from creator of "The Devil's Holiday"
<b>"FOLLOW THRU"</b> Rogers—Carroll All-Technicolor Schwab & Mandel Prod.	<b>"MANSLAUGHTER"</b> with Claudette Colbert and Fredric March	<b>MAURICE CHEVALIER</b> in "The Little Cafe" and later in a LUBITSCH hit	<b>"FIGHTING CARAVANS"</b> with Gary Cooper	<b>"TOM SAWYER"</b> with Jackie Coogan and Junior Durkin
<b>"SKIPPIY"</b> Percy Crosby's kid classic	<b>"HEADS UP"</b> Buddy Rogers, Helen Kane, Victor Moore	<b>"MOROCCO"</b> with Gary Cooper and the flaming Marlene Dietrich	<b>"THE GENERAL"</b> with Walter Huston Kay Francis	<b>"THE SEA GOD"</b> with Richard Arlen Fay Wray
<b>"HUCKLEBERRY FINN"</b> with all-star kid cast	<b>"ROSE OF THE RANCHO"</b> Gary Cooper in big Belasco Sensation	<b>"THE RIGHT TO LOVE"</b> with incomparable Ruth Chatterton	<b>"GRUMPY"</b> with Cyril Maude Phillips Holmes	<b>"KID BOOTS"</b> Ziegfeld Wonder Show with Jack Oakie
<b>"SCARAB MURDER CASE"</b> with William Powell as "Philo Vance"	<b>"LET'S GONATIVE"</b> brand new kind of hit starring Oakie, Jeanette MacDonald	<b>"RODEO ROMANCE"</b> with Nancy Carroll Richard Arlen	<b>"LADIES' MAN"</b> William Powell Thriller	<b>"WITH BYRD AT THE SOUTH POLE"</b> Mighty natural drama
<b>"THE ROYAL FAMILY"</b> with Fredric March Ruth Chatterton	<b>"QUEEN HIGH"</b> Schwab & Mandel Production with all-star cast	<b>"LAUGHTER"</b> with Nancy Carroll Fredric March	<b>"HONEYMOON LANE"</b> famous musical hit starring Eddie Dowling	<b>"THE SILENT ENEMY"</b> \$2 road show ace

# 2. It takes a new and more powerful type of star to do standout business today

Paramount offers the greatest line-up of hit-guaranteeing celebrities in the business. In addition to the super-calibre talent listed above, you get:

<b>4 RICHARD ARLEN</b> <b>2 GEORGE BANCROFT</b>	<b>4 CLARA BOW</b> <b>2 NANCY CARROLL</b>	<b>3 RUTH CHATTERTON-CLIVE BROOK</b> <b>3 JACK OAKIE</b>	<b>2 WILLIAM POWELL</b> <b>3 CHARLES "BUDDY" ROGERS</b>
--	--	---	--

With casts enriched by such popular players as Jean Arthur, Mary Brian, Stuart Erwin, Mary Astor, Little Mitzi Green, Neil Hamilton, Helen Kane, Jeanette MacDonald, Eugene Pallette, Charles Ruggles, Stanley Smith, Walter Huston, June Collyer, Jack Haley, Nino Martini, Claudette Colbert, Skeets Gallagher, Marlene Dietrich, Harry Green, Kay Francis, James Hall, Paul Lucas, Fredric March, Lillian Roth, Leon Errol, Fay Wray, Warner Oland, Regis Toomey, Betty Compson, Cyril Maude, Ginger Rogers, Jack Buchanan and many others.

# 3. Shorts must be great too in the Greater New Show World

Paramount for 1930-31 turns your shorts problem into a pleasure with this happy program:

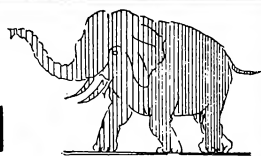
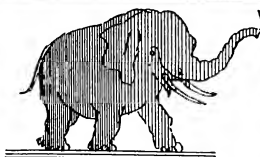
<b>104 PARAMOUNT SOUND NEWS</b>	<b>104 PARAMOUNT ACTS</b> <b>26 PARAMOUNT COMEDIES</b>	<b>18 SCREEN SONGS</b> <b>18 TALKARTOONS</b>	<b>12 PARAMOUNT PICTORIALS</b>
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# 4. It's more important than ever today for exhibitors to inquire into a company's reputation, stability, and past record before buying

In these days of keen theatre competition and other complications, what stands behind a company's product is as vital as the product itself. You can have confidence in Paramount. The industry's leader for 18 years. A trade mark that means quality and fair dealing to showmen and public alike. A record during the past year for continuous money-makers that can't be equalled. A grasp of class talking picture production and a showmanlike knowledge of the public's rapidly shifting tastes that you find nowhere else!



# PARAMOUNT



# WILL OSBORNE

..AND HIS BOYS..

(The Originator)

**EXCLUSIVE COLUMBIA  
BROADCASTING SYSTEM ARTISTS**

*W.A.B.C. and Associated Radio Stations*

\\ **COLUMBIA  
RECORDS** //

**WARNER BROS.**

CHANGE POLICY AT

**EARLE THEATRE, WASHINGTON,  
D. C.**

TO PLAY WILL OSBORNE

— **NOW** —

Due to radio engagements, Will Osborne and his orchestra were unable to open on Friday, May 30th, the regular opening day of the new show at Warner Bros. Earle Theatre, Washington, D. C. As the band has no other available open date this season, the house policy was changed for this one week to Saturday opening, making it possible for Will Osborne and his boys to show in person for Washington patrons, who have continually requested his appearance in the Capitol City. So far they have done four times the average amount of business for the first three days.



*After Establishing New House Records in New York and Vicinity for Fox, Loew,  
R-K-O and Warner Circuits of Theatres*

**WILL OPEN THIS FRIDAY, JUNE 6TH**

AT THE

**FOX BROOKLYN THEATRE**

FOR A RETURN ENGAGEMENT

**OF FOUR WEEKS**

**HARRY A. ROMM**

**PALACE THEATRE BLDG., N. Y. C.**

BRYANT 8534-5

CABLE ADDRESS: "HAROMM"

RADIO HOURS  
MAKE IT POSSIBLE  
TO INVITE  
PRODUCTION  
OFFERS

WILL OSBORNE  
UNITS  
NOW  
AVAILABLE

RADIO  
COLUMBIA  
RECORDS

YAUDEVILLE







# Mr. Hays:

*"This could be called 'An Open Letter.' But the phrase is unnecessary. Because there is nothing more OPEN—in the show business or the newspaper field—than a page in 'Variety'."*

**T**HOUSANDS of columns of newspaper space have broadcast your "Code of Ethics."

Thousands of leaders of the nation's thought have applauded your faith and your sincerity.

Able lieutenants—Charles Pettijohn, Fred Beetsen, Carl Milliken, Jason Joy—have carried your message far and wide.

**A** POTENTIAL audience of MILLIONS has had its appetite whetted.

That audience is waiting.

Waiting for the echo.

The answer.

\* \* \*

Here it is.

Here is the answer to your prayer.

Here is the direct, specific, concrete, STATEMENT OF PERFORMANCE that you have been awaiting.

Here is—

THE CODE OF ETHICS WRAPPED UP IN A BUNDLE OF SHOWMANSHIP!

\* \* \*

**T**HERE is a sentence worth repeating:

THE CODE OF ETHICS—

WRAPPED IN A BUNDLE OF SHOWMANSHIP!

There is YOUR thought.

There is my thought.

And here is my way of playing ball WITH YOU!—

\* \* \*

American Motion Pictures Corporation is in the field.

To make pictures worthy of the name it bears.

As PROOF of performance:

To present, for its initial offerings, productions based upon the works of—

GENE STRATTON PORTER!

Three magic words.

Three words that say it all—

THE CODE OF ETHICS WRAPPED IN A BUNDLE OF SHOWMANSHIP!

\* \* \*

**W**HAT a thrill that announcement must give you, General Hays!

THE author, whose works are well thumbed in Sullivan, Indiana, as they are in the Bronx, New York.

THE author, of whose works over fourteen million copies have been sold to the American public.

THE author, whose pictures, in silent versions, grossed over two million dollars of exhibitor money. (You figure how many millions of box-office cash.)

THE author, whose every line, every phrase, and every character are the embodiment of the Code of Ethics.

THE author, whose very name on the screen proclaims to the public that the distributor and the theatre executives are with you IN DEEDS.

THE author, whose name, in a single, clean, wholesome, energizing breath epitomizes:

THE CODE OF ETHICS WRAPPED IN A BUNDLE OF SHOWMANSHIP.

\* \* \*

**A**ERICAN has thrown its hat in the ring!

American will have further announcement that will please you.

Because American is dedicated to the things that are best in American life; to the wholesomeness in entertainment that has never failed to receive a rich reward from the American public.

American is with you, Mr. Hays!

For:

American Motion Pictures Corp.

Taft Building, Hollywood.

John Lynch, President.

A. H. Alexander, Secretary and Treasurer.

Robert E. Welsh, Vice-President and General Manager.

*Robert E. Welsh*

# The BIG SWING

## to the big circus special is on!

### SWING HIGH

with

HELEN TWELVETREES · FRED SCOTT  
DOROTHY BURGESS and Chester  
Conklin · Ben Turpin · Nick Stuart  
Robert Edeson · Stepin Fetchit · Daphne  
Pollard · Sally Starr · John Sheehan  
Mickey Bennett · George Fawcett · Little  
Billy · Bryant Washburn and William  
Langan · Directed by Joseph Santley  
Produced by E. B. Derr

The big circuits are swinging into line on the greatest circus picture ever put on the screen.

Following its sensational success in Columbus, Baltimore, San Francisco and other key points, theatres in 56 key cities will show the Big Top spectacle.

These are covered by the following circuits that have just swung into line:

### HOSTETTLER CIRCUIT

Omaha and Des Moines, Iowa.

### BLANK CIRCUIT

Chicago, Des Moines and Omaha.

### FINKELSTEIN & RUBEN CIRCUIT

Minneapolis, Minn., and

### PUBLIX-AFFILIATED CIRCUITS

out of Denver and Salt Lake City territories.

OPENS AT WARNER BROS.  
RIALTO THEATRE, NEWARK, N. J.  
SATURDAY, JUNE 7TH

Watch for announcement  
OTHER BIG CIRCUITS CLOSED!



# PATHE

# Television May Be Palace's Sole Headliner, Pushing Out Big Time Vaude from New York

Schenectady, N. Y., June 3. Television as perfected by General Electric may become the headliner in several R-K-O vaudeville theatres, when Television is ready for release. That date is problematical.

It is admitted here, as has been reported, that G. E.'s Television debut will be exclusively for R-K-O, an admission of G. E. through the Radio Corp.

While a headlining feature of the R-K-O houses, likely starting at the Palace, New York, if not in a group of the R-K-O theatres simultaneously as is possible, the theatre exhibition of the newest air entertainment transmission will be popularized at the same time.

Among the aftermath talk of the recent Television demonstration in this city is that the first theatre exhibition of Television will be made on a mammoth scale to denote its possibility. This display will take place, it is said, at the Palace, where included as a sort of semi-private showing.

Another report is that R-K-O may first employ its wide screen at about the same time.

## Palace for Film Runs

An impression has been formed in Broadway show circles since announced that the General Electric's Television is first contemplated for an auxiliary of the R-K-O circuit, that with its advent in those houses big time vaudeville may pass out of the R-K-O Palace, New York, and America.

Electrically wired, it has been stated, that the wired Palace intends to play sound news reels. While this is logical, the Schenectady report has led to a belief the Palace, New York, and some other R-K-O houses may have been equipped for the Television display as well.

As the single big time vaude house left in this country, with the other Chicago Palace (R-K-O) changing to vaudeville, last Saturday (31), it has been recognized by the R-K-O operatives that the big time on Broadway is actually burden upon the entire circuit. As the only one of its class, it necessitates unusual vaude bills at an enormous salary overhead weekly, demanding a \$2 and \$3 admission scale for the house to break.

## Costly in Other Ways

The remainder of the R-K-O vaude circuit has felt the effect of the salary list at the New York Palace, that extending to all acts playing the R-K-O circuit in a way only vaudeville people understand.

Another aspect of a Palace discontinuance of the R-K-O is that R-K-O upon the new Columbia on the opposite corner (B'way and 47th) being turned over to it about 1930 Day, could utilize that theatre for pictures and vaude, if it cared to continue the R-K-O brand of vaude on Broadway, while the present Palace could then become the special picture theatre for Radio Pictures, with Television as a permanent feature in the form of a short act.

Radio Pictures now has the Dillingham Globe, across the street, for its run talkers, holding the theatre under a limited lease. R-K-O lately played its \$2 pictures at the Carroll for a short while.

## Johnny Collins on Coast

Johnny Collins left New York Monday for Hollywood. He has recovered from a long siege of illness that called for quite a battle on his part. He had stalled a physical examination for years.

Lope a vaude booker and later an agent in New York, Collins will go into the agency end. His partners will be Bill Duffy and probably Joe Sullivan.

## "Variety" For Summer

JUNE, JULY AND AUGUST

\$2

Address "Variety," New York

## WOLFE, JR., BOOKER, AGAIN N. V. A. POSTED

V.M.A. notified the N.V.A. yesterday (Tuesday) to restore the name of Frank Wolfe, Jr., indie booker of Philly, to the bulletin board in the New York club as a warning for acts. This is the second posting of Wolfe's name the N.V.A. for alleged unethical booking practices.

Wolfe failed to keep his promise to the V.M.A. to be good. Unanswered complaints against Wolfe are on file at the V.M.A.'s joint committee bureau, with the latter's attempt to bring about arbitrary settlement having failed. When Wolfe's name was posted at the N.V.A. last December, the Philly booker regained his status by settling all complaints against him. When Wolfe promised there would be no recurrence of his booking stunts that caused the trouble, the name was removed.

This time the V.M.A. warns all acts that if playing for Wolfe they will do so at their own risk, and that if getting into difficulties month after month played for him, recourse through the V.M.A. will be closed.

## PEGGY EAMES LOOKS TOO YOUNG FOR N. Y.

Peggy Eames, one of the former "Our Gang" picture kids, now playing vaude, was cancelled by the management after two days of a four-day booking at the R-K-O 86th Street, New York, last week, because the girl doesn't look as old as her Australian birth certificate says she is.

Herman Whitman, manager of the 86th and also the 58th St., where Miss Eames was also prematurely dropped from a bill about three months ago, stated no official complaint had been received but that general opinion was her appearance belied her alleged age.

Miss Eames was born in Australia and the birth record in her possession is from that continent. One report that may have entered into the 86th St. action was that Miss Eames has a sister around the age of 17, which is the age given in her own birth certificate. The 86th St. let-out goes for the balance of the New York theatres, the R-K-O booking office declared. Miss Eames' booking will be played outside New York City.

## Imhof Daily on WJJD

Roger Imhof, long in vaude, has gone radio. Imhof, known to the acts as Rory-o-Rork, is now in Chicago, where he started on WJJD radio.

Imhof has quite a task ahead, as his contract calls for a daily period of 15 minutes, with the comedian to write and broadcast a complete new skit each day.

He is heard nightly at 7 p. m., Chicago time.

Imhof has been appearing in vaude in a comedy skit with Marcelle Coren.

## "Goldbergs" in Vaude

Warners has booked "Rise of the Goldbergs" weekly NBC comedy radio feature for two weeks of vaude. Four people.

Act opens June 13 in Jersey City.

## Films Split Partners

A film contract split Wallace and Caputo, through Joe Caputo going for a year with Warners.

Joe Wallace has aligned with Kitty White and gang as m. c.

## Pitsy Katz Talking

Hollywood, June 3. Pitsy Katz, who started his screen career in a trailer, has a role now. He will be in "Way for Sallor."



"Joe Leslie Carter's 'DuBarry' and other famous stage characters that noted dramatic stars have created have been augmented by."

**CHARLES ALTHOFF** in "THE YANKEE HODLER."

"The character has become a stage classic, and Mr. Althoff has achieved an artistic triumph."

Press comment.

Address VARIETY, New York.

## Scarcity of Bookings For Colored Acts Felt With Indie Spots Out

Reported hard times among New York vaudeville circles has hit the Negro players harder than the white ones.

The acts in particular have been the worst sufferers due to the slump in indie bookings.

While the major circuits take care of many colored acts the majority are forced to rely on the scattered indie placements.

The TOBA, always a haven in any old form, has not been able to take care of the supply of acts seeking immediate booking.

The colored acts are always hopeful of playing the white houses as the money is better and the engagements considered far more beneficial.

In other years the night clubs took care of the Negro entertainers but the present season work has been scarcer in that division.

Almost daily one can count hundreds of unbooked acts passing the Lafayette in Harlem, hopeful that something will come along.

## Mac West Quits

Mac West has cancelled further vaude time around New York.

## J. H. Lubin Ill

J. H. Lubin, Loew's, is confined to his home in West 16th street, New York.

Doctors ordered a minor operation, performed last week, and complete rest.

## Office Men Meddling With Acts In Theatres Stopped by R-K-O

Booking office scouts with nothing to do but meddle with stage routines and make it generally unpleasant for acts have been declared out by Charlie Freeman.

All future R-K-O scout work, principally involving the viewing of new acts, will be handled by the bookers themselves.

Freeman decided the nose-poking scout system inherited from another regime belongs in the junk yard, with other past passe and harmful vaude booking policies.

Some time ago complaints from acts and agents began to pile up in the R-K-O office. These said the scouts assigned only to search for new material were causing trouble between acts and their agents by attempting direct dealings with the former and baiting displeasure of acts by electing themselves authors and producers.

Numerous complaints were that the scouts had made personal backstage calls on acts for the purpose of inducing them to cut their salaries without consulting the agents of the acts. To persuade them to cut, the scouts made promises that neither the R-K-O nor any other booking office could possibly fulfill.

The agents were complaining that

## Jenie Jacobs, Wm. S. Hennessy and 3 Other Agents Reinstated by R-K-O

## WB NO-COMMISS AGENCY GOES TO MAIN OFFICE

Warners vaude booking office, becoming a non-commission agency as an innovation for big circuit booking and going under supervision of Walter Meyers, new head of all booking and casting for Warners, will move from the Bond building to the main Warner office in New York this week.

Harold Kemp, head Warner vaude booker under Meyers' direction, goes to the new quarters without change in status, with Steve Trilling, booker, also going over and unchanged as to rating.

Lew Golder, whose contract with Warners is for general management of the vaude booking office, was said through his friendship for the Warners to have agreed to the change in which Meyers became booking supervisor. Golder is with the firm in no formal capacity, having been told to pick his own spot. He probably will locate in the picture end.

## Heidt B'way Holdover

### Costs Unit Bklyn Week

Through holdover of Horace Heidt and Band at the Paramount for a second week, the unit around Heidt will skip Brooklyn, first time that house has been booked by any Public stage show, even when kept on Broadway two weeks.

As a result of the routing by which Heidt goes to Jersey City Friday (6) directly from the Paramount, the unit, "Coney Island," misses New York in order to fill the open week at Brooklyn. This will also be the first instance where a unit comes from Boston direct to Brooklyn, with the Broadway de luxe, skipped.

For the Brooklyn engagement the title of "Coney Island" was changed for that week only to "Sea Breezes" because of the nearness to Coney Island itself.

Heidt, it is understood, passes up Brooklyn in part because he was formerly at the Fox there, opposition to Paramount.

Through switching of, "Coney Island" into Brooklyn, "Lanterns," which was in Boston last week, lays off the current week. It comes into the Paramount on Broadway Friday when Heidt meets in Jersey.

This week for Brooklyn due to Heidt holdover a special unit has been produced around Rudy Vallee entitled "Vagabond Knights." That production is scheduled for tomorrow night (Thursday) with "Coney Island" coming in and the gap on the road tour filled by Heidt's switch to Jersey City.

undiscovered dealings of scouts tended to weaken the acts' trust in their own agents, causing trouble all around.

### No Finds

Meddling with acts in the New York houses and ordering script changes was apparently done by the scouts in spare moments, but with the scouts officially under direct orders from the booking office.

It was notable that in the year or so of operation by the scouts nothing outstanding in the way of new acts or material was discovered and brought into the R-K-O office. The scouts were merely the scout jobs, at best, were temporary stop-off places for ex-bookers on their way out.

Freeman's contention is that sufficient scouring of the field for new acts and acts should be entrusted to the agents, with the agents' real value judged after all by the booking office by their ability to uncover new material and bring it into the office.

Agents know among themselves that an agent who fails to expand and is content to go along with the same names on his list will always be lost in the end.

Jenie Jacobs, William S. Hennessy, Claude Bostock, Milt Lewis and Maurice Rose were reinstated yesterday (3) after R-K-O booking floor agents by Charlie Freeman. Each received back an individual franchise excepting Lewis and Rose, who will operate as an agency firm. These agents with others were relieved of their R-K-O agency privileges late in the winter, while Freeman was on a coast trip. He was then the western division booker of R-K-O, with George Godfrey the eastern booker. It was said upon Freeman's return to New York that he was not altogether pleased with the dismissals, through some of the removed agents having proven material diggers for the R-K-O theatres.

Principally among the new material agents was the Jacobs agency. It had to its credit a considerable list of headliners. A headliner and proven drawing card Milt Jacobs had recruited for R-K-O vaude just previous to losing her franchise was Beatrice Lillie, who later played a return date at the New York Palace. Many of the established standard acts like York and King were also on the Jacobs' agency books.

### Sentiment in Show Business

A touch of sentiment besides is behind the reinstatement of young Willie Hennessy, son of Dan Hennessy. Of the many veterans of vaudeville, Freeman apparently was not willing to give recognition to Dan through his boy. The younger Hennessy has been rated as a good agent and his suspension from the R-K-O general manager of the surprises of the February expelled list.

Dan Hennessy was the organizer of the United Booking Offices, later the B. F. Keith Agency, and now R-K-O. He was brought on from Cleveland by the late B. F. Keith. After Hennessy had built quite a reputation for himself in the managerial division of vaudeville.

(Continued from Page 55)

## OHIO RADIO ACT PANICS CANTON

Canton, June 3. A radio act, Gene and Glenn, from Wm. M. Cleveland, drove into Canton at the head of a parade and before the week was over broke all records for the Palace theatre. These two boys, well known in this territory for their wit and talent, received a reception that far surpassed anything ever given any celebrity in this city.

A corps of motorcycle police from Canton met Gene and Glenn 14 miles out, where a parade of 150 autos had formed and escorted them to Canton.

On a platform erected in front of the Palace Mayor Herman R. Witter and a committee of business men welcomed them to the city. The Mayor presented the boys with the key to the city, at which the president of the chamber of commerce, and other civic lights, made addresses of welcome. The chamber of commerce gave the boys a dinner at the Palace, at which the Mayor acted as toastmaster.

Four, five and even six shows a day were not enough to take care of the crowd.

Trieps of all kinds in exploitation. One could see Gene and Glenn on everything from doughnuts to washing machines, and at no expense to the theatre.

While here Frank N. Phelps, in charge of Canton territory for Warner Brothers, arranged for Gene and Glenn to play Lorraine, O., with Modified to follow.

Negotiations were started to have the act play the Warner theatres in Ohio and Pennsylvania when they returned from their vacation next September.

### Eddie Dowling's Return

Eddie Dowling's return vaude R-K-O in Boston, with five weeks to follow.

Dowling's return, arranged through Harry Fitzgerald, is a single.

# R-K-O's 84 WEEKS

## Humor and Flip Tongue May Land Many a Layoff at Banquet Table

Vaude layoffs with a sense of humor and a flip tongue are finding a market for their talent outside of show business in spots as after dinner speakers at rotary club and Chamber of Commerce banquets out of town.

Only a few in it now but list will probably grow when the theaters find out, or the agents handling these affairs get a line on desirable material.

The small functions pay from \$100 to \$200 for the night's appearance as after dinner speaker or master of ceremonies. Price is according to what high pressure spiel the agent puts over.

Regular speakers' bureaus are handling bookings for the affairs, with most getting 25% commission. Five agents in New York are now handling the bookings. None ever before was connected with the show business.

Performers that have been laying around figure two or three dates a week on the speakers' route beats fooling around with vaude, not to mention the social contact angle.

Employment of stage talent as after dinner speakers is said to have been adopted as substitute for the former club shows, mostly thrown together and of a nondescript type that ran into money. Most of the diners were too xerubant to look at the show by the time it was put on, usually following the dinner. They are now satisfied to get their laughs via the hired speakers which they have found more effective and less costly.

Will Rogers, Walter C. Kelly, Irving O'Hay and others of name quality and reputation as humorists have received handsome sums as after dinner speakers at some of the best society functions.

The current idea of projecting practically unknown talkers into the banquet thing for smaller money is new.

## 2 COMPLAINTS AGAINST 3-BOY DANCING ACT

Loew's has lodged a complaint against King, King and King with the Y. M. A., claiming \$1,500 damages for breach of contract.

King, King and King cancelled two weeks of Loew time while at the Penn. Pittsburgh. Matty King, of the act, and Bob King, a brother and local dance teacher, got into a scrap. Both emerged badly battered.

Y. M. A. has filed a complaint against the act and is demanding an explanation of what occurred. It charges Matty King with conduct unbecoming an artist.

## Darling Declines

From report Eddie Darling has declined any subordinate position in the new Warner booking agency, of which Walter Meyers is the gen. mgr.

It is said Darling's consent to such an appointment had not been secured before the report was printed he might go in that agency.

## Peggy Calvert Settles

Peggy Calvert's suit against the Columbia Club, Far Rockaway, L. I., asking \$5,000 as damages for personal injuries received when she played at the club, has been settled out of court for \$1,000.

Miss Calvert, singer, alleged after she had finished her engagement at the club and was returning to her home she slipped on the stairs leading to the porch, injuring her hip and spine and spraining her ankle. She claimed a step was dislodged.

R. Franklin Goldner represented the girl.

## Sam Lyons' Comedy

Sam Lyons' dialectic comedy has percolated across the Atlantic to Paris and London, where they're still talking of his Joe Frisco comedy speech.

Lyons says he went out for lunch and Loew's decided to close six houses for the summer.

Sam's also getting to be a lyric writer, especially since failing for half a sister team, but says "although it's a great lyric I have trouble spelling some of the words."

## Magicians' Best Feat Is Taking Up Overhead at Chicago Convention

Chicago, June 3.

Magicians at the annual convention held here last week admitted the greatest feat performed was taking care of the overhead at a \$5 per banquet.

About 200 magicians talked about the hand that is quicker than the eye at the Hotel Sherman, with professionals present. They watched about 150 amateur sleeve rollers strut their stuff.

It was the second similar affair for the Society of American Magicians. After the gathering had adjourned each put on his own disappearing act.

## Jean Hubert's Hair Burned Off in Boston

A damage suit for \$250,000 has been instituted by Jean Hubert, of Fritz and Jean Hubert, who were at the Palace, New York, recently, against a Boston hairdressing establishment.

The Huberts had gone to Boston last week for R-K-O and were playing at the Albee there when an accident happened to Miss Hubert which forced her to stop all stage work for the present. She had gone to a hair specialist when she had her hair burned from her head and injuries inflicted to the scalp by the process used in the beauty salon.

The Huberts were compelled to cancel Thursday and return to New York.

Miss Hubert engaged a lawyer and started immediate suit, claiming the loss of her hair had not only marred her appearance permanently, but was the cause of physical suffering, embarrassment and cancellation of stage contracts.

Miss Hubert went to Boston Monday to submit to a physical examination by the court as to the extent of her injuries. The Huberts were booked for Newark, N. J., this week, but the R-K-O route was cancelled indef.

## Clifford Jones Killed

Chicago, June 3.

Clifford Jones was killed and his partner, Elma Turner, was injured when their auto crashed into a truck carrying \$12,000 worth of fireworks, near Lebanon, Ind.

They were of the dancing team of Cliff and Webb, colored, and were on their way to Indianapolis.

Dad Quillan III

Hollywood, June 3.

Dad Quillan, former head of Quillan family vaudeville act, is seriously ill in his home. He is the father of Eddie Quillan, Pathe star.

Mrs. Thurston Hunt, Danbury, Conn., June 3.

Mrs. Elsie Thurston, wife of the magician, was injured here when struck by a hit-and-run driver.

## BEST TIME KNOWN FOR YEARS BACK

Medium Salaried Act Can Play 4 Years for R-K-O on Repeat—Model 45-Week Route for Higher Paid Turns Revelation

MAY BE 100 WEEKS

A route of 84 weeks, running consecutively, on the R-K-O circuit is now obtainable by moderate-salaried acts of playable quality. That amounts to almost two seasons of work and is the longest straight route available to vaude acts in years. On repeating an act would remain with R-K-O for four years.

Total R-K-O time is contributed by 69 weeks now booked in New York, stretching from coast to coast, and 15 weeks in the middle west booked through the R-K-O Exchange in Chicago.

Because of prohibitive budgets in some of the houses and towns included, mainly the Chicago-booked time and R-K-O booked Indies in the New York office, the 84-week route can be played in its entirety at present only by acts commanding salaries of less than \$700.

For acts scaled above that figure, there is now enough consecutive R-K-O time available for close to 60 weeks of playing.

The new 45-week route of R-K-O is for any priced act engaged that would mean two years on a return.

Vaudeville's Best Route For the past five years and until two weeks ago, it wasn't possible for Keith's and its successor, R-K-O, to lay out a route of more (Continued on page 18)

## ARTHUR HORWITZ DIES

Ill 2 Mos.—Leaves Widow and Infant Child

Arthur Horwitz, 46, vaude agent, died yesterday (June 3) in Poly clinic hospital, New York, following two months' illness. He was moved to the hospital last week when his condition became critical.

Horwitz was an agent for many years both in Chicago and New York, and lately has held a Loew franchise. When stricken he was said to be in financial straits, this condition forcing Mr. and Mrs. Horwitz to move to cheaper quarters during Arthur's illness.

Surviving the widow and a child, aged 10 months. This was Horwitz's second marriage. His first wife being Edith Livingston.

## Chi. Divorce Season Ending and Marital Kicks Growing Lighter

Chicago, June 3.

With summer approaching and the divorce season winding up, the number of legal separations is dwindling.

William H. Maine, of Bally Maine and Co., vaude, married Eleanor Maine, Sept. 3, 1926, at Crown Point, Ind., where so many divorces get their start. Attorney Irving Eisenman has filed divorce proceedings for Maine, because Mrs. Maine took it on the lam Feb. 4, 1928. She went home to her mother, the story states, and Maine says two years is long enough to wait for any married man to change his mind.

Jealousy mixed with a couple of rights and lefts was the reason why Ardath Schimber, burlesque entertainer, ran Feb. 4, 1928. She went home to her mother, the story states, and Maine says two years is long enough to wait for any married man to change his mind.

Jealousy mixed with a couple of rights and lefts was the reason why Ardath Schimber, burlesque entertainer, ran Feb. 4, 1928. She went home to her mother, the story states, and Maine says two years is long enough to wait for any married man to change his mind.

## Plug and Advertise All Stage Shows, Instructs Publix, to Staff—Condition Different

### Waite Hoyt's Idea

When Waite Hoyt lost another ball game before being traded to Detroit by the Yanks last week, and maybe why, he was asked what the trouble was with his pitching this year.

"I'm just a vaudeville act playing ball during a layoff," Hoyt replied.

## TOM HEATH NOT SO WILD OVER RADIO

Radio business is not so good for its artists because its got the "bends." The artist gets cut 12 ways before his take arrives.

Shows business today? Going to a theatre is like sitting in the waiting room of a hospital. Folks on the boards have no reprieve. They don't know what that punt line in the back-out. And that goes for Amos 'n' Andy on the air, although no team should be expected to give a different routine every night of the year.

What they need is some of the old timers. Tom Heath, saying this, at the same time was going through the act which he declares the public will get next fall when he and Jim McIntyre hope to black up again.

Heath hits 77 next August. He wants to show the new generation why the old folks bought tickets. He's sick of Florida and the hills of Setauket, L. I., where the natives for the past 15 years have regarded him as a recluse, no longer intrigue him.

All but three of the 20 rooms overlooking the sea are curtailed. The place was all right when he had his pal, Edith, but since she passed on, and Tom blames the care she gave a new rose garden for hastening her death.

50 Years Ago

Fifty years ago Heath was making his debut in a New York street emporium where the policy of the management just before each show was this query to the payees:

"Hail ye haves!"

Today Tom has 21 houses in Florida and the big one's estate in Setauket. But what of it?

Heath proved last Sunday that the faster one two questions are rung the better he likes them. He eats them up with a tang that would be a genuine novelty to present-day vaude acts. There's a real laugh in everything he cracks.

Openly recognizing the growing importance of stage talent and its proper exploitation in its theatres, Paramount Publix has issued an order insisting on more man and sales power behind shows in the flesh. Managers and publicity directors in the theatres are told to give more ad space to units and featured acts and also to give proper display and billing in all cases.

The order going out results from a close investigation of clippings and tear sheets from numerous cities revealing that in many instances the stage shows are not being given sufficient importance in advertising and exploitation.

The Par-Publix stand, more or less of a right-about-face since the popularity of talkers were at their height, is significant in view of the feeling throughout show business that it is now the turn of vaude and stage talent to take the spotlight with some sense of importance.

Demand Admitted

Admitting a demand exists for entertainment in the flesh now, Par-Publix says:

"The novelty of the talking picture has now worn off and the time has come when the live talent on the stage means more to the box office than ever before. It is simply one of the phases in the evolution of this constantly changing business."

Going into the matter of repeat acts, Par-Publix takes the stand that "many of these acts have played the Publix circuit before and it is chiefly because of their conspicuous success on previous tours that they have been re-engaged."

For the edification of the managers and local publicity and advertising men, Par-Publix takes the stand that "many of these acts have played the Publix circuit before and it is chiefly because of their conspicuous success on previous tours that they have been re-engaged."

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"Aside from the fact that this is more than good business sense, failure to do so is very likely to embarrass the production department through violation of contractual obligations."

## \$50,000 VERDICT

Tarrella Wins Against Hudson Hotel—Bathroom Accident

Jack Tarrella (Tarrella and Clark, vaude) was given a \$50,000 damage award against the Hudson Hotel, New York, in Supreme Court last week. Tarrella claimed he is mentally ill as the result of an injury received while slipping at the Hudson two years ago.

The flush box in a bathroom fell and struck Tarrella on the head, seriously injuring him at the time and doing serious effect, the vaudeville claimed.

Avon With F. & M.

Utica, N. Y., June 3.

Avon is now a full-week Tanchon & Marco idea stand.

M. C. S. Stan Myers, college boy,



# JENIE JACOBS

Announces with much pleasure

Her agency is in a position to offer the

**Very Best Route Ever Available**

over the

## R-K-O

**IMMENSE VAUDEVILLE CIRCUIT**

---

This in conjunction with the other extensive placements for artists and attractions, besides the R-K-O attractive engagement, in

**PRODUCTIONS; PICTURES; RADIO**

**And Throughout EUROPE**

---

# JENIE JACOBS'

## International Theatrical Exchange

Cables: Jeniejay; New York

1674 BROADWAY

Columbus 1930

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HENRY SHEREK

European Representative

42 Cranbourne St., W., London

## REP SHOWS NEED ACTS AS GINGER

Chicago, June 3.

Tent and rep shows, feeling the pinch of poor trade, blamed principally on the talkers, are sending hurry calls to agents for specialty material. This use of vaude acts has reached its highest peak this season, with estimates that 95% of all tent and rep shows going out this spring are carrying some sort of specialists.

Vaude turns are getting particularly large billing. Frank Winninger company which opens Thursday (5), at Wausau, Wis., is using three standard vaude acts and billing his show as Vaudeville, Plays and Music. Winninger is using his acts to open the show, and following with the regular production, which for the opening is "Your Uncle Dudley."

Tent shows are also spotting these specialty performers as between-the-acts entertainment, with music and comedy as the standard material for these spots. Plenty of Hawaiian troupes in demand for this type, but managers are now spreading and using all sorts of vaude material.

Audubon Closes June 12

It is decided the last Fox vaude show will play the Audubon, New York, June 12. The house closes to permit a refrigerating process to be installed, it is said.

## CHI'S CLUB FUSS

Club Agents Divided and Fighting As Usual

Chicago, June 3.

Uprising against the Chicago Entertainment Association, headed by Lyman Goss, has resulted in the formation of indie club agents in a second group.

Rebellion was started by the Club Artists' Protective Association after the Goss group tried to corner the entertainment market, presumably by attempting to sign talent on contracts which forbade working for an agent not a member of the Chicago ass'n.

Now the indie agents blacklisted by the Goss faction with the aid of the Club Artists' group, are going to fight back.

Agents who protested against the Goss faction at a meeting last week were E. E. Giffelson, W. J. Kilbin, L. F. Weiss, Sam Herman, Joe Cody, Monte Brooks, Billy Weinberg, H. P. Beaumont, George Konchar, Billy Canham, Sid Wormser, Mack O'Neil and Campbell Marvin.

Tommy Dowd, Mgr.

Billy O'Day, manager at Proctor's 15th street for seven years, in charge of R-K-O's 84th street quit May 31. Tommy Dowd, former production manager at Proctor's 15th street, was elevated to manager of that theatre on the same day. Dowd will continue as production manager, doubling between that job and managing the theatre.

Geo. Dunn, asst. at Hamilton, R-K-O, is now its mgr.



HARRY KAHNE

The Supreme Mentalist

"Some acts are entertaining, others verge on the miraculous, some are different and others make the audience wonder. Harry Kahne has an act that is all of these—which means he is a real headliner in any show."—Press.

State, New York, this week (May 31).

Direction LYONS & LYONS

## MAX HALPERIN GOES BACK ON ASS'N FLOOR

Chicago, June 3.

Max Halperin is again an "Association" agent, given his former privilege and franchise by Billy Diamond, general manager of the R-K-O Western office here.

The return of Max Halperin to the Association's floor harks to the days of its control by Marcus Heiman and Sam Kahl, the latter in direct charge, and Heiman then president of the Orpheum Circuit.

"Variety" was having a battle with the Keith and Orpheum circuits. Hal Halperin, Max's brother, was, as he still is, in charge of "Variety's" Chicago office. In their petty ways Heiman and Kahl decided to oust the Halperin & Shapiro agency from the association, inventing a flimsy reason which failed to stand up, but with the agency firm expelled nevertheless.

Childish. This was the most childish thing of many perpetrated by Kahl and Heiman during those battling times. Among other orders issued by Kahl was one that no employee of the Association could talk with or socially meet any member of "Variety's" staff without pain of instant dismissal. Kahl later got air himself from the Association and then failed with a dramatic stock company some-office of "Variety," after a short time in the Morris agency here. He remained with "Variety" until his reinstatement this week.

Following his dismissal from the Association, Max Halperin became attached to "Variety's" Chicago office at the request of the New York office of "Variety." He remained in that office until his reinstatement this week.

One of the claims made against the Shapiro-Halperin agency when it existed was that Hal Halperin had a "piece" of it. The only "piece" Hal ever had was for \$1,200 he had advanced to the firm and never recovered.

Chicago agencies in those days thought themselves lucky if paying their rent. It's not much better now.

## Injunction Denied in Russian Choir Matter

Nathan Abramson's application to the N. Y. Supreme Court Monday for an injunction against Princess Slaviansky's Russian Choir was denied and the act continued without interference at the R-K-O Jefferson, New York.

Abramson claims an exclusive contract with the act as its manager and declares he was not consulted or included in the R-K-O booking. Order from the act to show cause is returnable today.

(Wednesday). Russian singing turn is at the 56th St. current last half and booked for the Palace next week. Same act played the Palace last year under Morris Gest's management.

Henry Peyser and Jack Mundel have dissolved their agency.

## Par. Pub. Booking Material for Distant Dates Through A. B. A.

Attractions, principally acts recruited from vaude, may be booked for various parts of the country through the Artists Booking Agency of Par-Public, even though dates to which they are sent are located far from New York.

First of territories to get attractions that way on a long jump is Texas, where four weeks are booked from New York.

Earl Saunders, who engages talent through Par-Pub's own A. B. A. and deducting usual 5% office commission on all such bookings, is lining up acts weekly to play in specially-produced units doing a week each in New Orleans, Dallas, Houston and San Antonio.

For four weeks on the Pacific coast, talent is being recruited from there, but for other territories it is stated as likely acts will be picked up in New York by the A. B. A. and sent to territories wanted despite long jumps.

This will automatically build up Par-Pub's own booking agency if attractions are spotted into houses throughout the country where regarded as most needed, either under unit, vaude or "attractions" policies.

Placed Locally

Where units are built around the vaude acts, it is when that producers will be placed locally in territory, as in Texas, to build shows around acts sent from New York.

C. A. Niggemeyer, unit stager at

Dallas, is being transferred to New Orleans, with four-week route in Texas to start from there instead, with Houston, San Antonio and Dallas following in order named.

Saunders, former vaude booker with the Orpheum Circuit, is booking acts mostly from vaude for the south. This week he sent down Chester Fredericks, Pasquall Bros. and Eulls and Clark.

Buying talent a month ahead he has lined up Cy Landry, Icken York, Virginia Johnson, and Kendall Capps for opening June 8; Norton and Haley and Stanley Twins for June 13; Freddie Stritt and Mandle and Ray for June 20, and Charles K. Irvin and Kaye and Saxe for June 27.

Railroad expenses down to Texas and return are footed by Par-Public.

## Last Warner Out of R-K-O

Warners' Ritz, Elizabeth, N. J., last of the Warner vaude group remaining with R-K-O for bookings, leaves the R-K-O books this week. Latter's booking contract with the house expired May 31.

Policy change concurrent with the booking switch will be return of five-act vaude bills on split, with presentation policy currently in its last week.

# Marcus Loew BOOKING AGENCY

## General Executive Offices

# LOEW BUILDING ANNEX

## 160 WEST 46TH ST.

### BRYANT 7800 NEW YORK CITY

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## J. H. LUBIN

GENERAL MANAGER

## MARVIN H. SCHENCK

BOOKING MANAGER

CHICAGO OFFICE

## 600 WOODS THEATRE B'LD'G

## JOHNNY JONES

IN CHARGE

# ON WAH AND CO.

PRESENTING

## "A CHINESE NOVELTY"

### R-K-O PALACE, NEW YORK

## THIS WEEK (MAY 31)

Direction

## GLADYS BROWN

### FITZPATRICK OFFICE

ARNOLD—MICKY—CHARLIE—TEDDY

# FOUR CIRILLO BROS.

STILL R-R-ONG IT

OPENING JUNE 20TH ON INTERSTATE CIRCUIT

BOOKED SOLID

Direction: JACK WEINER—ED. KELLER

# Louis, Freda and Gertrude BERKOFF

IN

## 'Russian Revels'

WITH

### The Six Sensational Berkoff Dancers

Musical Director, NICK SANIN

Original Dance Routines by Mr. BERKOFF

AFTER APPEARING AT

## PALACE, NEW YORK

### WEEK MAY 10

Immediately Routed Over R-K-O, as Follows:

JUNE 14—PALACE, CHICAGO	" 21—PALACE, CLEVELAND
" 28—CINCINNATI	
JULY 5—YOUNGSTOWN	" 12—TRAVEL
" 19—MINNEAPOLIS	" 26—ST. PAUL
AUG. 4—WINNIPEG	" 11—TRAVEL
" 15—SPOKANE (3 DAYS)	" 23—VANCOUVER
" 30—SEATTLE	
SEPT. 6—TACOMA (3 DAYS)	" 13—PORTLAND
" 20—TRAVEL	" 24—GOLDEN GATE, SAN FRANCISCO
OCT. 1—OAKLAND	" 9—LOS ANGELES
" 17—SAN DIEGO (3 DAYS)	" 20—LONG BEACH
" 29—SALT LAKE	
NOV. 6—DENVER	" 14—OMAHA
" 22—ST. LOUIS	" 29—KANSAAS CITY
DEC. 6—TRAVEL	" 12—OKLAHOMA CITY (3 DAYS)
" 19—FORT WORTH	" 26—DALLAS
1931	
JAN. 2—SAN ANTONIO	" 9—HOUSTON
" 16—NEW ORLEANS	" 28—ATLANTA
FEB. 2—BIRMINGHAM	" 9—CHARLOTTE

The Above Route Secured by

## CHAS. H. ALLEN

M. S. Bentham Office

Personal Direction HERMAN L. CITRON, Jerry Cargill Office

## *Hannen Swaffer Says:*

**Dear Dora Maughan:**

I learn you are flying to Paris to appear at the Trocadero Cafe.

I am very glad.

The Palladium will miss you and the Cafe Anglais and the smart parties. But I am very glad. . . .

I am tired of being told I knocked you.

I am tired of being attacked by your friends.

I am tired, at last, of having to agree with them.

Someone said you were risqué. I printed it. You cut the line I objected to immediately.

Then I went to see—and meet you.

I found, to my horror, that a vaudeville performer could have personal charm, brains, and brilliance. This disturbed me for several weeks.

Then you told me the truth about yourself—that some artistes could get away with murder, but that you always got blamed.

Paris is smiling now amid the greenery of its spring. It will smile all the more, now that you will be there. For the American spring will be there also—your kindliness and charm and your frankness and friendship.

Yours sincerely,

*Hannen Swaffer*

P. S.: Remember me kindly to Walter Fehl and the grand piano.

**JENIE JACOBS,**  
New York.

**HARRY FOSTER,**  
London.

## NAMES AND ADDRESSES OF SARANAC PATIENTS

Saranac, N. Y., May 31.  
As customary monthly, following are the names and addresses of show people at this health resort at present.  
Included are those who arrived or left during May:

**At 80 Park Avenue**  
Happy Behway, Fred Rith, George Harmon, William Holly, Lawrence McCarthy, Vernon Lawrence, Bobby Katz, Edward DeCorra, George Neville, Valentine Kincaid, Dick Kuni, Chris Hagedorn, Ben Shaffer, Helen O'Reilly, Allie Bagley, Nellie Queasy, Ethel Clouds, Zola Edwards, Sue Nace, Lilly Leonora, Angela Pagnulis, Viola Allen, Anna Mae Pow-

**SIDNEY BENNETT**, son of Essie Bennett, who died at No. 2 Grenville Road, Plymouth, England, on the 30th of January, 1928, is requested to communicate forthwith with Messrs. Jago and James, Solicitors, at 4 Sussex Terrace, Plymouth, England.

**ENOS FRAZERE**  
"Acme of Finesse"  
THIS WEEK  
MAY 31, GOLDEN GATE  
LEE P. STEWART & LEWIS MORLEY

**WHITEY ROBERTS**  
Laugh, Town, Laugh  
—NOW FOR R-K-O—  
West MILES INGALLS  
East MILES INGALLS  
Independent—FRED ROSENTHAL

**HARRY W. CONN**  
160 West 46th Street, New York  
ROOM 418  
WRITING EXCLUSIVE MATERIAL FOR  
WILLIE AND EUGENE HOWARD  
PHONE BRYANT 7392

ers, Gladys Bishop, Catherine Voelle.  
**At 9 Front Street**  
Julia Kubas, Leah Temple, J. C. Loudon, Mike McNamee, Luba LeRoy, John J. Farrell.

**Newcomers**  
Chester Rice, McConnell and Simpson, Hans Bruno Meyer, Walter Daley.

**Left Saranac**  
Frank Garfield, Joe Donatello.

**Departed**  
Olga Kalinin, Charles Besnah.

Chester Rice, Santanonl Apts.; Andreas Erving, 41 Park Ave.; Edie Voss, 41 Park Ave.; Jim Shields, 41 Park Ave.; Thomas Abbott, 66 Lake Flower Ave.; Christina Keenan, 66 Lake Flower Ave.; Alice Roth, 32 Franklin St.; Joe Reilly, 54 Shepard Ave.; Connie Reeves, 42 River St.; James Hagney, 6 Military Rd.; Russ Kelly, 19 Broadway; Harry Barrett, 302 Broadway; Alice Charnan, 52 Park Ave.; (Dave O. D. H.) Hall, 6 Baker St.; Harry Clark, 6 Baker St.; Al Downing, 10 Baker St.; Ford Raymond, 84 Park Ave.; Irving Bloom, 84 Park Ave.; Richard Moore, 84 Park Ave.; Andrew Molony, 10 Helen St.; Mae Armitage, 7 Front St.; Harry English, 64 Park Ave.; Hans Bruno Meyer, 11 Front St.; Edith Cohen, 38 Margaret St.; Al Pierce, 61 Franklin St.; Walter Daley, 10 Baker St.; David Mavly, 60 Park Ave.; Harry namba, 72 Park Ave.; Dorothy Jolson, 72 Park Ave.

**WRITE To Those You Know in SARANAC**  
A small town manager wrote Pat Casey saying he had put up the window cards and all other advertising for the N. V. A. collection drive on his theatre, but no money was received. Casey's hair first went grey 10 years ago.

## Jacobs, Hennessy Back

(Continued from Page 30)

In New York the elder Hennessy organized the U. B. O. as it was known for years, fought and defeated the White Rats in the actors' first strike against managers and piloted the U. B. O. into the formidable booking institution it became.

**Useless Credit**  
In their lives, B. F. and A. Paul Keith, B. F.'s son, and the late E. F. Albee, gave credit to Dan, but each forgot him otherwise in life and at death. Retired on a pension a few years ago from the Keith-Albee-Orpheum circuit as general manager of the Family Department booking office. Whether that pension has been continued to current times is not known, but it is a well recorded fact amongst all of the old-time vaudevillians that Dan Hennessy, alone, of all of the older Keith-Albee executives, was the only one to leave the institution without a private fortune. Accordingly the news of the reinstatement of his son, Willie, will be fondly appreciated by the many who know that Dan Hennessy is actually responsible for the formation and organization of what later became the great B. F. Keith Circuit.  
Freeman had no comment to make when asked about the reinstatement. "They speak for themselves," he said, "we consider each a good agent and of value to us."

**Book Anywhere**  
Unlike in the past the R-K-O agents now can book outside in the legit and pictures. In addition the R-K-O books are now 100% closed to dealings with outside agents and gradually eliminating direct bookings, both done now only when a desired act or attraction can be secured in no other way.

The recently discarded distinction between agents and producers still holds good, with agents classified also as producers if producing their own acts and representing them in the customary agency manner. When released before Bostock and Lewis were franchised as producers only.

With the additions the number of R-K-O franchises outstanding is raised to 23. Total was cut to 18 three months ago, when 10 franchises were revoked. On basis of about three agents working under each franchise there are now about 66 reps doing business on the R-K-O floor.

## No F. & M. Changes

Doc Howe is not making any drastic changes in the eastern division of the Fanchon & Marco offices. Howe, who looks after F. & M.'s west coast system, was commissioned by Marco to come east for at least two weeks and install the triple check now in vogue in the L. A. office.

Mike Marco is due in New York Sunday. Marco will stay only long enough for a conference with Harry Arthur, the Fox theatre operator, and Howe and Earl Simmons, the N. Y. representative.

## R-K-O Summer Closings

With further allowances for closings and changing of house policies for the summer there are now only 12 houses left in New York on R-K-O all playing vaude and band programs. These are the Coliseum, Hamilton, Jefferson, Chester, Fordham, Franklin, Royal, 58th Street, 86th Street, 125th Street, 81st Street, Hippodrome and the Palace.

In Brooklyn only three R-K-Os are open with vaude still booked, Albee, Madison and Kenmore. All the others have turned to pictures. The Flushing is still playing vaude-film.

## Theatres Proposed

Astoria, N. Y.—\$75,000. Also office and stores. 28th Street and Stinway avenue. Owner, Loew's.  
Bismarck, O.—\$150,000. Also apartments. Sandusky st. Owner, Bucyrus Theatre Co. Policy not given.  
Calumet City, Ill.—\$400,000. Also stores and apartments. 153 Place and Wentworth Ave. Owner, Calumet City Theatre Corp. Policy not given.  
Charlotte, Mich.—\$100,000. Also store. Cochran st. Owner, C. R. Beschler.  
Davenport, Ia.—\$1,000,000. Also store and hotel. 3d and Brady streets. Owner, O. M. Bechtel. Architect, A. S. Green. Policy not given.  
Elmhurst, Ind.—\$100,000. Chicago and Forsythe sts. E. A. Varger & Co. Policy not given.  
North Platte, Neb.—\$150,000. Also stores. Owners, W. R. Maloney and Keith Neville. Architect, A. S. Green. Policy not given.  
Peoria, Ill.—\$250,000. Jackson, Adams and Jefferson sts. Owner, Peoria Play-ers.  
Perth Amboy, N. J.—Owner, Norkin, Inc. Architect, J. Eberson.  
Platteville, Wis.—\$50,000. 2d and Main st. Owner, W. C. Tracey. Policy not given.  
Port Jervis, N. Y.—\$100,000. Also stores and offices. Owner, New Theatre Co., Inc.  
Tulsa, Ok.—\$400,000. (2). Owner, R-K-O. Architect, John Eberson.

## LOEW'S ALL SOUND FILM AND CUT IN 5 HOUSES

Five Loew theatres, four playing vaude on a split week, and the other a presentation house, will go to straight pictures June 7.  
Presentation house in Kings, Flatbush, Long Island, vaude houses are at Yorkers, Coronet, L. I. Bedford, and the Oriental, Brooklyn.  
Loew's will reduce the scale of these houses for the all-picture policy.  
Loew's declares change is only for the summer.

Item in last week's Variety stated Johnny Osborne is manager of the Brooklyn Paramount. Robert Weitman is the managing director of the house, with Osborne as student mgr.

## ROBBINS TRIO

A-Whirl  
A-Twirl  
A-Girl

A Real Sensational Roller Skating Novelty

R-K-O Palace, New York

This Week, May 31

Next Week Kenmore and Flushing Theatres, New York

Sailing for London in August

R-K-O Rep.

THOS. FITZPATRICK

Ind. Rep.  
E. MEYERS WM. MORRIS  
OFFICE

# DENO and ROCHELLE

Originators of the "RACKETEER DANCE"

Words and Music by FELIX BERNARD

Dialogue by REX FULLER

Assisted by HELEN MANNING

## THIS WEEK (May 31) R-K-O PALACE, NEW YORK

PRESS COMMENTS

### CHICAGO "POST"

"After Deno and Rochelle and little Helen Manning had scored such a hit with their dancing at the Palace it seemed useless to hope that the rest of the bill wouldn't prove an anti-climax."

### CHICAGO "AMERICAN"

"Deno and Rochelle did a series of excellent dances. They originated the Racketeer Dance, which makes the Apache numbers look like old-fashioned valets."

### N. Y. "TELEGRAPH"

"Deno and Rochelle present a series of dance sketches, and each dance tells a complete story. It is well done and well handled. The Racketeer Dance used for the finish is worthy of special comment for the originality of the endeavor."

### "VARIETY"

"Deno and Rochelle . . . are the sort of act Palace audiences have always liked. . . . The whirlwind racketeer dance was the proper finish."

### N. Y. "AMERICAN"

"Deno and Rochelle offer several dance sketches, putting their all into the work with excellent results."

### "BILLBOARD"

"Deno and Rochelle have one of the neatest dancing acts seen here in months. Their ballroom number is an acme of grace. . . . With the 'racketeer dance,' which they originated, and which is an entertaining variation of the Apache. . . . Act registered strong."

R-K-O Direction—MARTY FORKINS

European Representative—JENIE JACOBS.

# CARR LYNN PALACE, NEW YORK

Presenting "SOMETHING DIFFERENT"

NOW AT R-K-O

DIRECTION  
WEBER & SIMON

## Mutual's New Play Policy May Build Up Opposition Circuit

Plenty of opposition looms for burlesque next season if Mutual goes through with its plan of rotating principals and stationary stock house choruses. Mutual's plan of self operation of both houses and stocks may be confined to houses in which Mutual now holds leasing interests but the idea is not relished by the outside theatre operators.

Plenty of dissatisfaction all around which may or may not be ironed out at the annual meeting of Mutual wheel officials scheduled for the latter part of June.

Mutual's self operation plan, if adopted, would scrap all former wheel show producers with possibility that the more progressive producers may align for a rival circuit playing shows on percentage against the Mutual operated stock house former producers have declared they would not be counted out by I. H. Herk's proposed plan. They admit a new circuit is being tried, or, none will be assumed out of responsibility of leadership in the new move, withholding anything definite until announcement of next season's Mutual policy has been made after the annual meeting.

Producers lined up with the insurgent group had previously conferred with Herk on possibility of reverting to the former percentage arrangement on shows as planned by George Columbia where rather than the outright buy weekly which has been the Mutual policy.

The producers argued for the percentage arrangement upon the ground that none could equip and present a saleable show for the \$1,750 allowed by Mutual. The showmen preferred to spend more money on cast and production and take the percentage gamble, rather than flat sum.

Most of the cream stand houses, mostly operated by Mutual, couldn't see the percentage idea, but, according to the producer group, there are sufficient outside houses to form the nucleus of a rival circuit if necessary.

Some Houses Can't  
Most of the outside houses can't see the stock idea as planned by Mutual. They are waiting to see what may happen in the shape of a competitive circuit. If nothing develops they still can operate with self controlled stock.

Mutual is now claiming 38 houses set for next season with idea of repeating shows to stretch out to a 40-week season. Insurgents say Mutual is claiming a number of houses formerly playing Mutuals that have not yet signed up for the new policy and may not fit in the wheel steps in.

Mutual's rotary plan is defended because of economic conditions. Saving on transportation of choristers by having house troupes and the rotating principals and possibility of cutting down on stage hands through dropping of former full road crews.

Mutual will maintain its former \$1.50 top policy for next season while the rival wheel if it ever gets started is in favor of 75 cent top in large capacity theatres and \$1 in smaller houses the latter figuring low business at the lower price but better than slim business at the higher tariff.

### Boston Stock Fades

Mutual's Howard stock folded Saturday night. Biz was terrible.

### Irons' Frisco Stock

San Francisco, June 3. Cort theatre opens stock burlesque policy in two weeks. House has been in and out of darkness and films, with travelling musical tabs pulled when available.

Warren Irons is promoting the stock.

### Stock at Erie

Erie, Pa., June 3. Burlesque stock opened at the Park Monday. House is operated by Thomas Fahrs and Jim Lederer.

### 2 Weeks in Mt. Vernon Plenty

Max Fielder's stock burlesque lasted two weeks at the Westchester, Mt. Vernon, N. Y.

## CITY STOCK STANDS PAT ON MUTUAL ROTARY

Mansbach & Froelich will stick as operators of the City, New York. The pending deal between the Chicago stock operators and the Chicago stock operators and the Chicago stock operators for transfer of the lease has been called off.

Both Minskys and Mutual Circuit had been angling for the house with Minskys reported having the edge until both deals collapsed last week upon Mansbach & Froelich deciding to continue.

With no chance of Mutual leasing the City and eviction of the wheel from the Irving Place next season when house is scheduled to resume Yiddish policy, Mutual has been trying to get out of the City. Mutual rotary policy, but the firm prefers to operate its own stock instead.

The City has been heavy opposition to the Irving Place. City has 75-cent top scale as against the Irving Place nick of \$1.55.

## R-K-O's 84 Weeks

(Continued from page 51)

than 20 or 30 weeks at one booking, with acts playing those dates on books of one to five weeks at a time, due to chaotic conditions in the booking office and indecision on the parts of bookers and heads. When becoming R-K-O bookings were one of two weeks, Charles Freeman's first move was the compiling of a route of interesting length to the actor and the best consecutive route known to vaudeville.

In two days two expensive trunks, York and King, and Art Frank, had been issued routes of 45 consecutive weeks, with their time not including all available, the latter to be given them at expiration of the original 46 weeks. Such routes have not been known to vaudevillians for so long they are almost of a completely forgotten era. York and King's salary is around \$2,900 weekly.

The 84 weeks of R-K-O vaude is now controlled as follows and booked by the following bookers:

Orpheum and west (road shows), 33 weeks, including the Interstate in the south and eastern preliminary dates for the intact bills in New York. Sam Tishman and Harry Kalcheim.

Middle west, nine weeks; Bill Howard.

Major New York City time, including Palace, nine weeks; Arthur Will.

Small New York City time and R-K-O booked independent houses (formerly classified as Family Dept.), 17 weeks; Jack Hodgdon.

In middle west, approximately 15 weeks booked in Chicago. This is the most the Chicago R-K-O office has booked in over three years.

With trend taking theatres gradually back to stage acts, addition of 15 more weeks with-in the next few weeks of bookings in the R-K-O is held quite likely to develop by the new season.

## Burlesque Changes

Harry Clex and Annabelle La Morse opened this week with the stock at the Avenue, Detroit. Willie Brown closed with the stock last week.

New set of principals went in with the stock at the Gayety, Milwaukee, this week (June 2), including Clyde Bates, Jack Hunt, Johnny Kane, Larry Armen, Louise Keller, Dolly Hendricks and Gaby Fields. Nat Fields is producing the shows.

Several changes in personnel of principals went in this week with the stock at American Music Hall, New York. Billy Shaw, Billy Holmes, May Malbert, Artie Lloyd and Harry Pierce closed last week with Jackie James, Connie Masters, Irving Selig, Ernie Mack and Helene Dixon supplanting.

Ray Norman and Hazel Miller for stock at City, New York. Miles Miller replaced Virginia Jones.

## CANDY BUTCHERS IN ON NEW MUTUAL LAYOUT

Mutual's proposed reversion to former burlesque formula of book shows with vaudeville next season in its rotary stock experiment is already bringing squawks from the candy butchers and other concessions.

With the vaude olio spotted in otherwise intermission period and the shows running through the peddlers claim it will not give them sufficient time to grind for sales.

With the rental concessions a not to be sneezed at revenue for the houses it's likely Mutual will probably consider this complaint.

## STOCK BURLESK AT LOWEST EBB

With only about 20 stock companies in action throughout the country, summer burlesque stock, following precedent of the Mutual wheel in 1929-30, is limping through its worst season in many years.

In such former stock burlesque strongholds as St. Louis, Kansas City and Pittsburgh no one took a chance on a stock troupe this year, or the few that did open, shut down after brief tries. The mining towns in Pennsylvania and other once local localities started to drop out of season without burlesque and seem likely to remain so.

The big town stock burlesque line-up, sparser than ever before, reads at present: Buffalo, Buffalo, Cleveland, Detroit (3), Los Angeles (2), Chicago (3) and New York (5). None cleaning up.

Stock burlesque hasvens over the summer for two or more principals and girls didn't materialize to the extent of early anticipation and the layoff conditions are pretty depressing. Most of the stationary troupes are using stock reliable and local favorites to hang onto the business remaining, with few changing anything too new.

It's tough, and with the Mutual planning for two or more vaude acts with each show next season, that meaning less room for burlesquers, it looks even tougher.

### Fred Clark's Post

Fred Clark, former Columbia producer, has been appointed western supervising producer for Mutual Circuit stock season.

In the past, Fred Clark was supervising production in the western houses of Mutual wheel.

### Stock at Flint

Jack Greenman will play stock burlesque at the Ritz, Flint, Mich., June 16.

Greenman is in New York rounding up company.

### One Stock in Philly

The stock war which has waged for past several weeks between the Trocadero and Bijou, Philadelphia, has subsided with the closing of the stock at the Trocadero last week.

## Warner 50% Leasing

(Continued from page 27)  
ing erected on Harvey street, Oklahoma City.

Tuesday Warners secured sites in one of the most prominent parts of Asbury Park. Upon this site, 315-321 Lake avenue, Warners are planning to build a new theatre, plans for a 3,000-seat theatre, the largest in this Jersey resort.

Sale by Walter Rode of his four Asbury theatres to Public was admitted in the Brother's headquarters to have inspired the land buy. The Warner theatre, according to advices, will provide Asbury with its first real competition.

Spurring negotiations to the utmost, so that the chain will, be completed by August next, Warners are adding to the staff of acquirers and the same time are commencing to buy up a force of operators to handle physical maintenance of new holdings. The Marx Brothers, Louis and Meyer, of Chicago, are the first to be put on the payroll as Warner operators.

## Trade Struggle

(Continued from page 5)

Coupled with the amplification of this declaration by their chief, there is a new office boy in the brother's headquarters who does not exude the conqueror spirit.

### Merger in Fall

That the battle will be carried through the summer, and that during that time the weeding out process will assert itself by showing up the weakest companies, those which cannot absorb all that they are now taking on the weekly basis, is prediction. Next fall the same expression carries the belief, will witness the crystallizing of mergers. At the present time and for the next few months the rush of acquisition is and will be so great as to complicate merger machinery, so that venturing a picture of the outcome is beyond the scope of inside minds.

When the smoke clears, exceptionally well informed Warners still believe, their company and Par will be welded, and that Fox will be a part of the Radio-General Electric combination.

Under the terms of its contract with Warners, Western Electric informants maintain, the brothers can use any type of sound-on-films system still have to pay the Electric the same royalties as though they were using WE equipment.

From the Warner end it is known the brothers have an advertising appropriation of around \$3,000,000 allowed to publicize the trademark, Vitaphone, during 1930-31. That the expression is their own, and that it can be applied to any talked system they adopt is also reported.

### Pact in

Pact, who has been hooked up with the Warners in a quasi-association since the inception of his film system, has been a constant visitor to the Warner headquarters. After his visit there Monday afternoon, reports that his method will supplant Western's, in the event of the new film executives now say is imminent, are partially confirmed. It is understood that the Naiken patents, which the brothers recently acquired, will benefit the Patent sound system, particularly in recording and the sound on film method.

Reports allowed to emanate from the Schlesinger headquarters for the new system, that the Warners have "been on the verge of signing up for non-theatrical or commercial rights were denied Monday in the Warners' offices. No such deal is even pending, it was claimed. Pament is intimating to be in position for this connection above all others in the event of the final rub with Western.

## Television Stand Off

(Continued from page 5)

ence toward Television next fall as feigned.

Violations of the pact among producers made three weeks ago at meeting at the Radio City office, several in the past week. Where the agreement called for the industry laying-off giant screen until one width was agreed upon and economic barrier between parties eliminated, and where it was the understanding that wide film was at least another year off, companies, even pending, the Radio-Kelth, Orpheum, are reported secretly going ahead with individual plans for different measurements.

Efforts to smother any apparent breaks among producers in the wide film relation is made by some Haystacks as the same simply being for the benefit of self-promotion." Other Haystacks are more frank and state that the standardization status is fast going through board and getting into the status of the International Peace Conference.

Immediately after the report that had forty Grandeur projection equipments, enough to equip 20 theatres in as many key cities, Radio, despite its Television hold, put into manufacture the first 20 sound track, enough to accommodate wide film talk on 10 of the Spur equipment.

Radio, according to one executive, is taking the position that as long as the industry is going deeper into wide film it will be prepared to meet that novelty along with Television shows in its key theatre houses.

At the same time Radio executives here confirmed Schenckstadt reports that Television in the theatre will be but a fraction of the cost wide film will represent to

## Talkers' Grosses in French Provinces Double Silents

Paris, May 22. How the advent of talkers has increased box office possibilities here, altering as a consequence the rental possibilities for export, is startlingly instanced by "Broadway Melody" grossing \$3,000 in a provincial house the opening week when the same house's record with silents had been \$1,600.

Distributors consider that apart from the increased grosses, the advent of talkers will permit them to concentrate publicity on a smaller number of pictures than heretofore, as talkers will mean a proportionately reduced number of films.

## German's Clever Dubbing

Paris, May 22. American film men who have seen "The Last Command" in Berlin are astounded at the clever manner of dubbing the English.

It indicates chiefly to the American shownmen that the German's stoicism and fortitude excels that of any of their contemporaries because of the way the French or English screen actor would have that much patience.

It was done in this wise: the German players were taught the English dialogues and were "faithfully" mouthing the exact phraseology, but the recorders were caught off. Everything was done in close-up and the lip movements very distinct. Later an expert group of English ghost-voices actually "had" their voices recorded, uttering the exact dialog which the Germans mouthed, and the synchronous effect was perfect and defied detection as a new form of dubbing.

## British Film Field

(Continued from page 6)

not so hot with Fleet street as she might be.

George King, booking agent formerly with Dan Flah, going into English dialogues and were "faithfully" mouthing the exact phraseology, but the recorders were caught off. Everything was done in close-up and the lip movements very distinct. Later an expert group of English ghost-voices actually "had" their voices recorded, uttering the exact dialog which the Germans mouthed, and the synchronous effect was perfect and defied detection as a new form of dubbing.

De Blader here. Living at Hotel Splendide, next door to Lord Rothschild.

Following general tip-off here John Maxwell of British International and Associated British Cinemas companies in London, whose amount as Fox offset, latest is John has been getting his finance from the government to extent of some \$100,000 through Trade Facilities Act. Idea is John may have played Fox foreign control of big British company single.

Government is expected to get support for all-British concern. B. I. P. report due within next month and expected to show 10% dividend.

Wardour Company, Maxwell's release concern, abolishing guarantees on percentage bookings, setting razzed, want to hand onto heads they win system.

De Blader here. Living at Hotel Splendide, next door to Lord Rothschild. This week to make warship sequences for "Tell England."

Adolph Zukor and Max Erbe, not having met a committee of exhibitors. Betcha-Graham doesn't meet one this week.

Talkers for Blind.  
Sir Beecherford Towse, blind V. C. opened Stanley theatre, part of English dialogues and were "faithfully" mouthing the exact phraseology, but the recorders were caught off. Everything was done in close-up and the lip movements very distinct. Later an expert group of English ghost-voices actually "had" their voices recorded, uttering the exact dialog which the Germans mouthed, and the synchronous effect was perfect and defied detection as a new form of dubbing.

Institute is school for blind, deaf and dumb, and is first to have talkers for these defendants, who are of the "talking" type. The school for blind deaf mutes what the sound is and latter tell blind what the action is.

All distribute operating in this field are supplying free films for this theatre, which seats 400.

the industry. The attitude taken by them indicates a "forcing the hand trend" and one that will have to be met.

Engineers, according to some of the leaders, are in deciding that only wide film will provide a satisfactory giant screen and that magnification of present standard sizes.

The demonstration of a magnifying device at the Colony, New York, last week is nothing new according to the engineers who have seen the same device in the slightest scratch will be magnified and that where the wide effect is obtained the difference in height will be at the sacrifice of the frame.

















## The Piano Player

By Joe Laurie, Jr.

I just had to run in and tell you my troubles, Mazie. This time I'm really through. All that I ever get from that ground cloth of mine is abuse. He's getting so he thinks he's the whole act. To hear him talk you would think I was working for him.

I told him where he gets off at this morning. I just got fed up with him and told him how I got him out of a lousy jazz band and made him my accompanist, and how I got him to meet agents and managers that he'd never would have met in his life without me.

You know I taught that bum how to dress properly; bought him ties, shirts, suits and even a set of golf sticks. I don't know why I ever tied up with a mugg like him.

He thinks he's a composer now and trying to show me how to sing a song. Me, Mazie, who was a single when he didn't know what a stage looked like. Can you beat that?

All Alike

All those piano players are alike. But he's so changed. He used to tell me to take care of my pipes, to get my proper rest, to save my money. Now I know he was just doing it so he could have a job.

Last Christmas I gave him a beautiful wrist watch—and even loaned him money so he could buy me a little present. He didn't mind it, Mazie, I love to do things for a young boy like him. But last night I caught him making a play for a dame in the girl act, a washout blonde. What gets my goat is that when I asked him if I should bleach my hair he said no, he didn't like blondes.

Giving Him His Way

I've been letting him have his own way even against my better judgment. When he tells me to sing two and two of a song I do it, just to please him when I know that one and two would be better. He gives me lousy catch-lines for my songs, but I use them to encourage him and cut down on the arguments. He's just a kid. Not much younger than I am, hasn't had much experience.

But what do I get for being nice to him? Nothing but abuse, Mazie. He takes advantage of my good nature. He tried to show me where we could save the extra-sleeper money by getting married. And I

came near falling but I see now what a fool I'd been. He's no good, Mazie. All that guy thinks of is playing cards and horses. I can't even get him up in the mornings to rehearse some new songs. I think I'm going to give him air.

The office has been complaining about my routine lately and it's all his fault. When he gets sore he just won't work, lays down like a carp. He stays a few bars behind me. And after all I've done for him, and besides, I'm the act, even if he doesn't believe it.

Another Nice Kid

Anyway, Mazie, I met an awful nice kid on the bill last week. Comes from a good family and writes wonderful stuff. He plays the piano, not very good but enough to be able to accompany me. As good as Al plays anyway. He's a faker you know, don't know one note from another. But this kid is handsome and makes a fine appearance from the front.

I think I can make something out of him and I'll start different with him. I'll show him who's boss and keep it that way.

You don't blame me, Mazie, for getting sore at that bezok, Al, do you? You know I'm getting a little older and at that stage where I got to look out for myself and I all ways say if I don't know who will? Ain't that the truth, Mazie?

Scotch and Torch

And anyway I guess Al is too interested in that blonde to worry about me and the act, well he'll see when he leaves me how far he'll get. He'll be with another lousy jazz band. That blonde is just infatuated with him because he sings torch songs to her over a bottle of scotch. I think I'll be better off making a change. The other kid is handsome and respects women, he told me so.

Well, I'll go back to the hotel now and if Al doesn't show up to take me out to eat then I'm through with him. I mean it this time, Mazie. And I'll crab him with every agent and manager in the country, and you know, Mazie, I know them all, and how.

So long, Mazie, thanks for listening. You're a lucky woman using the orchestra—piano players are the nerds.

So long.

## Salesmen to Show Biz Punch Each Other Over 50-50 in Split Commish

Harold Unger, 2348 Brookhaven avenue, Far Rockaway, was freed in West Side Court by Magistrate George Ewald, who was summoned on the charge of punching Harry Kaplan, 1749 East 24th street, Brooklyn.

Both men are in the jewelry business and ply their trade in the theatrical world. Kaplan asserted he received his "lumps" in an auction shop at Broadway and 47th street. Unger is small and frail while Unger is powerfully built.

Kaplan stated that the assault was unjustifiable. He was severely punched while scores looked on, and raised up a tawdry cop, who suggested he get a summons.

"I defended myself when Kaplan sought to kick me," said the big Unger.

The argument began over the division of commissions on the sale of jewelry. Unger stated he split with Kaplan, but that the latter tried to run him. He denied he struck Kaplan.

The court dismissed the summons, stating that Kaplan had no witnesses.

## Hotels Cutting Rates

Times Square hotels with summer in the offing and biz looking anything but sweet are starting to slash rates.

## Sid Skolsky's Advice to Mothers

(Reprinted from Sidney Skolsky's daily column in the New York "Daily News.")

Don't Raise Your Boy to Be a Columnist!

By SIDNEY SKOLSKY

This is really an open letter to the mothers of America. I intended writing it on Mother's Day but put it off until now. I thought I'd be able to address a larger audience. Maybe I'm wrong.

Therefore, it is probably a great surprise when I tell you that your son has been to see me and wants to be a columnist. I am sure in saying your son has been to see me. It seems that every youth in America has been in the office. I have a large sign posted for them. It reads: "Jansen Wants to See You."

Mothers of America—I'm still talking to you. It's me, Sidney, I'm trying to save your sons from a fate worse than death. Broadway—The World's Playground. Imagine your son having to make it his business office. Somebody asks for him the while. What can you reply? It isn't nice to say, "He's in conference on the corner of Broadway and 42d st." Or, "He's in conference backstage of the Carroll theatre. A chorus girl is baring all. He's getting an exclusive yarn." What will the neighbors think?

That isn't all. Your boy will never see the sun. He will sleep all day and work all night. He will spend his hours sitting in corners in night clubs—cellars. He will have to listen to everybody's heartache. If anybody ever had a tough break they will tell it to him. They know he is looking for sobs. He meets a fellow and instead of saying: "Hello, Joe, how are you?" He says: "Hello, Joe. Say, I hope your wife left you for that saxophone player and you're heartbroken. No. Gee, that's too bad." Good news is no news.

After a while your boy will get so that he will stop strange people in the street and shout: "Got a car? No one will mean anything to him unless they have a gag. When he comes home, and you are lucky enough to see him and greet him with a fond hello, he will reply: "I used to that in yesterday's column. Give me a new gag, will you?" All life to him will be a gag. That's a pretty sad state of affairs. Your teen people who are shell-shocked. Well, being a Broadway columnist is worse.

They don't ask me who I say there's a broken heart for every light on Broadway. Who broke them there hearts? Broadway columnists! Even your own boys. Keep your secrets safe if your son becomes a columnist. Say, if he needs twelve lines some blue Monday, he'll tell all. Maybe not all. But enough to fill twelve lines. The rest he'll keep in overcoat.

You have issued the warning. I have stated the facts. The rest is up to you. You ask why I don't say something to the fathers? I'm sorry you brought that up. I didn't want to say a word about it, but since you insist, many of your husbands have been here also. Everybody wants to be a columnist. I praise you mothers. You are the only folks who don't want to be Broadway columnists. You believe that woman's place is in the home. I mean their own home.

There is nothing more that I can say. I have told everything. Watch your husband! Watch your son! Don't let them become Broadway columnists. Keep your secrets safe if your son becomes a columnist. They see me doing nothing and they think a columnist's life is an easy one. They don't know I'm thinking. That's difficult—very difficult.

## Inaccurate Biographies

Bebe Daniels

By Claude Binyon

## Paris Always Open But Bedtime Comes Around

Paris, May 23.

"You can't be bigger than Paris" and "You can't look up Paris, put it to sleep and then go to sleep," are two slogans which some of the hot-shot professionals have since found out.

The idea of making all the rounds until everything is shut up and you gotta go home because there's no other place to go, has put some of the energetic boys under wraps already.

Paris is open day and night and at all hours there's something doing.

Many tried to do everything in one night, carrying their nocturnal activities to 10 and 12 o'clock the following forenoon, only to be forced finally to call it quits and go home.

There was a set here; they went a furious pace, in and out of many joints a night, making the nightly pace from Montmartre until after daybreak in Montparnasse, and thence thereafter into somebody's apartment, until falling away from exhaustion.

Hollywood, May 31.

Bebe (Titan No. 3) Daniels is from Dallas. Lots of people leave Dallas. Most are run into Texas. A man who ran a grocery store in Oklahoma City once said that if all the people from Dallas were laid end to end they wouldn't even smoke. Later this man's store burned down. He was down in the basement at the time. Now reported missing.

Bebe's parents were in show business. "Our little Bebe was born in a wardrobe trunk," they'd always say, and people would laugh. One time a tall man with hollows in his neck told her that she was the same from then on. A tall man with hollows in his neck had ruined everything.

When Bebe was 10 weeks old the pack decided she was ready for work, and doubled her between the Burbank and Belasco stock companies. One day the ingenue in the Burbank troupe dropped Bebe. The gas got out of the tank and the ingenue started dropping the little tot at every show.

Bebe Okayed It

"What an unethical way to get a laugh," said Mrs. Daniels indignantly, when she found out.

"Anything for a laugh."

"It's okay, ma," interpolated Bebe. The kid was quite an interpolator. One day when a Mexican and an Irishman were fighting it out on a street corner, Bebe tried to interpolate.

"He called you a lousy soandso," Bebe told the Irishman.

"He did, did he?" exclaimed the Irishman.

"Como esta, como esta, como esta!" Bebe told the Mexican.

"Como esta, como esta, como esta!" exclaimed the Mexican.

And he did.

Still Comedy

When the parents got a load of it they took her off the stage and put her in a convent. After that Bebe started her picture career when still a kid. She was with Selig for two years, playing comedy legs. From then on it was a cinch.

Years later when it looked like she was winding up a profitable career, somebody decided she could make it, and she became Titan No. 3. Ben Hecht and Charles MacArthur, Titans Nos. 1 and 2, respectively, asked her over to the house one day.

"You're a swell kid," said the first two Titans.

"Maybe so," said Bebe. "I'm engaged to Ben Lyon."

"Is he a Titan?" asked Hecht.

"No," answered Bebe.

"He can't be any good if he isn't a Titan," MacArthur decided.

"He's in 'Hell's Angels,' explained Bebe.

"What's that?" asked MacArthur.

"It's before our time," Hecht said.

"Oh," said MacArthur. He said it just as though he hadn't heard anything.

And if you know MacArthur you know he hadn't.

## Chicago for Laughs

(Continued from page 1)

sticks on a pair of smoked spears and fiddles on a corner of Soul Migh for \$5.61.

Another crowd has trained their legs to stop whenever they spot a chump counting a roll.

Whistling bangers give out pop tunes while the hand is outstretched. A cloddy bride path is chalked up as costing the city \$1,000,000.

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

9th MONTH  
BROCK PENDERBENTON Presents  
**Strictly Dishonorable**  
Comedy with by Preston Sturges  
Staged by Antonia Arbus  
AVON Theatre, West 46th Street, Eves. 8:30, Mats. Thurs. & Sat. 2:30

BELASCO Theatre, W. 4th St. Eves. 8:30, Mats. Thurs. & Sat. 2:30  
11th MONTH  
DAVID BELASCO Presents

**It's a Wise Child**  
"HERE IS A COMEDY THAT EVEN WARM WEATHER CANNOT MELT."  
—CHARLES DARBYSON, Eve. World.

GRACE GEORGE  
In the St. John Ervine comedy  
**"FIRST MR. FRASER"**  
with A. E. Matthews  
and Lawrence Grossmith  
PLAYHOUSE 8th St. E. of Waver. Eves. 8:30, Mats. Thurs. & Sat. 2:30

Marion DAVIES in  
**"The Florodora Girl"**  
A Metro-Goldwyn-Mayer Picture  
A Paramount Production  
Starring Marion Davies  
LUNCHEON THEATRE  
B'WAY 51st St.

CAPITOL  
51st St.

ROXY 59th St. & 7th Ave. Dir. of S. L. Rothafel (ROXY)  
24 Week  
**WILL ROGERS in "SO THIS IS LONDON"**  
From Geo. M. Cohan's International  
Drama "CARRIE" with  
Dorothy Christian, Stuart Erwin,  
Star, and Entire Boy Company  
Midnight Picture

THEATRE GUILD Presents  
**The New Garrick Gaieties**  
GUILD THEATRE, 62nd W. of  
Bway. Eves. 8:30, Mats. Thurs. & Sat. 2:30.

HOTEL UNIVERSE  
A new play by PHILIP BARRY  
An the subscription season for this  
is over, excellent seats are available  
for all performances.

MARTIN BECK THEATRE  
45th St. W. of 8th Ave. Eves. 8:30, Mats. Thurs. & Sat. 2:30

RKO THEATRES—LET'S GO!  
KEITH'S PALACE 5th St. & 6th  
Eves. 8:30, Mats. Thurs. & Sat. 2:30

Eugene & Willie French  
HOWARD WILLIAMS  
Radcliffe-York & King—  
Eric Zardo  
JANS & WHALEN

R-K-O PROCTORS 58th ST. NEAR  
3rd AVE  
Wed. to Fri., June 4 to 6  
"THE TEXAN"  
with GARY COOPER & Fay Wray  
and other RKO attractions

R-K-O PROCTORS 86th ST. COR  
LEX AVE  
Wed. to Fri., June 4 to 6  
"THE TEXAN"  
with GARY COOPER & Fay Wray  
and other RKO attractions

Joe McCreck, Robert Gale and  
Louis Wolheim, "Silver Horde,"  
Radio  
Tyler Brook, Stuart Erwin and  
Dorothy Christian "Little Cafe,"  
Far.

## B'way May Be Badly Hurt by New Police Order—'Captain's Men' Out

One of the first orders of Police Commissioner Edward F. Mulrooney was to abolish the plainclothesmen attached to precincts. They were known as "captain's men."

When the Commissioner did away with this system has not been disclosed. The men did effective work. Their duties will be assumed by men attached to the inspector's staff.

The theatrical district will be seriously affected by this new order. For several years West 47th street station's plainclothesmen cleaned Broadway of pests of all kinds. The jobless musicians that congregate on Broadway and the general hangers-on that ogled at women theatre patrons were kept moving.

### Theatres Sufferers

This order does away with the two able detectives, Frank Houghton and Charles McQuillan, assigned to keep the theatres free of nuisances, mostly men. The latter post has been alarmingly on the increase. Captain Armand Hayes, of the West 47th street station, it is said, is to take up the order with the Commissioner. No other precinct in the city is as much affected as West 47th street.

Whether this order will affect the "curfew law" sleuths is not known. The latter also were taken over by the inspector of the district.

The phony employment agencies and the spurious food racket that is just off the Main Stem were kept in check by the captain's men. The entire work will be performed by the inspector's staff, hereafter.

## Albany Girl Read Ad; Gave Jack Blue \$150

Magistrate August Dreyer in West Side Court tomorrow will hear the case of Edwin Sheres, 29, bookkeeper, employed by Jack Blue, and residing at 836 Belmont avenue, Brooklyn.

Sheres was arrested on the order of Magistrate George F. Ewald, after he had been summoned by Margherita Padula, 25, professional, and living at the Hotel Wellington, who claims that she paid Sheres \$150 for 24 hours of dance instruction. She averred she had received 22 hours of teaching but had not obtained a job.

Miss Padula asserted that she was promised a job at the time she contracted. When she paid her money and sought work at the completion of her course and receiving none she demanded the return of her money. It was refused.

She obtained the summons. When the Court heard her story he ordered her a complete and accurate statement. A woman attorney engaged by Blue appeared in court. For a time it appeared that the Court would issue a warrant for Blue.

The arrest of Sheres precluded this. Miss Padula, from Albany, N. Y., told reporters she had inherited a small income from her mother when the latter died. She was prominent she said in amateur theatricals in Albany.

### No Luck

"I had visions of becoming a 'Follies' girl. I can dance. I have ambitions," said the disillusioned Miss Padula.

"I have had no luck since I came here. First I met Sam Hoffman, publicity agent, at 1591 Broadway. He was so happy to see me. I told him I was taking lessons."

"Margherita," he said, "I will write a scenario for you. But you must not fidget and under no circumstances take on some weight. And I did. But I haven't taken on any pounds," said Miss Padula. "And I will write the scenario for nothing, Margherita," he also said. "Thus far I have seen no scenario and Hoffman has \$25 of mine. People think because I live at the Wellington I have money. How foolish," wound up Margherita.

She told a reporter that the Blue establishment offered her \$50 to drop the court proceedings.

Max Weider, assistant district attorney, will conduct the examination.

## Sounds Old, but Good

Ex-Shubert boy rehearsing his first part in a dramatic show, was getting the director's goat.

"Hey, you, try and act a little more manly," yelled the director. "Say," replied the ensemble kid, "I wasn't hired for character parts."

## NEW YORKERS MUGGS FOR IDLE LOTS

Hollywood, June 3.

Eastern actors and others associated with pictures are proving a fruitful field for local real estate. They have found things tough sledding for the past year. Real estate men have been almost at a standstill here for a couple of years. Eastern performers, upon arrival here, have been shown their friends and immediately been given a clinic for the lot salesman. The New Yorkers found it almost impossible to look at Spanish architecture, swimming pools and tennis courts without getting the idea that Brisbane is right about the potential value. But after their first contact option passed by without renewal they got a different slant on the property owning game.

Local real estate men can say \$150,000 without blinking an eye. They're all straight men. Anything with a bath and a red tiled roof, as long as it is in or near Beverly Hills, is worth that amount provided the purchaser is in pictures, comes from New York and has a contract.

Picture people have been taken plenty in the new subdivisions. Most of them are paying on lots that were supposed to double in value shortly after purchase. The truth is that Los Angeles real estate has been on the skids, instead of increasing, for the past three years.

### Need 7,000,000 People

There are at present 556,000 vacant lots in Los Angeles city and county. They were all supposed to be gone by 1928. It is now estimated that to occupy this subdivided territory, the city would require at least a 7,000,000 population. According to the recent census, the population is close to 1,500,000.

Lots purchased four years ago at \$2,000, in order to get the buyer off the nut must sell today at a 50% increase, or \$3,000. Taxes at up \$1,000 over a four-year period. Recently picture people who have been buying homes on the time payment plan have been giving up the individual home idea, letting their investment drop, and moving into apartments. Their argument is that they are tired of working for the real estate.

## Travel Films Make 'Em Restless in Chicago

Chicago, June 3.

Bus companies here are opening combination waiting rooms and stores in the Loop. Many are installing an extreme heavy rent in main street locations, and are planning on carrying part of the overhead with merchandise.

At the same time railroads have given over the battle of the main stems and are centering their efforts on Boul. Mich. N. Y. C. Penn. Grand Trunk Canadian National and Canadian Pacific all have ultra modern trains along the street.

Greyhound lines' new office on State street is getting a play from flouters. A travel picnic at the State Lake, a few doors north, can jump their biz 4% in a week, they declare.

Great Eastern Stage, Inc., have erected a floozy place at 213 Jackson Blvd., and are set to fight the combined railroad ticket office in the Insurance building, a few doors east.

## "POLICY" RAID FUTILE

Four Men Taken in Raid Dismissed by Court

Four men who were seized in what the police termed the biggest policy raid of the "Main Stem" were in West Side Court and freed by Magistrate William C. Dodge.

Thousands of small slips of papers marked the "Little P-T," two printing presses and a box of numbered pills were found in the apartment.

The raided premises are on the second floor rear of a tenement, 214 West 50th street. The slips, pills, presses and much stationery were taken to the West 47th street station. The prisoners told the cops that they were pressmen on the "Times."

Detectives James O'Neill and James Carberry told reporters that the "game" has been operating for several months. They change their address every week. It is commonly known as a floating "policy game." Carberry and O'Neill asserted that the income for the game for six months had been almost half a million dollars.

The defendants gave their names as Patrick Hughes, 35, pressman, 605 57th street, Brooklyn; John F. Seifert, 29, pressman, 97 Brook street, Dumont, N. J.; Carl Carlson, 35, 1944 Brown street, Brooklyn. After the evidence had been submitted the Court announced it was insufficient and dismissed the defendants.

## Theodore Barter Battles

Burglar in His Room To Finish—Cop Got 'im

With the grit of a lion, Theodore Barter, formerly manager of Chanin's theatre and residing at 105 West 55th street, recited in West Side Court to Magistrate George F. Ewald how he fought until he was beaten unconscious by a young and agile intruder who had robbed him of \$77.

The burglar, James Deearg, 19, slender jobless, and desperate, gave his address as 1254 Tremont street, Boston. He was charged with violation of the Sullivan law. Deearg had a loaded gun when captured after a stiff battle by Patrolman Anthony Ippolito of the West 47th street station.

Shirley Kellogg, who has the apartment across the hall from Barter's, after the latter's fight, just before he became senseless. She began to shriek. Ippolito heard her screams and saw Deearg with the gun in his hand descending the rear fire escape window.

The agile Deearg, who was quickly subdued. Barter had returned to his apartment with Sid Mercer, sports writer, from a dinner of theatre treasurers and managers at Long Branch. Mercer had shared Barter's room for a week. It happened that Mercer had to "cover" Sid Schenkel's training quarters Sunday. He left the apartment at midnight.

Shortly after 3 a. m. Deearg entered the exclusive window. Barter did not hear him. Deearg had taken the \$77 from Barter's trousers pocket.

### No Dream

Awakened, Barter saw Deearg. "You better stop dreaming, everything will be like. If you do I'll kill you," warned Deearg, who had the gun against Barter's temple. "I rubbed my eyes. I thought I had been dreaming," asserted Barter.

"I realized it was not play. I jumped out of bed and tried to escape." (Continued on page 65)

## FREE LUNCH DRAW

Quality of Booze Now Secondary With Speaks

Free lunch is topping over quality of booze these days in the speakeas of Times Square, especially the exclusive Speakeasy joints.

Stags are only giving spots with a variety of tubs on the lunch counter a play, which has prompted some times to come from the counter before to plunge on the counter eatables and chop on the quality of liquor to counterbalance the otherwise extra expense.

Speakeasy joints are serving everything from turkey to lobster on the counters, the latter the under-sized contrabands bootlegged by fishermen for \$1 a dozen.

## Whether 'Speaks' Are Nuisances To Be Decided in Downtown Court

### Caesar's Cossacks

Hollywood, June 3. Arthur Caesar on horseback usually draws a crowd and yesterday he drew a cop. The former Greenwich Villager, who left there by request, was on his way to the polo lot on a circus trained horse with a Mexican saddle, when the horse started to run.

The cop jumped Caesar, asking him why he was permitting the horse to run away. "He wasn't running away," retorted Arthur, "he couldn't concentrate and must have dreamed the Cossacks were after me. So I hollered 'ge-ah'."

## COLUMNISTS IN THEATRES AS ACTS

Loew's and R-K-O Make Offers to Hellingner and Winchell

"If the Lord would only be good and let me play the Palace" often said Walter Winchell years ago as he again did three-day with one on the Roof at Loew's American, New York.

"Why should I become an actor?" asks Mark Hellingner. "Isn't one in the family maybe one too many?" referring to his handsome wife, Gladys Glady, whom Ziegfeld fondly calls his publicity department is "the most beautiful girl in the world." A designation now shared by Dorothy Hall.

Hellingner's comment is current: Winchell's in the long past when his hoofing days in small time vaude sent him to a \$25 trade newspaper collector's job as a preference, partly because the audience didn't say yes often enough.

Dough. Now Winchell has a chance to make the Palace, perhaps with the Lord's delayed assistance, but he, coy-like, from his small time days, can't make up his mind, even for \$2,000, 14 times his former salary nine years ago.

Hellingner is in doubt only through the dough. He says Loew's wants to pay him \$1,500 for a metropolitan route but that depends upon his success at the State. Mark, purely commercial and maybe not so purely, advances the thought at period \$2,000 a week. State and \$1,500 weekly if thereafter on a route, no matter how short, would increase his professional prestige with the most beautiful girl, etc., for Gladys also can command plenty of Ziggy's coin if she will just consent to star in his next "Follies."

Rank. Charlie Morrison started all of the fuss among the columnists by thinking he was kidding Winchell. He thought Brown got away with it for a week at \$1,000 in the Palace. When Winchell heard he could get twice as much as Brown and in the same place, it staggered Walter. He admits Brown ranks him as a columnist but to rank Brown as an actor or in any other way, Ah! says Walter.

These near newspaper hams will probably take a chance early, for the money and publicity. Winchell especially hates publicity, though he is on the radio once weekly. But they can't see him on the radio for nothing while they might see him at the Palace at \$2. It's very different and intimate both ways, says Winchell, who understands—and he understands Winchell.

Mark will tell where he gets those teary tales for almost any day, while Winchell will explain his developing system of knowing when going to merge and who will melt, while with his knowledge of blessed events, Winchell has created his small sorption about himself.

Alleged "speaks" that operate to the annoyance of adjacent tenants are likely to be "barged" for being public nuisances. Whether this will be upheld is to be decided in Special Session.

Magistrate George W. Simpson in West Side Court held John Walters, 42, waiter, of 371 West 56th street, in trial. Walters was arrested by Detective Cornelius Walters, of Chief Inspector John O'Brien's staff.

The cop arrested the waiter on the second floor of 127 West 47th street. The place is an alleged "speak." The cop by a ruse got into the place and made an arrest for violation of the Volstead law.

"A place selling intoxicating liquor to the annoyance, injury, comfort, repose and health and safety of the community in violation of the law is classed as a public nuisance," reads the code.

This is a trial of what the "speaks" can expect, the cop told reporters.

## Copper Lands Two Going After Jack & Jill's Safe

Latest in crocksmen tools was displayed in West Side Court to Magistrate Henry Goodman when Salvatore Palermo, 32, tailor, of 83 Marcell street, in a room over Jack & Jill's Restaurant. They had engaged the room several days before. A large hole had been cut away in the flooring not far from the position of Jack & Jill's safe.

Detective Rosenberg of police headquarters arrested the pair after they were found in a room over Jack & Jill's Restaurant. They had engaged the room several days before. A large hole had been cut away in the flooring not far from the position of Jack & Jill's safe.

Rosenberg had a tip that the pair were in the room. He entered alone and covered them with his gun. They fought but were quickly subdued. Drills, sectional jimmies, bits and a full complement of ingenious safecrackers' tools were found. The court asked to have the tools displayed.

Rosenberg quotes one of the defendants as stating that two other men were in on the job, but they were ousted by the cops. They had criminal records, asserted Rosenberg.

Police Commissioner Mulrooney lauded Rosenberg when he learned of the arrest.

## Poppy Drive a Bust

Sale of poppies this year, especially around Times Square, was very noticeably off with the heterogeneous collection of salesmen of artificial flowers in memory of soldier dead, less insistent as a result.

With the war over 12 years and a poppy drive annually since then it has begun losing its effect. One salesman said that people for the first time didn't make the apologies of late years, with no one knowing which collector is on the level and which isn't.

From the way the poppy drive was over this year, it would be surprising if it was cut out in 1931.

## Fatima Coming

Galveston, June 3. There will be a Miss Turkey and a Miss Egypt in an international beauty pageant here in August, according to Robert I. Cohen, Jr., chairman-director. He didn't say where they would be in harm costume and veiled or not.

## "Variety" For Summer

JUNE, JULY AND AUGUST

\$2

Address "Variety," New York

## Broadway Chatter

Lew Hearn is returning to vaude. Warren Nolan Cap. Coding + Val Lewton coming from Rye. Ed Grouce is still taking his sun baths. Doctor's orders.

Arlene deHanza and Katherine Zimmerman in Paris. Jim Timony and his cane are sore.

"Lobo," with Hejrd's Colleagues, on pay day gets an extra bone.

Loe Sidney has become a bug at Bagdad.

Phil de Angeles is dieting and taking on weight.

Bert Kirby and frau are back from Mexico and glad.

Flora Bodkin is now g. m. for Swannstrom & Connolly.

Fred Schader is in charge of the publicity at the Fox, Detroit.

Bobby Connolly's new home, Great Neck. Fronts the bay.

"Phew's Gardens," near Corona, passing. Filled in and tiled.

Bugs Baer et al. Getting sunburned on Mars road.

Patricia's classy gas station, Long Beach, cost \$8 grand.

Roger Wolfe Kahn showing at night. Roosevelt Hotel last Thursday. Best thing in show.

Lon Hascall says times have come with its old pep.

Burt Schleissinger is getting very doggy, going for the various hued Barrymore collared haberdashery.

Willie Sullivan is off Broadway, handling a Gulf gas station at Ridgeland Park, N. J.

Harold "Par" Flavin rushed up to Canada over the Decoration Day week-end.

Jack McVeigh is living on 42d street, over the flea circus, and says he sleeps well.

Tom Noonan's off the air until next fall. He's still on the Bowery though.

More free literature passed around Times Square than similar city area in the U. S.

Burber shop shaving mugs back in fave. They and the galuses only survive.

Capt. Irving O'Hay starts annual trip to coast Sunday. But not in a Ford. In his own Cadillac.

Lloyd Corrigan, director and scenarist for Par, arrived in New York Monday for a brief stay.

George Sands, formerly with Josephine Harmon, has formed a new vaude alliance with Dixie Norton.

Rivoli is giving an autographed photo of George Bancroft with each copy of music sold.

Harry Reichenbach has been riding bicycles in Bermuda. Back on Broadway looking for a Paris ally.

Eugene Ormandy was in bed several days as a result of falling asleep under a sun ray lamp and badly burned.

Will Clark has gone to England to bring back his recently widowed mother. Clark will join the Skowhegan stock later in the summer.

Chinapokers haven't found the plings so good any more. The old army of 'em along Broadway has dwindled down to a few.

Bus boys at most of the Square restaurants are given so much cash by the waiters, all clipping in a dime or more.

George Jessel, back from Europe, is going Radio until a couple of shows he has in view will see actual production.

Old McIntyre and his gang are again verifying their suspicions of Par. He gained in previous summers.

Rob Dodge, exploiter, has a new office and a new sec. Mary Morrison, formerly managing typewriter for A. L. T. Wilson.

Ruth Chatterton is being sued on Coast here for \$2,270 balance on a bill of \$3,770 incurred in April, 1935, with Frances and the publicity.

Making bets not so hot around the Square and some of the bookmakers on the one and two-dollar racket are giving up.

Soph Tucker is spending her spare time at the Belmont track. Soph was never interested in the horses before, according to Paula Gould, handling the publicity.

(Continued on page 65)

## \$60,000 in Midget Golf

Denver, June 3. Either Denver promoters are going nuts on pocket golf. Nearly 20 permits for the miniature pasture pool tables have been issued by the city building inspector more are being applied for. The average cost is being placed at three grand each or \$60,000 for this town alone.

## GARDEN'S TAME FINISH; LABARBA LICKS GRAHAM

By Jack Pulaski

Madison Square Garden shut its indoor boxing season last week, the show going on Wednesday instead of Friday when, because of Memorial Day, the Garden closed. The customers would be out of town. Didn't make any difference, a very slender house being present to see a mediocre card.

Fidel La Barba, who created a sensation on the coast a couple of years ago when he beat Pancho Villa, only later to relinquish the title for further schooling, out-painted Bushy Graham of Uficia by a distinct margin. The upstater has been making pretensions as a featherweight and claimed that since leaving the bantam class he has been able to tilt over most opponents.

Peraps Bushy was leery of La Barba. He danced around the ring as much as formerly and he sure is one of the most persistent pursuers. Fidel did all the forcing and the decision was unanimous but the supposed development of the coast laid could not be discerned because he did not really show his stuff against the retreating, clinching Graham.

Semi-Final Had Sock

Semi-final contest, however did provide the customers with a kick or two. Joe Dundee, Baltimore's former welter champ went against Harry Britton of England and man-handled the deacon's body and Dundee had no easy thing of it. In the first round Britton smacked over a right to the chin and Joe wobbled. Dundee however didn't know enough or have enough taste to go in and finish his man.

Several times Dundee seemed to be dazed but he connected with hard shots to the body and earned the edge in a slugfist match. It was the first time that Dundee showed in the Garden this season. On the coast he came to grief with Jack Thompson giving him a terrible beating. Then he took the title to Jackie Fields, who but recently was defeated for the championship at Detroit by the same Thompson.

The Garden is now pointing for the mid-summer fights, its first to be the 100th show at the Yankee Stadium next week, when Jack Sharkey and Max Schmeling meet, the winner being expected to be declared the world's heavyweight champ.

Eros coming back.

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## Back Home

By Abel Green

## Gov't Wants to Know About Cubs B. O. Stand-In

Chicago, June 3.

U. S. government and officials of the Cubs, National League ball team, are conducting a sweeping investigation of the Cub box office following the arrest and fining of Al Kaufman, known among ticket scalpers as "Brody."

Brody was selling box seats at a \$1.50 premium without stamping the tickets, depriving the government of its 55 cents on each ticket. He pleaded guilty and paid a \$100 fine.

This gave the government a tip to possible collusion between box offices and some of the speculators. With sale of tickets by specs around Wright field running around 2,000 a day, the rakeoff has been tremendous, according to government agents.

All boxoffice men at Cubs park are members of the Theatre Treasurers' union which recently was returned its A. F. of L. charter, taken from a combined ushers and janitors' union.

## WOMAN TWICE ARRESTED

Same Coppers Pinch Mrs. Mabel Weinberg, Widow

Charged with violation of the Sullivan law in having secreted in a wall closet two loaded revolvers with an extra supply of ammunition, Mabel Weinberg, 40, comely widow, of 203 West 103d street, was arraigned in West Side Court before Magistrate George F. Ewald and held in \$1,000 bail for trial in Special Session.

Mrs. Weinberg had completed several days in jail after convicted on the charge of vagrancy by Magistrate Silbermann in Jefferson Market Court. She was arrested on both charges by Detectives James Brady and Robert Morris of Police Headquarters.

The slinks received information that Mrs. Weinberg was receiving too many male visitors. They gained admission to her home and she was arrested on the vagrancy charge. While in the flat the cops located the guns.

## Chatter in London

thought out this one: "How to test a cocktail. Dip your finger in it. If the nail stays on pour it out."

John Abbott and Eddie Day having welcome home dinners.

Town getting ritzy in view of Sophie's impending visit.

The American golfers have been fraternizing with the Prince of Wales.

Procession of debutantes to the Palace, the current free show for rubbernecks.

Lennie Deane chats at the way she used to be a dance school mate with Jessie Matthews.

Houston Sisters reckon road shows in the sticks are a great idea.

Madeline Carroll's new apartment decked out by Hugh Gee, by this town's best talker art director.

Rita Shields revisiting the Queens, where she first hit the lights.

Walford Hyden, who used to wield the baton for Pavlova, composing on his own.

Star stories about Par and Fox producing here haven't hit the homegrown industry any.

George Clarke reckons he's laid out the deuce spot of a name talker comedian.

Problem is not so much to name the theatres which are flopping as to find the other ones.

Meg Boode, one of the chorines at the Queen's supper show, married to Tony Bascot, jockey.

Luigi Scaconi, one of the best known members of the waiter breed, dead.

It is not true that 5 o'clock tea habit is general in London film studios, as some cases it is 4.30.

This town's life is too quick moving to check up. Clubs open one day, raided the next, fold the next, open next door the next.

Chorines and vaude players on the wheel is to ape stuff by the Command Performance Bids. Saves thinking.

The Club Abbey trying to be as Frenchy as the Club Abbaye (pronounced in three syllables). Montmartre is catering chiefly to an Argentine following with a pansy m. c.

Usual queries about how bootleg booze compares with vintage stuff.

Impressive law and orderliness of the joints with the admonition to a hip-tote to "please be careful; please remember that if they see you it means putting 52 people in this establishment out of work," ever an impressive warning.

Toting champagne into a joint and pouring it over ice like a highball instead of chilling it on ice. The joints fear even the old "lemonade" suitcases of pouring it into a pitcher and chilling it thumly in a container. All because of the "accessories" law.

More gigolos around the joints, than heretofore.

New sign on the Hotel Claridge front... New Warner Bros. Hollywood theatre... New side-street taverns with surprisingly good beer on tap, good test through just coming off the "Europa," a German Lido, and a trans-Atlantic "Muenchen brune" and "Pianer blonde" diet, as relief from French wines... Basil Gordon's new eatery... but same old Bond Bldg. elevator congestion.

More than ever before obvious now how much it's to the interests of the drinking crowd to see to it that their first cocktails give (Continued on page 75)

## Paris Chatter

E. Ray Goetz by coincidence trailed Irene Bordoni into Paris.

Mrs. Richard Herndon and Mrs. C. H. Davis received by Pope in Rome.

Henri Lartigue to Riviera for recuperative rest. Almost bad case of flu and bad relapse, hence the

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## FORE

Tom Thumb Golf

The first of the "Tom Thumb" outdoor golf courses bobbed up this week in upper New York on Dyckman street just off of Broadway.

N. V. A. Tournament

N. V. A. golf tourney will be a two-day affair, June 23-24. The golf committee is headed by Dave Tuck.

The competition will be 72 holes of medal play.

**BIRTHS**  
Mr. and Mrs. William Weinberg in Chicago, May 24, at Michael Reese Hospital, son. Father is architect.  
Mr. and Mrs. Floyd Maxwell, daughter. Father is Fox city manager in Portland, Ore.

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## 50 YEARS AGO

(From Clipper)

The Troy Club of the baseball league was threatened with expulsion for having refused to stay over in Providence and play postponed games, and the other clubs of the league were bidding for the Troy players. Failure to play passed games was the source of many disputes in the league.

"Indisposition" in the part of a baseball player seems to have been a minor offense. Instance is cited of a player being fined \$50 for such an infraction.

Joe Goss and Paddy Ryan, contenders for the American heavyweight title of America, met and in Buffalo started for Canadian territory for the match, but disagreements about terms came up and the match was called off the time being. New deal was made to hold the fight in West Virginia where there was no law against prize ring battles.

Keen rivalry between tug boats on the Chicago River. The G. W. Gardener of Buffalo reigned for a time, but a local boat, the E. B. Johnson, laid claim to the honor as the strongest, and amid great local excitement the test was held, with the local boat winning. Boats were even tied stern to stern and the engines started.

There was some dispute over the terms of a trotting race between Maud S. and Santa Claus, and to cut it short the owner of Santa Claus offered to make it a series of 20 races at \$5,000 a race.

The Westchester Polo club opened a new field at 112th Street and 6th (Lenox) Avenue. Native New Yorkers of a somewhat later date than 1890, remember when the neighborhood hereabouts was undeveloped and for several years served as the stopping place of the Barnum & Bailey circus playing under canvas.

Clipper sets forth the details of an open bicycle meet in England, at which distance contests brought out such speed records as 10 miles in 30 minutes and 30 seconds (high wheels) were used—almost immediately upon the introduction of the "safety" type of bicycle, racing time was about cut in half).

## 15 YEARS AGO

(From Variety and Clipper.)

The war was playing havoc with the English theatre, even the relatively stable music hall attendance being sadly reduced.

American railroads made some concession to the traveling show business in the form of granting a car for 30 instead of 40 tickets, as was the first intention. Increased mileage rate of 2 1/2 cents a mile still ruled, causing many complaints.

New York License Commissioner censured "The Oracle," succeeding the Life Photo Co. producer, won an appeal when the Supreme Court ruled that banning of the picture by the National Board of Review had no standing since the board had no legal authority but existed merely by consent of the trade.

The big film producers had gone overboard on casting legitimate stars, one competing with another until all had gone to excess.

B. A. Rolfe took charge as director of the New York Strand, succeeding S. S. Rothapel, who had moved over to the New Rialto, which replaced Hammerstein's Victoria.

Frank Tinney was injured playing polo on Long Island.

Rose Coghlan, legit star, celebrated her 50th anniversary on the stage.

## Inside Stuff—Vaude

A strong report, to the effect that R-K-O would shortly adopt in five of their houses the same policy which is now in full force at their Proctor's 125th street, that of a permanent stage band and a group of chorus girls, was squelched by the curt remark of Joe Plunkett when asked for a verification of the report. All Mr. Plunkett had to say about it was "We're still in the vaudeville business."

Though announced George Godfrey might be assigned to another R-K-O department, after resigning from its booking office, it is now reported Godfrey is altogether out of R-K-O. That report arose by a story Godfrey was about to enter the Fox vaudeville house, but Jack Loeb with whom Godfrey was extraordinarily friendly while with R-K-O. Jack Loeb, of the Fox booking office, denied he had engaged Godfrey, although Loeb is now reported to refer to Godfrey as his former "best friend in the R-K-O booking office."

Several inside stories of the extremely close relations between the Godfrey and Loeb booking offices were not printed, as the impression had started to spread, easily inspired under the relationship of Charlie Freeman to the publisher of Variety (brothers-in-law on the level and otherwise) that Variety was panning Godfrey and favoring Freeman. Better informed vaudevillians understand the situation well enough to require no more explanation than the printed stories. Had Variety's publisher wished to have panned Godfrey, that could have been done before Godfrey's first appointment to R-K-O as Godfrey quite well knows.

How Jack Loeb retained the position as vaudeville booker for Fox after the recent change in the Fox companies' administration is said to have been through Mike Marco's regard for Loeb. The Fox heads made a search for a chief booker but evidently didn't locate one deemed suitable. It was decided Mike Marco of Fanchon & Marco should become the Fox booking office's general manager, under Harry Arthur as the Fox theatre operator.

Marco's regard for Loeb arose from Loeb's attention to the F. & M. "Ides" (Fox) units when they first came east. It looks as though Marco saw a chance to reciprocate and so with Loeb's attention.

Just previously to that also, Loeb had been panning William Fox pretty plenty and tough to the Sheehan faction, then arrayed against Wm. Fox. Many who heard of the Loeb panning were quite surprised, for Loeb had become a very wealthy man while with Bill Fox. Loeb first gained Mr. Fox's good will by borrowing \$250,000 from his father and turning it over to Fox. That was several years ago. It's only a couple of weeks since that Loeb boasted he has over \$2,000,000 in cash on hand.

An ousted employee of the R-K-O booking office resented his recent dismissal with a display of some anger and more contempt. He had been held in the booking office under two regimes and each time apparently ensnared a sponsor who wouldn't believe.

The day after the employee was fired, an act came into the booking office saying it should either be given the engagement promised or the \$250 back it had "loaned" the dismissed employee. Evidence of the \$250 "loan" was in the form of a demand note given to the act. The employee had taken the act out to lunch one day, promised him R-K-O dates in the east and then the touch.

That same fellow has been doing the same thing for the past five years while in the Keith office, but still stuck there. It's doubtful if he were splitting with anybody in the office. Just got away with it. Not always at lunch either. Often going backstage and just taking it, raw.

What act that went for the \$250 had one-half week for an opening in New York and hadn't played an R-K-O date since. If acts five years ago had done what the \$250 act did the other day, the kind of leeches that have infested booking offices, creating bad names for the offices and its bookers, wouldn't have remained. To make a squawk like that isn't squealing; it's for the protection of the booking office affected; its bookers and other acts who may be nailed the same way, for that \$250 was plain thievery.

That's why a small time crook can go along so long and strut his dough stuff, living beyond his means on the stage. He gets out from under his knees when he wants to expose him, maybe not because they don't want to, but in fear of his possible influence in the booking office. There's no cheap grifter in New York who can influence any booking office, whether he's working in it or not.

Another R-K-O man, fired some time ago, remarked as he was handed his notice:

"This is okay. I expected it long ago."

Harry Kelly's dog "Lizzie" has passed out, after standing for Harry 17 years. Kelly says it happened on his 30-acre place, Fish Cove at Southampton, L. I. Lizzie just wobbled out into the woods and died. Kelly's place has several summer homes. He used one and rents out the others.

With the opening of the new Pantages theatre on the West Coast as a Fox house brought out the fact that Doc Howe, the F. & M. representative in L. A., spent several weeks with Alexander Pantages in his jail cell working out the policy details.

Now in New York on his reported Pantages' physical state is apparently splendid. Not long ago it was reported that Pan was in a bad way and bordered on a complete collapse.

## 'Round the Square

Down on Lafayette street, near Canal, is a shoe shining street box with a sign on it saying "Silk Hat Tony."

Silk Hat Tony in person stands outside the place when not shining shoes. He wears a silk hat, dark walking suit and carries a cane. When busy Tony sets only his cane aside, doing the shine with his silk hat on.

While waiting outside, Tony lifts his hat to every passing car.

Forty-sixth street in the Times Square zone is to be widened four feet, two feet to be looped off the pavements on each side of the walks. Work of making theatre canopies between 8th Avenue and Broadway is well advanced. All the old signs of brownstone houses remaining are being removed, the eliminations being the same as carried out on the same block on 45th street last year.

Times Square cabbies are squawking that big "ain't what it used to be." No more calls to the Bronx or Brooklyn from the b. f. who puts up a front before his g. f., say the cabbies. Now it's all short distance calls and they're lucky to get a call that nets them over a buck at a time, so they say.

"It seems," said one, "as though everybody's holding on tight to whatever money they've got. They use the subway now instead of a cab. Even the young fellows with their girl friends, from whom we formerly got the best breaks, are now traveling by subway. It's pretty tough to make a livin' by hackin' today."

Joe (Bud) Willcombe, reporter attached to West Side Court and who lives in the "City of Churches," has been granted several weeks leave of absence while he seeks a Senegambian youth who peddles song sheets on the Main Stem.

"Bud" was taken for five big simoleons. The "Harlem Moor" was a

## Inside Stuff—Pictures

Hays headquarters admits itself in a quandary. Church attacks and the activities of women's clubs have brought it about, especially those statements in "elder" publications. The old fashion way of shushing into an unimportant state, with the dignity of silence, "rebukes, cracks," etc., of the functions of the body, is beginning to be appreciated by said body. This, especially since modernism, in the form of resorting to the mimeograph machine every time an attack has been made, as has been the Hays practice of late.

"If you don't answer them they holler and if you do answer them, they still holler. What can we do?"

That very question, which the Hays office evidences all indications of passing the buck of "community solution" to the industry itself.

Daily newspapers are no longer "falling" for retorts. The Hays office makes note of the same, another Haysite observing:

"They will publish any attack but are getting tougher and tougher in using anything in rebuttal."

The inside on Adolphe Osse's resignation as Paramount Publix's French distribution head, after being with the company for nine years, is that he wanted to be Mr. Paramount in France and couldn't conform to American director. Adolphe had ideas of showing English dialog films in their original American versions in Paris, figuring there was sufficiently large permanent English-speaking colony in all capitals of Europe, but Osse, thinking only in the French way, couldn't see it.

Last week, Pierre Braunberger, independent French producer-distrib. director, did away with the Pantheon cinema in the Quarter-Latin on the Left Bank, where the Sorbonne students alone have since denounced the idea a dink. "Curiously enough Braunberger opened his policy with Paris' 'Love Parade' (Chevalier) in the original form. As that talker was shown at the Paramount, Paris, it was a badly butchered and mutilated print, with French titles substituted for the English dialog and only a song or two in native French, with the result it made one wonder why Broadway had gone nuts over this film.

The talker emphasis on sophisticated dialog is said to have had an effect on kid patronage throughout the country. Except for occasional comedies and the comparatively rare outdoor talkers, short comedies, the small boy doesn't find pictures so fascinating as in the silent but more he-man days.

Recent picture exhibitors to this effect influenced Paramount to schedule three stories this season with juvenile heroes—"Tom Sawyer," "Huckleberry Finn" and "Skippy." Incidentally, the right type for Skippy has yet been found. Studio offices are not clear on what he should be.

Holding back some of the better and more recent talker product from France in a desire to unload the old stuff is not a bright idea as that's giving the French locals too many good opportunities to impress with their own native dialog stuff.

French picture people who go over to London periodically and see the latter world's picture product wonder why Warner wants to give a "Paris" (Bordon) on France, and hold back "Gold Diggers of Broadway," regarded as a natural because of the production flash ideas.

The "Hollywood Melodies" hour, sustaining on the Columbia network over a number of weeks, will be called off, according to Paramount, unless Warners, to use the expression of an executive, "quits chiseling credit for the entire program."

Warners are not buying into Columbia, which Paramount partly controls, nor are they making any of the Melody series.

Par execs, who make these declarations, assert that the Zukor company, Metro, Universal and Warners all will subscribe in the broadcasts from Hollywood.

Day of color for short subjects is fast approaching, despite increased cost of production and printing, showmen in one and two-reel producer quarters say.

Vitaphone is making a series of its Varieties in color and from reports finding exhibitor reaction favorable, even though higher rentals are demanded. Among the purposes the color shorts of Warner Bros. Tiffany and others who are making them is serving in the dressing of shows where features are playing in black and white.

Alex Gottlieb, in theatres division of Par-Publix, is now getting out "Public Entertainment," fan throwaway for New York and Brooklyn houses, formerly edited by Sam Fanner. Latter is in charge of unit show publicity.

Editor of Par-Publix for a national fan mag to circulate over entire circuit, possibly at small cost to patron, still in abeyance.

Radio Corporation and the Hays organization are using the same publicity bureau. That this department handles only stories of a political nature is being pointed upon within the trade. The neutral position of Hays is coming in for a certain amount of inside criticism. So far, nobody has been hurt and the regular publicity directors for both organizations are drawing their salaries.

Joe Brandt, of Columbia Pictures, returning with the Missus and Jerry, Jr., on the "Europa," dubbed "Flight" in German and currently showing in Berlin, recorded on Tobis equipment and, projected, over Klangfilm wiring, Brandt's arrangements in Germany are with Suedfilm, film center, which is also a licensee of Tobis. Hence Columbia product, is figuratively situated for German distribution.

The many cheap and independent sound-reproducing equipments wired into the lesser European picture houses are playing havoc with sound-film prints. The cheaper equipment are usually rough on prints.

The foreign distributors find the printing and repairing bills trebled, considering that a print now lasts one-third that of a former silent release.

Sam Rachman, in New York on a secret mission on behalf of Tobis, as agent in the Tobis-Warner deal, received \$25,000 as his bit for commissions.

The queerest mistake recorded in theatre construction is laid to one of the big circuits with a couple of new theatres in upstate New York. In putting the roofs on the theatres the ceilings became mixed, with the result the architectural motif of each is changing by a glance skyward. It is understood it's going to stay that way.

Shorts production schedules are being seriously affected from reports due to the acute scarcity of worthwhile material and especially comedy which is not being turned out fast enough. The Warner Brooklyn studio is supposed to schedule production three weeks ahead at all times but is understood lucky if getting near two weeks through shortage of scripts.

prisoner in West Side Court for peddling song sheets. "Bud" needed his "fin" probably more than the Negro. But the latter had been fined \$5 by Magistrate William C. Dodge.

"If I could get free for 10 minutes I would get that \$5. Man I must serve days in jail," he confided to Willcombe. "Bud" turned to associate and sought his advice. Latter explained it was a poor gamble.

"I'll take a chance," declared "Bud."

It is now more than 15 days and the black boy has failed to bring back Joe's five.

"Bud" fought in the amateurs. "My motto is 'bring back your man,'" he said. So "Bud" is combating the "Main Stem" for Negro Green



# VIENNA BOULEVARD TALKERS

**Erlanger Syndicate, When Set,  
May Issue Stock, Make Talkers,  
Have Best Legit Mgrs. Lineup**

Production movement in the Erlanger office is gathering force. Its own production department is somewhat indefinite but the proffered support to other managers is said to be along big lines. Downtown money is reported to be available to the Erlanger forces, recently incorporated for production purposes. Whether stock will be issued for public distribution later is not certain, in light of the fact that the Erlanger estate is in process of administration. Plans not only call for expansion of legit production but for talking picture activity as well.

In its steady campaign to secure producers, the Erlanger office has attracted Arch Selwyn who is the second leading producer to leave the Shuberts recently, Arthur Hammerstein having made the switch after being allied to them for 10 years. In the case of Selwyn it is also stated no personal differences figured but that it was a matter of business, as with Hammerstein, Selwyn's booking arrangement with the Shuberts expires Oct. 1, with his production schedule not due to start before then. The Selwyn switch is expected to carry along four other producers to Erlanger.

**Edgar Later**  
His brother Edgar Selwyn has a booking agreement with the Shuberts for another year but there is expected to switch. He is on the coast at present, with stage activity not definitely set. Crosby Gaige who will produce two shows next season is mentioned to join Erlanger. All three have been associated in the past and still are partners in the Selwyn, Times Square and Apollo theatres.

George White is the fourth producer mentioned as going into the Erlanger office. White has the Apollo under lease from the Selwyns. He switched to the Shuberts about two years ago after a dispute with the late A. L. Erlanger, who exacted \$25,000 from White for the release of Ed Wynn.

**Maybe Hopkins**  
Other leading producers mentioned as an Erlanger recruit is Arthur Hopkins. The latter operates the Plymouth under lease from the Shuberts and any shows presented there would have to be booked through them. Hopkins productions in Erlanger houses, however, would have a different rating, it is claimed.

C. B. Dillingham and Flo Ziegfeld are named as being the most active in carrying on the Erlanger production program, with one or more of the managers probably joining the advisory board.

Arch Selwyn's productions next season are to be a Victor Herbert operetta, a new Noel Coward show, a comedy with Howard and Gertrude Lawrence and a French musical comedy by Guitry. The latter three productions are to be first presented in London by C. B. Cochran.

**"Hi-There" Coming East**

San Francisco, June 3. Paul Bissinger has closed "Hi-There," pretentious revue, and shipped the production to New York where, he states, he will recast for full production.

Around \$80,000 is represented in the revenue. It did two weeks of indifferent business at the Columbia here.

Bissinger called off the follow-up Los Angeles booking.

**"Variety" For Summer**  
JUNE, JULY AND AUGUST

\$2  
Address "Variety," New York

**FILM OPERETTA  
SWEEPS GAY TOWN**

**"Love Parade" Premiere  
Overshadows First Nights  
of Strauss or Lehar Tradition—No Anti-U. S. Reaction**

**NOW SOCIAL EVENTS**

Vienna, June 3. Differing from contemporaneous Continental reactions to soundfilms in general and American talkers in particular, premieres locally of the pretentious American talkers, especially the operettas, are conquering the patrons of the cradle of Viennese operetta.

Ernst Lubitsch's "Love Parade" not alone enjoyed the most brilliant premiere of any stage or screen operetta within memory, but also advanced working for the Paramount operetta beyond the demands previously enjoyed by a Kallmann, Strauss or Lehar operetta. These screen operettas and the premieres of the more important talkers are now regarded among the most important social events here.

**Viennese Different**  
Viennese popularity of soundfilms, notably American product, differs from the condition current in the Balkans where one is obtaining in the Balkans where one ambitious cinema circuit operator committed suicide through going overboard on wiring equipment, talker contracts, etc. In the more adjacent Czechoslovakia, a femme picture house manager dittoed, for same reasons.

Balkans and certain Teutonic territories have evidenced disinterest in soundfilms, especially American-British, preferring their own tongue; or, as in the case of the Balkans, the Serbs, Bulgars and Croats have passed up the sound for the allents. In Belgium and the Netherlands, another report in this issue deals with American (or English-dialog) films being taboo. In both these countries, as well as the Balkans, a strong Teutonic population probably for the same linguistic reason.

**If Producing This Season  
Schwab and Mandel Will  
Be Paramount Financed**

Conforming to their announcement last winter, Laurence Schwab and Frank Mandel, of the most successful managerial firms on Broadway, have no production schedule for next season.

Both Schwab and Mandel have been directing talking pictures during the spring, the latter at Paramount's Astoria plant and the former at Par's coast studios, where "Follow Thru" was filmed, "Even High" is the general name of the picture. It is possible that one of two stage productions will yet be done by them during the new season but so, the rumors will likely be financed by Paramount. They will not split as partners though intending to continue picture production and their New York offices are to remain as is.

No further picture tie-up with Par has been actually made beyond the two pictures completed but will probably be consummated during the summer. For the past two years Schwab and Mandel have operated Channin's 46th street under lease from the Shuberts. The lease expires Aug. 31 and their present indications will not be renewed.

**Theatre League Head Secured After  
Committee Put Ads in Dailies**

**Jed Harris' Blunder**

With a choice London wardrobe in his trunks, Jed Harris was on the "Europa," returning to New York, without a single black sock.

He was rescued in time through the loan of black socks, else he couldn't dress for dinner, even if he had shaved.

**MONTREAL MADE  
CENSOR-ACTOR**

Montreal, June 3. Censor to pass on all plays, dramas, musicals, and vaude played in French and English theatres here has been appointed by City Council. He is J. F. Filion, well-known locally as an actor in French plays.

Cost of censor will be nil since he will replace the three or four policemen now censoring such shows here. Move popular in some quarters since it will obviate repeated unnecessary raids on burlesque house in past couple of seasons.

**SHOESTRINGERS SQUEEZE  
SURVIVAL FROM PASSES**

Five current Broadway legit acts are escaping a deposit at Cain's through working a 50 cents per seat charge, on all passes and with this revenue sufficient to appease the theatre landlords weekly, if not enough to go around the cast but latter tickling.

Pass nick, originated by the Shuberts and followed up and improved upon as to amount of nick by the shoestringers, has provided an otherwise impossible longevity for the attractions involved.

Passes are distributed promiscuously, mostly written for two and with a \$1 charge when presented at the box office. Some folks walk away but most kick in.

Distribution of passes range from street corner passouts, grocery store tie-ups to direct mail with names culled from telephone directories. The idea is an offshoot of the two-for-one racket employed for years to stimulate trade for flop shows, but cheaper.

Attractions resorting to the toss away of these passes with string attached have been grossing between \$2,500 to \$3,000 weekly, some just breaking on the rent and others with a little coin left to pass around to the cast.

Most of the shows involved are one setters with small casts. With no advertising nut and practically no other expense except rent the initial show for the pass nick has been sufficient to keep them in.

**SAM HARRIS HAS  
YEN FOR TALKERS?**

Hollywood, June 3. Sam H. Harris is asking \$80,000 for the picture rights to "June Moon." Several companies are interested in property, but not at that figure.

Harris, it is understood, would sell cheaper if allowed to participate in the picture production. It is reported with a yen for the film end.

**J. J. Shubert, Jr., Starts**

J. J. Shubert, Jr., who graduated from college the latter part of the month, will follow the footsteps of his dad and be ensconced in the production department of the Shuberts. The younger Shubert will not engage in his new duties until next season.

The selection of Harlow Dow Savage, unknown to Broadway, as the executive secretary of the New York Theatre League, formed to control theatre ticket speculation, is said to have come about in an unusual manner so far as show business is concerned.

Ten names were proposed for the job, with five being rejected on the theory that the executive should be one without knowledge of tickets or theatre connections.

The committee charged with finding the man decided on inserting an adv. in one or more dailies. Soon afterward, Savage was selected. Savage is a civil engineer and is said to be known in financial circles. He is calling on the various brokers to get acquainted, with John McBride said to be giving him information on the ticket matter. Savage's salary is \$25,000 yearly.

The tentative date for the start of the ticket control plan is July 15 with ticket demand at an ebb for the following two months no great difficulty is anticipated. By mid-September when the new season should have produced several successes, the situation may change. The average agency does not pay during the summer.

As estimated before, the League expects to raise \$150,000 annually for operation by deducting from the theatres one per cent on the tickets sold by the agencies. This may be split evenly between theatre and attraction according to the scale at which the attraction is booked. The anticipated sum is believed to be high, as under the rules theatres will not be permitted to give agencies more than 75% of the lower floor seats. In many cases of hits the entire lower floor and a goodly part of the balcony have been allotted the agencies.

**FEAR OF 'GIRL' TROUBLE  
IN CANCELING 'FOLLIES'**

**N. B. C. Gives Odd Reason for  
Withdrawing Amos  
'n' Andy**

It has definitely been decided by N. B. C. that Amos 'n' Andy will not be placed with Flo Ziegfeld for "Follies." N. B. C. at first favored the idea because of the prestige attached, but all negotiations are now cold.

Inside reports have it that N. B. C. put thumbs down on the Ziegfeld offer because the Ziegfeld girls always make good newspaper copy and it was feared that in some manner or other the name of either one of the blackface duo might be mentioned in connection with a Ziegfeld girl in a story which might not look so good in print.

After Amos 'n' Andy returned like that did happen, it would hurt the reputations which it took so long for them to build up.

**Picture Date**

Toward the end of this week, or next week, all details regarding Amos 'n' Andy's picture for Radio Pictures will be consummated. This will be done when Joseph Schenck of RKO arrives in New York from the west and Amos 'n' Andy return to New York from Chicago, which is expected to be this week. A definite date for their departure to the coast will then be set.

After Amos 'n' Andy complete work on their picture, which will be during the late summer or early fall, they will again be booked with Par-Public. Latter organization, which paid the other "names" \$3,000 weekly when they last played Par-Public theatres, has an offer placed with Ed. Scheuing of the Artists Bureau for \$12,000 weekly for the team.

## JACK HYLTON'S JAZZ GUIDING STRAVINSKY

Amsterdam, June 3. Igor Stravinsky, modernistic composer, is getting jazzlike in collaboration with Jack Hylton's Band which he regards most favorably as the instrumental means for the interpretation of his compositions.

Hylton will do with Stravinsky what Paul Whiteman did for Gershwin.

The local Stravinsky Festival was SRO before an enthusiastic audience at the Municipal theatre, although press divided. The Amsterdam Modern Art Study, local collegiate organization, organized the Stravinsky Festival.

## Political Scandal Behind Marriage in Berlin

Berlin, June 3. The romantic aftermath of a political scandal which forced the former Prussian Minister Griesinski to resign culminated in the marriage yesterday of the ex-minister to Daisy Torrens, well known Berlin actress.

The bride figured in the scandal.

## Lytton's Double Event, Firstly, Knighthood

London, June 3. The only person of theatrical connection in the King's Birthday honor list is Henry Lytton, famous musical comedy comedian of Gilbert and Sullivan fame.

Lytton's stage career goes back 40 years. He was about to retire when the knighthood came to him, falling upon the same date as Jessie Matthews' divorce decree against his son was made absolute.

## "Blue Coast" Mild

London, June 3. "The Blue Coast," opening Friday evening (31) at the Everyman theatre, turned out to be rather an indifferent affair about a young man falling in love with his youthful stepmother.

Its success is regarded as most unlikely.

## Bennett Scott Dies

London, June 3. Bennett Scott, 58, well-known composer of popular songs, died in London yesterday.

## Paquin Bury Dies

Sydney, June 3. Pasquin Barr, cartoonist of International note, died in Auckland, New Zealand, a few days ago.

He had been suffering from a lingering illness for many months.

## Fox-British Gaumont

(Continued from page 7)  
to British control and management, the firm feels it ought to be represented somewhere on the British-Gaumont board. Fox Films is the biggest single stockholder in British Gaumont.

Fox's proposition is understood to have been handed to Messrs. Osterer and Wolf for consideration three ways. Either purchase by the Osterers of the Fox by B-G; purchase by Fox of the present Osterer holdings; or control of B-G by Fox Films.

British-Gaumont now is much of a family affair. Of members of the board three are Osterers, Isidore, Mark and Maurice. Other directors are Charles Moss Wolf, William Evans, Simon Rowson, Charles Herbert Dade, Henry Andrew Michelson, Ian Pittman, Lord and Lord Lee. None represents Fox. Management is in the hands of Charles Wolf and William Evans.

Control  
Under present plan of control B-G is owned 65% by the Metropolitan and British Trust Co., in which controlling company Fox and the Osterers share equally. Each owns 49 1/2% of M. and B. The remaining 1% is in the name of Lord Lee, to assure British control. He is the deciding arbiter in all matters of policy and control. But with no representation on the B-G board, Fox figures nil as to voice, despite it owns 75% of the common "A" and non-voting stock.

Choice of Lord Lee was a double check for fair dealing and worked okay. It was Lord Lee who prevented showing Fox Films out of the picture altogether some time back. This was during William Fox's financial difficulty when after making a first payment for stock interest in British Gaumont nearly defaulted afterwards. There was no session of B-G, with only Lord Lee holding on for Fox.

The affair grew a bit romantic with Fox changing owners and deciding to keep its buy in B-G, arranged for a \$10,000,000 cash credit in London. News of the money being on hand was phoned Lord Lee while in the directors' meeting. Osterers, it is said, tried to claim the agreement pact must be kept; the cash must be right on hand, but Lord Lee decided Fox Films could have 24 hours to show with the money. This Fox did, saving his previous payments, amounting to \$3,000,000.

Along with other conditions which Fox has asked is that the joint management now reposing in Evans and Wolf be increased to three, one representing Fox and one from the outside, like Lord Lee, or some one suitable to both.

## Erwin With Shuberts?

Paris, May 23. Ralph Erwin, composer of "I Kiss Your Hand, Madame," probably coming over for Shuberts.

## UNION MEN ONLY UNDER NEW CONTRACT

Paris, June 3. The Olympia which let out its union pit orchestra not long ago now has offered to sign union men again under certain conditions.

Conditions that the union men go to work under the usual legal terms of contract employment, instead of the strict regulations set down by the union.

If the men decline to accept these terms the Olympia will be declared unfair and will necessarily employ a non-union pit orchestra. House is now using a stage band of jazzists temporarily.

## Native Discs in S. A. For Columbia Records

Capetown, June 3. Columbia Gramophone people have their agents here making tests for a series of South African vocalists using native numbers in the Afrikaans tongue (language of native whites, particularly of Dutch origin).

Series is to include records of community singing.

Whole idea is an innovation for South Africa, where phonograph records are generally in English.

## Sound and Quotas

(Continued from page 7)

language talkers, either originals or dubbed, in Paris (Joinville and Billancourt) and London (Elstree). Paradoxically these foreign-produced German versions are regarded as "foreignisms" and hence the Germans are faced with abiding by their own contingent restrictions.

Furthermore, the German contingent as a contingent is impractical for sound films, and if it must be amended, as is inevitable, it will probably be just as well killed altogether.

Under the present idea, the 420-film unit is the basis, with the theory that only half thereof, or 210 films, can be imports. This assumption of 420 pictures a year is the old silent-film days. It can hold any longer today. No more than 100 talkers will probably be turned out, which automatically kills off the old contingent basis.

## Run Houses

The talkers, as is happening in France and has happened in America, are converting week-stands into run houses despite everything, because of the heavy business. Hence the pictures are fewer and better.

The Italian situation is that they would like Rome to be the center of production. What they like and what the Fascist will get is something else again, but just the same the Italian market is nothing to sneer at, according to continental observers. They have some excellent cinemas, notably the Pitaluga houses as well as many independents, and the market is decidedly there.

In France the arguments for Paris as the film center are many. The natural beauty of the country, its centrality, etc., naturally recommends France. Some argue that Nice would be an even more logical production center because it is the nearest approach to Hollywood for sunshine and climatic evenness.

Berlin's general activity and more prolific production output recommends that, and the London situation with the BFI (British Federated Industries) might necessarily force the Americans to produce at Elstree.

The two amendments that the RFI propose to the British contingent has to do with the minimum expenditure of \$50,000 on a "foreign" film—meaning American—or else the purchase of a British film of that value. When it comes to \$50,000 for the British quota film, the American will prefer to make 'em themselves and make 'em in England. And when doing so, it will mean they may just as well make a bilingual or multilingual version right then and there. Instead of maintaining an English unit in England for a foreign-version company or companies on the continent.

## Paramount (Continued from page 6)

penation) becomes an obligatory cinema before parking the body in a European theatre. Then how about the program, also a concession, with about 20 francs (paid to the exhibitors) (eight to 12 cents), in France, for a booklet of ads with but a slightly actual program.

The Difference

If Paramount Public could bring home to its customers just what the average film house fan gets abroad for 20 francs (84 cents) average admission scale to the most average of French picture houses), and compare it with the wealth of talent, service, entertainment and other trimmings for 60 and 75 cents, a 500 admission for the Paramount type of show in America would be a bargain by comparison. That's the course an impractical theory but no exaggeration.

The feature, a newsreel and occasionally a "B" picture, and a mated cartoon comprise the fare of the average "grands boulevards" in Paris. For example, this, of course, excepting Paramount's own house on the Boulevard des Italiens, where the semblance of the Broadway scheme of things obtains.

Give them a Paramount orchestra overture, a Mrs. Jesse Crawford organ solo, an Horace smart stage band presentation, a sound newsreel and a talker feature like Buddy Bontly in "Numbers," and both the Folies Bergere and the Casino de Paris, the biggest revue houses in Paris, would fold up. But what can you expect from a town where "Ramona" is still a popular song, and "Noah's Ark" is considered a pretty late film release?

Heidt's Pep and Speed

Heidt's organization, unquestionably now among the Big Three of ultra-cyclonic stage presentations, astonishes with its speed and tempo. His opening "Lullaby Rag" recalls his sensation at the Cafe de Paris in Monte Carlo, where the sensationalists of the world during the Riviera season, were astounded at the pep and tempo of his California jazz group. As for "Lullaby," the police dog in the act, "Rin-Tin-Tin" the monopoly of the carnival, and "The Circus" the seriously threatened by this smooth-working dog turn. His youthful master, Charles Monty, has been seriously threatened by this smooth-working dog turn. His youthful master, Charles Monty, has been seriously threatened by this smooth-working dog turn.

Discounting that after a sample of European talent even a Lincoln Center would like to see Ernest Hutcheson, Oscar I. Wagner.

David Selznick and wife (formerly Irene Meyer), Miss I. A. Wylie, H. J. Ennever, Val Lewton, Marguerite Becker, Miss B. Smith, Charles Levine, O. B. Kent, Mabel Boll, Al Seelzer, Harry Blackman, Sell.

ancient lineage. The French playwright—and the French idea holds true for the Italian and the Spanish and the German theatre as well—has been the same theatre in building situations, in creating suspense and dialog.

The talker is neither a picture (in which the foreign producer has always been deficient) nor yet a play (where he excels), and it is very likely that the combination of both, if technically well-treated, may give the foreigner the better international opportunity.

Faith in European Productions  
As is, Paramount already believes in European production. Warners plan to do Germany. Joe Brandt was in Germany and made similar arrangements with Tobis on behalf of Columbia. Metro is strong for Hollywood and didn't want any deal with the "Spectre Vert"—despite the French star and director—and may be forced to Europe; ditto Fox which already has some deals in Germany.

For the present, Laudy Lawrence for Metro in Europe says Metro will never produce on the Continent; that its sound-synchronized films will suffice internationally and that four talkers a year will carry the rest of their product.

Adolph Zukor says that Europe doesn't want (1) synchronized sound, especially in German temperament which is opposed to anything musical, which is mechanical or "canned"; (2) Europe doesn't want English talkers; (3) Europe doesn't want linguistic translations; and (4), even the dubbed dialog feature is out.

The Difference  
The Menjou talker proves that, to begin with, the French theme of an illegitimate son by a former escapist turning up into Mr. and Mrs. Menjou's household and the screen, Mrs. Menjou calmly accepting the talker without any obvious alarm at her newly-spoused's laxness in the past, is typically French. In America we'd have made the unsuspected son the offspring of the former marriage. In France tickles the thought more to have him what he is depicted rather than have him take it to a legal progeny.

On the other hand, the Hollywood technique is something Europe can't deny. It couldn't deny it in the past and similarly now, although in time the parallel may not hold so well.

After all, the French theatre is of

## Talk of Coliseum to Go Musical Comedy in Fall—Ace Vaud House

London, June 3. Story is a-rund that the Coliseum, ace vaude house, will become the home of musical comedy during the fall. Some sort of corroboration seems to appear in the fact that Stoll has booked no acts for the house beyond August.

Recent contracts contain a clause permitting the management to shift performers to any other house on the Star circuit.

If the Coliseum goes legit, it is likely Stoll will take back the Alhambra and resume vaude policy there.

Coliseum seats more than 3,000. With its revolving stage it would be suitable for huge spectacular productions besides making it possible to operate at medium prices.

## HARRY JOLSON O.K. IN LONDON DESPITE AL

London, June 3. Harland Dixon, assisted by Audrey Allen, both from the ill-fated Lec Ephraim production "Heads Up," placed in the new Coliseum bill.

Harry Jolson, ballyhooed on his kipping to the road, at once was satisfactorily, although the boosting of the family tie may not have been of great value here.

Chefalo, Italian magician, assisted by eight midgets, a giant and the stage 40 minutes in legderman and illusions of average merit.

## In Paris

Paris, May 22. Julia Lydig Hoyt, Louis Calhern, Gladys Marshall, Maria Kurencio, Wilhelm Karl von Halmér, Paul Kochanski, Jean Bedetti, Marian Degonitch, Adele Astair, Charles Murray, Edna Ferber, O. M. McIntyre, Charles Levine, Ernest Hutcheson, Oscar I. Wagner.

David Selznick and wife (formerly Irene Meyer), Miss I. A. Wylie, H. J. Ennever, Val Lewton, Marguerite Becker, Miss B. Smith, Charles Levine, O. B. Kent, Mabel Boll, Al Seelzer, Harry Blackman, Sell.

ancient lineage. The French playwright—and the French idea holds true for the Italian and the Spanish and the German theatre as well—has been the same theatre in building situations, in creating suspense and dialog.

The talker is neither a picture (in which the foreign producer has always been deficient) nor yet a play (where he excels), and it is very likely that the combination of both, if technically well-treated, may give the foreigner the better international opportunity.

Faith in European Productions  
As is, Paramount already believes in European production. Warners plan to do Germany. Joe Brandt was in Germany and made similar arrangements with Tobis on behalf of Columbia. Metro is strong for Hollywood and didn't want any deal with the "Spectre Vert"—despite the French star and director—and may be forced to Europe; ditto Fox which already has some deals in Germany.

For the present, Laudy Lawrence for Metro in Europe says Metro will never produce on the Continent; that its sound-synchronized films will suffice internationally and that four talkers a year will carry the rest of their product.

Adolph Zukor says that Europe doesn't want (1) synchronized sound, especially in German temperament which is opposed to anything musical, which is mechanical or "canned"; (2) Europe doesn't want English talkers; (3) Europe doesn't want linguistic translations; and (4), even the dubbed dialog feature is out.

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# 1ST BULLFIGHT IN PARIS GETS RAZZ PROPER

## Made Bloodless After Gendarmes Hopped in Ring—Too Tame

Paris, June 3.  
First attempt to introduce bull-fighting near Paris resulted in a riot at the arena in Belu, near here.

Society for the Prevention of Cruelty to Animals and the ritzy objectors invaded the ring, assisted by a corps of gendarmes. Many were injured and arrested.

A non-killing bullfight which ensued was a joke compared to the real article and heartily razzed.

Toreador fans who knew the real article through experience around Biarritz and San Sebastian on the Franco-Spanish border, were disgusted at the farcical bloodless matador contests.

## STAGE SHOP BIZ UP PICKS UP IN LONDON

London, June 3.  
Business appears to be slightly on the mend. Increased tourist trade and better weather conditions are the best reasons.

The recent Command Performance at the Palladium seems to have acted as a stimulus to the variety business at the halls.

Legit houses in a frantic effort to contract the slump are resorting to price reductions in the case of nearly every new show.

Heretofore the difficulty of reducing prices has been that either the original lessee or his sub-lessee has made objection. Now that they have suffered from bad business everybody seems to be amenable to argument.

## Sayag Sticking to Ostend, Eased Out at Monte Carlo

Paris, June 3.  
Edmund Sayag, who is out of Monte Carlo, will only concern himself with Ostend this summer where he has the Kursaal with Andree, the gambling king. Sayag backed Andree, who is always at Cannes, and sought to oust his associates at Monte Carlo, with the result he himself is no longer in the Monte racket.

Sayag also is out of the Ambassadeurs restaurant, Paris. His original plan to only confine himself to the new next-door 1,800-seat theatre, which opens this fall on the Ambassadeurs' restaurant plot, is also cold. Camille F. Wynn has the lease. House probably will be called the Theatre de la Concorde, being near to the Place de la Concorde and the Champs-Elysees.

## Kane's First Paris-Made

Paris, June 3.  
Paramount theatre will screen Bob Kane's first feature length production made over here.

It is the long deferred "Le Trou dans le Mur" ("Hole in the Wall").

## Killed for Trying

London, June 3.  
"The Living Law," Danish drama, was produced at the Garrick Sunday evening (2) by the Anglo-Danish society in collaboration with the Lyceum Club stage society, which makes such Sunday night presentations.

Piece is a morbid story of a nobleman encouraged by an old clergyman to commit suicide in explanation of the killing of a youth who had tried to seduce his daughter.

Play is rich in color and it is likely to be worked over in preparation for a regular production.

# LIGHT TOURIST TRADE IS FELT BY PARIS

Paris, June 3.  
Tourist trade considerably off. American Express Co., perhaps the best form for tourist travel, states the turnover is much below what it should be at this time of the year.

Showmen are anticipating general slackness to the degree they are conserving on their show budget for the summer.

The new Ambassadeurs, rebuilt and enlarged, opened May 28 under Clement Robinson, of management, and not much handled by Edmund Sayag, has a conservative line up in the eight Muriel Abbott Girls, Gaudsmiths, Stone and Vernon 4, "Jelly Bean" Johnson and the Noble Sissie orchestra.

No big floor attraction and no big name band.

## PIRANDELLO'S PLAY JEERED

Berlin, June 3.  
Most sensational legit scandal within Berlin's memory was the whistling, hissing and jeering which greeted Pirandello's premiere, "Today We Inherit Tomorrow."

The negative audience reaction was manifested throughout the performance with the theatre a constant bedlam.

## LONDON'S PICCADILLY GIVING UP LEGITS

London, June 3.  
Piccadilly theatre is abandoning its policy of legits in favor of picture and up-to-date stage show, designated here "kinevariety."

Change takes place June 16 with Jack Hylton and band as the initial vaudeville attraction and double feature screen "The Kiss" (M-G-M) and "Wise Girls."

The theatre is owned by the Berkeley Syndicate, which also operates the Aristocrat and Old Nick Astoria, cinemas under the management of Charles Penley who will direct the Piccadilly.

## Austrian Plays for N. Y.

Vienna, June 3.  
Among recent sales of native plays for America are "Sachertorte," by Oestreich and Gayer; "Tempo Obo 100," by Franz Kaserndorfer, young author discovered by Max Reinhardt, and "Business with America," local comedy success by Frank and Hirschfeld.

## Nares' Play No Hit

London, June 3.  
"The Last Chapter," by Edith and Edward Ellis, was nicely received, opening May 27 at the New theatre with Owen Nares starred, but it doesn't look to have any prospect of a protracted success in London.

Play has been tried out here with several titles. A story is it was given a trial production in the States but never reached Broadway. Name at that time said to have been "Women."

## "Avenue 1930" Short Flop

Paris, June 3.  
"Avenue 1930" is a mixed show with sketches by Simon Gaudillon and Marcel Esplau, arranged by Paul Colline and mounted by Mlle. Falconetti at the Theatre de l'Avenue.

Its purpose is to attract a summer clientele, but the piece looks from its first few performances to a conclusive flop of short duration.

## English Actors in S. A.

Buenos Aires, June 3.  
"The Second Mrs. Cheyne" has just opened with an all-English cast, replacing "The Laughing Lady" at the Petit theatre.

Latter play was a success during its three week stay.

# Box-Office Chiseler Tried to Take Canty

Paris, May 23.  
Only by threatening the Mon-lin Hogue management with a complaint to the Minister of Tourism did George Canty, American Film Trade Commissioner, receive a 10-franc reduction which he was short-changed buying two 21-franc tickets to the Moulin Rouge.

Giving the box-office girl a 50-franc note, instead of readily paying eight francs change for the 42-franc ticket, she first gave Canty three francs and tried to outbaffle him on the additional five-franc note.

On getting into his seat and realizing the locations were poor—and that he had requested the best seats—he saw that his tickets were marked 16 francs each, but he was charged 21 francs.

Canty burned. Without telling the house manager who he was, he merely said he'd complain to the Commissioner of Tourism, Gaston Gerard, who has been making local campaign against the sundry eyes of Paris.

The box-office girl, although it was some time after, recognized Mr. Canty as somebody she had "taken" and readily "regretted the error."

## Gertrude Lawrence Is Out of Charlott Revue; Beatrice Lillie Now

London, June 3.  
With the new Charlott revue on the eve of rehearsal a jam has come about in the casting arrangements due to Gertrude Lawrence walking out. Piece is scheduled for the new Cambridge theatre, and Miss Lawrence and Seymour Hicks were supposed set for the leading roles.

At the last minute, it is understood, Miss Lawrence refused to fill the engagement. The management suggested that Margaret Bannerman and Phyllis Kirkman be brought in, but Hicks refused to fall in with this suggestion.

Inside of the story is that Noel Coward met Miss Lawrence in New York some months ago and said: "You're going to appear in my new play." Upon her arrival home the actress served notice upon Andre Charlott she would not join his revue cast, adding that if he tried to force her to play by restraining her from other engagements she would return to the States.

C. E. Cochran, who is to do the Coward play, is innocent of any move in the matter, according to the best information. He had not spoken to Miss Lawrence about the play, nor had he discussed its casting with Coward.

Meanwhile, Charlott has talked with Beatrice Lillie by phone from London to Hollywood. Miss Lillie is now on her way to London to take the Lawrence role in the revue, with the likelihood Hicks will return to the east.

## Oumansky's Dance Job

London, June 3.  
Alexander Oumansky has been appointed sole dance director for all British International film musicals made at the Elstree studios.

## U. S. Firm After New Buchanan House

London, June 3.  
The new Ark Buchanan theatre, under construction in Leicester square, will be ready for opening by autumn, according to present schedules.

It is now under negotiation by United Artists, who want it under a lease for use as a "show window." The site originally belonged to Sir Walter Gibbins and Buchanan has a five-year lease, paying rent at the rate of \$3,750 a week.

## For Mats Only

London, June 3.  
C. B. Cochran will present a new piece, "Ancient Enters," for nine special matinee starting at the Queen's June 10.

# NEW MUSICAL COMEDY FAIR; CHORUS AWFUL

Paris, May 28.  
New musical comedy at the Athenae, "Le Coeur Y Est," opening May 21, obviously a summer frolic wholly, and will last just about that length of time here. Nothing distinguishing about it excepting a hilarious second act bedroom scene not dirty, but very funny.

Music by Philippe Parry and G. van Parys, original, though "adapted" and yet by no means convincing for all its general borrowings. Raoul Praxy did the book; lyrics by Roger Herminet and P. Viment.

Of the cast principal males all right, but the three females not so good. The chorus of four would beget a favor on the audience if payrolled to stay off the stage.

## 8TH WEST END \$2 TOP LEGIT SHOW

London, June 3.  
Commencing this week, the Lyric goes to \$2 top for its revival of "Lilac Time."

This makes the eighth West End theatre operating on a popular scale of prices, reflecting the dullness of show business in the British capital.

## 2 DAILIES MERGE IN LONDON—LEAVES 7

London, June 3.  
The merging of the "Daily News" with the "Daily Chronicle" reduces the number of daily newspapers in the London area to seven, excluding tabloids. Hereafter the merged publications will be issued under the title of "News-Chronicle."

The "News" is absorbing about 90 per cent of the "Chronicle's" old editorial and mechanical staff, letting out the same number of men from its own force.

Editorial men not under contract receive a month's salary, while the editorial people under contract receive from three to twelve months' salary.

## Princess and "Miracle" Princess Matchabelli here on her annual two months' tour

Paris, June 3.  
Princess Matchabelli here on her annual two months' tour.

Says she's going out with "The Miracle" again in America next season under an independent management which has acquired the rights from Morris Gest's bankrupt estate.

## "Hamlet" Broadcast

London, June 3.  
Alexander Molish and Henry Ainley broadcast excerpts from "Hamlet" on a special program last evening. The German actor spoke in English for the first time in this country.

Following the advertised feature Molish recited two poems in German, the language he uses in his local appearance at the Globe in "The Living Corpse."

## Dora Maughan in Paris

Paris, June 3.  
Dora Maughan with Gerry Williams pianologuing opened for Peppy de Albrech at his Trocadero in Montmartre. Miss Maughan is in for a limited period, due to return to London for vaudeville bookings.

Marino and Norris, colored team from the London "Globe Boat" company, around the Paris cabarets, are with the American comedienne.

## "Moloch" No Go

London, June 3.  
"Moloch" does not look like a commercial success at the Strand. Play first called "Any Mother's Son" but the title was changed to avoid conflict with the picture, "Every Mother's Son."

Piece was reviewed when it was presented at the "Playboys" theatre several months ago.

# BELGIUM AIDS THEATRES BY TAX RELIEF

Brussels, June 3.  
An official attempt by the Belgian Government to revive the show business and halt its stifling through prohibitive taxation, resulted in the Belgian Chamber of Deputies today abolishing taxes on dramatic productions. All other entertainments of educational or charitable nature, where the element of personal profit doesn't figure, are now free of any taxation.

Film, vaudeville and dance-hall taxes were cut in half, the new scale for pictures now covering a range of six to 15%; vaudeville, six to 15%; dance-hall, 10 to 25%.

Socialistic party was generally instrumental in this reform with an eye to alleviating the plight of the musicians ousted by film thespians going sound; also to increase the scale of remuneration for legit actors whose miserable salaries were directly attributed to the heavy taxation choking the legit stage.

## MANY BUSTED RECORDS BY NEW PARIS REVUE

Paris, June 3.  
"Tolles Bergere," new revue edition, has broken the record for the first five times since the new show opened here. Capacity of 2,000 has seen up to 2,750 in the revue house with the standards back into the spurious lobby at 10 francs (40 cents) per for the "promenoir" (standee) locations.

Revue will be in for 18 months at least, according to conservative estimates, probably the smash hit of the entire series.

In the basement, between acts, a 300-seat auditorium to a two-bit admission (six francs) is also doing a merry trade with an Oriental couch show. The Turks and Arabians throw that thing around for pass-out dough in a manner that has made the wise mugs take a look-see below for themselves.

## Holland's Stage Season Falls Off—Revue's Big Hit

The Hague, June 3.  
Theatrical season is on the wane here, partly due to the arrival of warmer weather and partly to the competition of the great annual fair. Another element is the enormous draw of "Buzius," new revue at the Scala.

Two new Dutch plays have just introduced, "Hidden Forces," by Ilterog, and a detective play by Ivana, both of mild interest.

## Slight Women Wrestle

Paris, June 3.  
New floor show at the Bal Tabarin, Montmartre popular priced night club, has women's wrestling matches. The femmes are usually tall and slim.

Same matches used to be shown there several years ago, but had been discontinued. Wrestlers were then of the more brawny types.

## Femme Act Scarcity

Paris, June 3.  
Dearth of femme acts, recently noticeable in some American circuits, has reached the Empire here.

It may sound for Paris like a fairy tale, but current bill is strictly a sorry party.

## Leader Leaves After 12 Years

London, June 3.  
Stan Richardson, orchestra leader at the Holborn Empire for 12 years, vacates that berth this week.

He is replaced by Sydney Kaplan, formerly 17- of the Hippodrome, Brighton.

## Dramatic Critics' Box Score

John Mason Brown of the New York "Evening Post" gets the honorary degree as the Dramatic Best Ficker, annually awarded by Variety. He brings his paper's second successive headliner. Robert Littell appropriated the wreath of laurel for the "Post" last June. Brown is new to first nighting. From the start he displayed a canny knack for asporting the likely from the others. He is a plain speaker without editorial fettle and writes a clear-cut review. He is the only dramatic reviewer entirely free of "no opinion" in the box scores.

By a very pronounced improvement in form, Robert Garland of the "Telegram" elevated himself to second place in the score with a second paper, \$52, contrasting to his \$66 finale last June.

Gilbert Gabriel ("American"), winner of the '25-'26 and '26-'27 box scores, got back in the high octaves after a two-year depression. He concludes with an unapologetic 316.

Arthur Ruhl, fifth, is included for the "Herald Tribune," although the Trib's veteran, Percy Hammond started and ended the season, spending the interim on a gas-treating trip. Since the retirement (and sub-

sequent demise) of E. W. Osborn, the deanship of the critics passes to Perce. He'll be back in the box score next year if remaining put. Walter Winchell of the "Mirror" is omitted from the box score final, through covering considerably fewer openings than the others and again a persisting suspicion he picks his spots to suit his persona non grata with the Shuberts, which bars him from some premieres.

### Better Guesses

In general the percentages are much higher than usual. After seven years the box score finish sees all the reviewers above .700 for the first time. It means that Seldes ("Graphic") and Laetzel ("Sun"), although on the tall end, have fairly good percentages, as compared to the scores of previous seasons.

Present score is based upon 176 shows opening since last August 5. As usual revivals, of which this season in its earlier stage saw a great number, are not listed. Nor are various hideaways, etc. included. One show more than last year in the 176 openings. This compares

to 182, 184 and 199, respectively, for the three previous years. An unusually large number of shows this season intended for Broadway, closed their try-outs or on the road without reaching Broadway, so the total production activity for the season would probably be about 40 shows greater than the chart shows.

### 1 Smash in 11

Counting in the road, the ratio of hits is about one in every five tries. Or differently expressed, about one smash hit in every 11 attractions.

"Variety" rates 16 smashes, six of them musicals. Moderate, or intermediate, successes number 25. This is a considerable falling off from last season when 53 shows in all were classed as full or moderate clicks.

As before "Variety" takes a minimum 12-week run as the footnote for moderate success. Exceptions are sometimes made when special conditions warrant. Such a show as "Mendel, Inc." although running well beyond the 12-weeks is not listed as a moderate. While listed as a moderate, it's cited specifically to illustrate that various factors have to be weighed.

Talking pictures have been accounted opposition this season. On

## Variety's Box Score Winners

	SR.	R.	W.	O.	Pct.
'23-'24—CRAIG (Mail).....	78	53	19	6	.677
'24-'25—POLLOCK (B'nai B'rith).....	91	73	24	1	.753
'25-'26—GABRIEL (Sun).....	109	90	18	1	.826
'26-'27—GABRIEL (Sun).....	105	90	15	1	.857
'27-'28—ATKINSON (Times).....	94	81	12	1	.862
'28-'29—LITTELL (Post).....	89	72	16	1	.869
'29-'30—BROWN (Post).....	88	79	9	1	.898

top of which the Wall Street bust in the fall pinched the legit as one of the first dispensable luxuries. A reflection of conditions was a tendency to cut admission scales.

### Past Floppers

Greater percentage of dark theatres throughout the season, even at the peak, than general. Shows when flopping didn't lose much time in getting the requiem services over. This has, however, been more or less an increasing characteristic for several seasons. Cut rates don't seem to figure as importantly in longevity as previously.

During the season, Burns Mantle, one of the "News" challenged "Variety's" award of five no opinions. Mr. Mantle believed himself guiltless of the charge. Upon investigation he was given credit on one which "Variety" conceded an error. Since then "Variety" has taken "The Infinite Shoeblick" as representing another no opinion by him. So his total remains at five. Mr. Mantle has, however, quite a neat score despite the debatable tincture.

After the customary interval "Variety" will resume its box score with the new legit season.

## Wealthy Harding Couple Behind 'Many-a-Slip' Flop

"Many a Slip" folded up in Chicago Saturday, the company being brought back by Equity. No salaries were paid and claims of the company are for one and a half weeks.

Show had a brief stay at the Little, having been on the road about two months. Lew Cantor produced the show, but disposed of his interests just before the show left New York. The show was being operated by A. J. Morganstern, a California attorney representing a Mr. and Mrs. Harding. The latter provided the money for leasing the Little from Winthrop Ames last fall and are also said to have backed "Many a Slip."

Salaries were guaranteed through Cantor's membership in the Managers' Producing Association, to whom Equity will look for settlement. When Cantor withdrew he advised the M. P. A. and the Hardings are said to have agreed with Lawrence Weber, secretary of the managers' association, to assume the salary liability.

Hardings are said to be wealthy, their representative having explained the money required in Chicago having been delayed through a trustee being out of the coast.

It was stated Monday that the Little lease in which Chauncey Keim was interested, had been relinquished. House reverts to Ames,

## DUFFY'S CREDITORS PUT UP \$20,000 FOR HIM

Hollywood, June 3.

To continue operation in bankruptcy of Henry Duffy under lease 20 of the largest creditors of the San Francisco houses have put up \$1,000 each for production ante.

Duffy in Portland closes this season, leaving four of the former string of nine super-stock theatres along the coast.

Duffy houses have to pay royal-ty to advance to Century Picture Company. Latter was complained of before bankruptcy by petitioning creditors as obtaining preferential treatment.

## TEX MAY MAKE CLUB OF BELMONT THEATRE

Texas Gulman may take over the Belmont, New York, under lease from Richard Herndon and establish it as a Continental night place. Although the seats are to be ripped out, the little boxes at the rear would be retained. The balcony is also to be left, with stairways ending upward from the revamped floor. Tex is going over plans for remodeling the place with Herb Ward.

The Belmont is next door on 48th street to the upstairs club that was once Texas Gulman's, afterwards the Florence Club and since then having various names and managements. House seats a little over 500. Has not had a legit success for several seasons.

## 2 Weeks Salary Hinges "Artists-Models" Status

"Artists and Models," revamped edition of "Dear Love," is not opening cold at the Majestic, New York, this week as scheduled, but instead has been spotted at the Apollo, Atlantic City, and steers into New York next week.

Equity has been investigating status of the show, produced by Shuberts, because of producers' about face in turning the former opening cold to a musical and consuming three weeks of rehearsals. Shuberts have attempted to exercise producer's prerogative in claiming that "Artists and Models" is an entirely new production, although reports to Equity have it that most of the book of the former operetta, "Dear Love," which flopped in tryout, is being retained. Difference amounts to status because of Shuberts having voted off several principals in the former and demanding immunity to re-rehearsal period upon premise that "Artists and Models" is a new production. Equity's ruling in the matter, if any, will come later.

Revamped cast of "Artists and Models" includes Phil Baker, George Hassell, Vera Pearce, Wesley and Pierce, Allen Stanley, Naomi Johnson, Miss Florence and others. Should Equity's rulings find that "Artists and Models" is merely a title change on the former "Dear Love," Shuberts will be compelled to compensate cast for two weeks' salary on overdue rehearsals.

## 2 Friars Dates

Plans for the Friars road frolic have been changed. Instead of a week of six stands under auspices guarantee it has been decided to play but two stands—Asbury Park and Atlantic City. The dates are July 5-6.

Idea of securing guarantees was abandoned and the other dates scratched because of the expense and risk involved.

## Ziegfeld May Film Wynn Show With Cast Intact

Hollywood, June 3.

File Ziegfeld may do "Simple Simon" as a picture out here with the original cast from the show, which includes Ed Wynn. Studio in which it is to be made and the release channel lacks official confirmation, so it's an open secret.

Ziegfeld will remain on the coast until "Whoopee" has been previewed, after which he immediately leaves for New York to whip the picture into the proper studio shape. His fall schedule calls for production on this one ahead of the "Follies," the latter going into rehearsal Oct. 15.

## Failures of 1929-30

"Now-a-Days"  
"Jerry for a Shore"  
"Almanacs"  
"Dinner is Served"  
"Getting Even"  
"Soldiers and Women"  
"Great Scott"  
"See Naples and Die"  
"Scarlet Pages"  
"House Party"  
"Remote Control"  
"Murder on the Second Floor"  
"Comedy of Women"  
"Philadelphia"  
"Hawk Island"  
"Strong Man's House"  
"The Nut Farm"  
"Bonds of Interest"  
"Deep Channels"  
"The Middle Watch"  
"The Channel Road"  
"Great Day"  
"Lolly"  
"Stripped"  
"Maggie the Magnificent"  
"Week End"  
"The Boat"  
"Ghost Parade"  
"The First Mortgage"  
"Town Boy"  
"Ladies Don't Lie"  
"The Rosters"  
"Make Me Know It"  
"Cortez"  
"White Flame"  
"Whirlpool"  
"Headstarters"  
"Diana"  
"Family Affairs"  
"Red Dust"  
"Top Speed"  
"Wood Wool"  
"Inspector Kennedy"  
"Half Gods"  
"Seven"  
"Phantoms"  
"Damn Your Honor"  
"City Hall"  
"Ginger Snaps"  
"Unsupervised"  
"Children of Darkness"  
"So Was Napoleon"  
"Love, Honor and Betray"  
"Mayfair"  
"The Royal Virgin"  
"A Month in the Country"  
"I Want My Wife"  
"Deah Old England"  
"The Old Rascal"  
"Live and Learn"  
"House Afire"  
"Broadway Shadows"  
"Jonica"  
"Fie Never Grow Up"  
"Lure and Larn"  
"Virtue's Bed"  
"Ada Beats the Drum"

"Cape Cod Follies"  
"Brook's Convention"  
"Nigger Rich"  
"Sweet Land of Liberty"  
"The Love Expert"  
"Mountain Fury"  
"Many Waters"  
"See Naples and Die"  
"Scotland Yard"  
"Divided Honors"  
"100 Years Old"  
"Love Leaves"  
"Among the Married"  
"Her Friend the King"  
"House of Fear"  
"Karl and Anna"  
"The Nut Farm"  
"Thunder in the Air"  
"Other Men's Wives"  
"Cross Roads"  
"Veneer"  
"Queen Bee"  
"A Primer for Lovers"  
"A Ledge"  
"Claire Adams"  
"Your Uncle Dudley"  
"It Never Rains"  
"Winter Bound"  
"Game of Life and Death"  
"The Patriarch"  
"Top of the Hill"  
"How's Your Health"  
"The Silver Swan"  
"The Humbug"  
"Amorous Antic"  
"Everything's Jake"  
"Challenge of Youth"  
"Recapture"  
"Many a Slip"  
"The Boundary Line"  
"Out of a Blue Sky"  
"Ritz"  
"It's a Grand Life"  
"915 Revue"  
"Ripples"  
"Joseph"  
"Infinite Shoeblick"  
"The Plutocrat"  
"Gala Night"  
"International Revue"  
"The Majestic Bridge"  
"This Man's Town"  
"Penny Arcade"  
"Dora Mordridge"  
"Toyska"  
"Singing Sisters"  
"Penal Law"  
"Room 349"  
"Little Orchid Annie"  
"Lady Clara"  
"The Courtesan"  
"Oh, Professor"  
"The Traitor"  
"Lost Sheep"  
"Gold Brail"  
"Hotel Universe"  
"Let and Sub-let"

## Smashes of 1929-1930

"It's a Wise Child"  
"Sweet Adeline"  
"Street Singer"  
"Strictly Dishonorable"  
"June Moon"  
"Berkeley Square"  
"50 Million Frenchmen"  
"Sons of Guns"

"Young Sinners"  
"Michael and Mary"  
"First Mrs. Francis"  
"Strike Up the Band"  
"Topaze"  
"Simple Simon"  
"Green Pastures"  
"Flying High"

## INTERMEDIATE SUCCESSES (Moderate Runs)

"Mendel, Inc."  
"Salt Water"  
"Meteor"  
"Death Takes a Holiday"  
"Wake Up and Dream"  
"The Blue Ghost"  
"Dishonored Lady"  
"Subway Express"  
"Candle Light"  
"The Criminal Code"  
"A Wonderful Night"  
"Broken Dishes"

"Rebound"  
"The Last Mile"  
"Apron Strings"  
"Those We Love"  
"Apple Cart"  
"Gambling"  
"Rope's End"  
"Ladies of the Jury"  
"Bitter Sweet"  
"Heads Up"  
"3 Little Girls"  
"Uncle Vanya"

## McIntosh's Personals

Hollywood, June 3.

Burr McIntosh is making a lecture tour of Southern Calif., billed as "the cheerful philosopher."

McIntosh, for the past three years, has been broadcasting under this title over KFWB every Sunday evening.

Recently, while in the hospital, he conducted his broadcast from his bedside, and a demand for personal appearances followed.

It was at Gibson's Standard, Philadelphia, that "Lucky Sambo," with Adelaide Hall, opened June 2, and not in Washington as reported in last week's Variety.

## Jed Harris' Producing Scheme Outside New York

Jed Harris may move his production centre to Baltimore or New Haven, or says, at least, that he'd like to. It is very short as there's no need to burden the production expense attendant to being headquartered in New York. Intends maintaining a New York office, but since his shows break even in the sticks it would be quite a saving to operate from out of town, Jed asserts.

Brought some scripts back from London, but pleasant surprise at Lillian Gish's "Uncle Vanya" doing so well, despite its having been panned only for a very limited shot on Broadway.

## WHITE'S PRICE FOR 'FLYING HIGH' TOO HIGH

Hollywood, June 3.

George White's ideas on price have chilled negotiations with Samuel Goldwyn on "Flying High."

Goldwyn was interested in doing the musical on the stage out here, and then as a film using Eddie Cantor as star in both instances. "Slip," if White comes down, the deal may yet be on. If desiring, White could come west and sit in on the production.

## Film Rights Showing

Hollywood, June 3.

"Bridleway," by Artie Percy, is playing a one-week engagement at the Lyric, Long Beach.

It is advertised as solely a demonstration to sell the picture rights.

## Stock on for 135 Weeks

In Cal. Finally Quits

Hollywood, June 3.

A dramatic stock company headed by Harvey Hart folds this week at winners Egyptian in Lamarch Park, near Pasadena.

Played 135 weeks in combination with pictures.

# Shows in N. Y. and Comment

Fluores 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 in profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top prices of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

## Admission tax applies on tickets over \$3

**"Ada Beats Drum,"** John Golden (5th, week). English comedy starrer accompanied by band and business generally better; "Ada" virtually the same as previous week; over \$3,000.

**"Apropos Strings,"** 48th St. (26th week) (C-550-\$3). Got \$7,500 last week and now hopeful of running through summer; operating cost modest.

**"Bird in Hand,"** 48th St. (61st week) (CD-70-\$3.85). English comedy still indefinite; costs little and has made plenty; \$5,000 to \$7,000, guaranteed.

**"Change Your Luck,"** Cohan (1st week) (M-1,371-\$3). Presented independently (Cleon Throckmorton); colored musical comedy opens Friday (June 6).

**"Fifty Million Frenchmen,"** Lyric (25th week) (C-550-\$3). Proved about \$1,000 for a gross of \$35,000 last week; good profit at that level.

**"First Mrs. Fraser,"** Playhouse (2nd week) (C-875-\$3.85). A success that will try to make a fortune; has been getting between \$3,000 and \$3,500 and promised okay at that level.

**"Flying High,"** Apollo (14th week) (M-1,168-\$5.00). One of few shows which played in the Palace (Memorial Day) and sold out easily; up a bit with gross leading to \$44,500.

**"Garrik Galettes,"** Guild (1st week) (R-914-\$3.85). Presented by the Theatre Guild; a new play, which was originated at Garrik several seasons back; opens to-night (June 4).

**"Hot Universe,"** Beck (5th week) (CD-1,189-\$3). Well last through June 4; good during subscription period; last week \$11,500.

**"Lost Sheep,"** Selwyn (5th week) (C-1,087-\$3). Comedy idea, which appears to have just missed; business not up to profit, but though last week jumped to \$12,000.

**"Lystrata,"** 44th St. (1st week) (C-1,323-\$3). Presented by Philadelphia Theatre Association; old Greek play in modern adaptation; has drawn much attention; opens June 5.

**"Let and Sublet,"** Biltmore (3d week) (C-1,000-\$3). Play call for summer try; small cost comedy; \$3,000 last week.

**"The Simon,"** Ziegfeld (16th week) (M-1,522-\$5.00). Improved last week with over \$35,000 guaranteed; company on 25 percent salary cut and profitable on new basis.

**"The Book,"** Chamin's 46th St. (14th week) (R-1,413-\$6.00). Has announced final week several times; closing again this Friday next week; weather and holiday sent gross to nearly \$13,000.

**"O' Guns,"** Selwyn (25th week) (M-1,466-\$5.00). Legit business benefited at last week end; though cool; "O' Guns" had come at that time; \$37,500 for "Guns," about \$1,500 up.

**"House of Wax,"** Shubert (1st week) (D-771-\$3). Presented by Joseph DeMitt; mystery play; by Byron Totten; opened Tuesday.

**"Stepping Sisters,"** Royale (7th week) (C-1,115-\$3). Some benefit of last week's going but depended on cut-rate support; topped around \$4,000 last week.

**"Strictly Dishonorable,"** Apollo (38th week) (C-830-\$3.85). One of season's outstanding comedies; still selling big money; up last week; \$17,000.

**"Strike Up the Band,"** Times Square (1st week) (M-1,057-\$4.00). Has not been doing so well lately but somewhat better last week at \$11,000.

**"The Blue Ghost,"** Forrest (13th week) (C-1,115-\$3). Satisfied with \$2,000 gain but not sure of mark for a month; week to week.

**"The Green Pastures,"** Mansfield (15th week) (D-1,050-\$4.00). Leading member has been stronger in demand at agencies in past two weeks than for past four; only capacity show; over \$26,000.

**"The Last Mile,"** Harris (17th week) (D-1,051-\$3). Well last week; one through summer, which was not expected; business claimed \$29,000 last week.

**"Three Little Girls,"** Shubert (8th week) (M-1,395-\$5.00). Moderate, well paced for musical so called; grosses claimed \$22,000.

**"Uncle Vanya,"** Music Box (17th week) (D-1,000-\$3). Picked up more than most others last week, with takings of \$14,000; best figure in month.

**"Virtue's Bed,"** Hudson (18th week)

(C-1,094-\$3). About best gross last week since opening; close to \$5,000 claimed; no-operative and will go along for time.

**"Wise Child,"** Belasco (44th week) (C-1,050-\$3.85). Did very well again last week when approximate gross was \$16,000; one of season's biggest winners.

**"Young Sinners,"** Morosco (28th week) (CD-893-\$3). Slid; past \$2,500 last week and should hold up to profit through the summer.

**Special Attractions**

**"Millions of Empires,"** revived by Players Club, this week only.

**"The Tavern,"** Fulton; third and possibly final week; revival.

**"Michael and Mary,"** Hopkins; all-season little theatre hit.

**"DISHONORABLE DIVES IN L. A."**

Los Angeles, June 3.

Legits are still in the cellar here with little or no daylight in sight. "Strictly Dishonorable," the town's best, still getting about \$1,000 a week, but is taking a 50 percent drop under last week, ending with \$6,000 in the till.

"Criminal Code," at the Belasco is still getting about \$1,000 a week, and will fold after another week. The town turned a cold shoulder on the summer play.

"For Cryin' Out Loud," at the Egan closed Saturday after the promoters decided it was a hopeless task trying to make money on a show that had averaged \$1,000 weekly for six weeks. The house and cast cost them a little over \$700.

Bert Lytell in "Brothers" at the El Capitan picked up a few hundred over last week but that grabbed off only \$5,300. The house, under new management, is doing a little better, but still ailing.

"Wound Stripes" at the Music Box is mild for the Civic Rep at \$3,000, but they are satisfied.

At the Hollywood Playhouse "June Moon" surprised the mob by getting \$5,500. This, after a week of three weeks down town, is not bad considering the \$150 top George Fawcett's revival of "The Musical Comedy" at the Vinyo Street beat last week by about \$1,000. House went after the theatre, and got two sellouts during the week.

The Colbourne Jones English Rep company ship "Over Road" at the Colbourne for the week at the Mason. Business was a little over last week at \$5,000. The company has been well by the local papers but like other legits here suffers heavily from the summer.

"Elizabeth Sleeps Out" finished its two weeks at Duffy's President, and opened at the new \$2,000, "Whispering Gallery" opened Sunday.

**Estimates For Last Week**

**"Criminal Code"** (Beltmore, 3d week). Just getting by at \$7,000 with apparently no chance of building up.

**"Strictly Dishonorable"** (Biltmore, 4th week). Took a tumble around \$4,000. One more week.

**"For Cryin' Out Loud"** (Egan, 8th, final week). Not another "Able" as claimed by the producers; folded to \$800, nothing set to follow.

**"Brothers"** (El Capitan, 2d week). With Lytell starring, disappointed at \$5,300.

**"Over Road"** and "Importance of Being Earnest" (Mason, 2d week). English company a little too high priced in ambitions to get much attention. Business fair at \$8,000.

**"June Moon"** (Hollywood Playhouse, 1st week). Moved to Hollywood after three weeks at the Belasco; at \$5,500 surprised the rabble.

**"Elizabeth Sleeps Out"** (President, 2d, final week). Folded to \$2,000. "Whispering Gallery" opened Sunday.

**"The Great John Ganton"** (Vine Street, 2d week). With a nut of \$3,500, it cleared a little profit for George Fawcett on a take of \$4,000.

**Folded**

**"Regeneration,"** produced by Harry Albert, folded for repairs last week.

# GENE HALL TENT STOCK

Staten Island Venture Depends Entirely on Autos

Gene Hall opened his new Tent Theatre stock on Staten Island, N. Y., June 2, with "Nancy's Private Affair."

Hall will depend entirely on motor trade as the tent is pitched at the foot of Nelson avenue at Great Kills bathing beach and is some distance from the nearest station.

Hall had two years of stock at the Palace in the business section for two years with the Harder-Hall Players.

# "MEBBE" ON CUT CHL. SUMMER PROSPECT

Chicago, June 3.

Two more shows closed as the season draws to an end. It is likely two or three more houses will follow suit within a fortnight.

With the weather chilly, business held steady for the off season. "Little Show" dropped, but retains lead.

South of Chicago, "Candle Light" as the non-musical, closed a 16-week run at the Adelphi after three weeks at cut rates. This comedy did consistent business during the run, but was up to rating as a smash. Adelphi, which housed it, goes dark.

"Nancy's Private Affair" concluded at the Erlanger after three meager weeks at two-for-one and moved to the smaller Playhouse. Erlanger closed for the season.

"Mebbe" looks like the bet for a summer cut-rate run, with a moderate salary, but at cut rates, it stopped suddenly. "Sisters of the Chorus," a revamped show, revealed more strength on cut rates last week, but remains doubtful.

Of the non-cutters, "Sold South," the southern smaller Playhouse, Richard Bennett, showed a comfortable increase, but "Candle Light," in its seventh week, dropped some. Latter is still a prospect, however.

"Your Uncle Dudley" closed a 16-week run at the Adelphi, and folded. Comedy opened at the Cort, but after four weeks moved to the Playhouse, which has been consistent business for this small theatre on Michigan boulevard.

"Hello Paris," a comedy musical, is gasping at the Grand. Cast received notice and is playing from week to week.

**Shows For Last Week**

**"Candle Light"** (Princess, 7th week). Comedy fell from the non-musical lead, but still o.k. at \$20,000.

**"Little Show"** (Selwyn, 7th week). Intimate, good sagged and closed previous week, but \$20,000 considered good.

**"Many Slip"** (Cort). Closed suddenly last Saturday owing salaries. Five weeks.

**"Nancy's Private Affair"** (Erlanger, 3d and final week). After three weeks in the red, piece closed because of the cast's expense. About \$5,000. House dark for season.

**"Hello Paris"** (Grand, 4th week). Musical was still low at around \$10,000. Cast has been notified and is playing from week to week.

**"Sisters of the Chorus"** (Apollo, 4th week). Drama of chorines with appeal to the stage showed power in playing from week to week; around \$11,000.

**"Strictly Dishonorable"** (Adelphi, 15th and final week). Comedy closed after a substantial but far from sensational run. Final week around \$5,000. House dark, and will be wired for pictures during the summer.

**"Sold South"** (Harris, 3d week). Comedy showed pulling power with Richard Bennett and built last week. Run to the legit lead; around \$11,000.

**"Mebbe"** (Studebaker, 3d week). An kinds of halluoh for the week, which returned to the Studebaker after a short run at the Erlanger makes it a prospect for the summer.

**"Your Uncle Dudley"** (Playhouse, 16th and final week). Comedy closed and folded. Run was substantial and at this house entirely on two-for-one. About \$4,500 its final week.

**Special Attractions**

Civic Theatre—Seventh week of light opera.

**A la Ruth Selwyn**

Alex Yokel and Alexander Leftwich have an intimate revue in 45 scenes all set for July debut. Yokel says he did a Ruth Selwyn through having about 100 different stock numbers, but at definite royalty arrangements.

# Summer Prospect Unchanged for B'way Plays—Only One SRO in Town

## Frisco Grosses

San Francisco, June 3.

"Business generally not so good. 'New Moon' in its sixth and bow-out week at the Curran held up better than any of the others. With the announcement of final week considerable profit was enjoyed at the b.o., bringing the gross close to \$15,000.

Next door at the Geary, "Journey's End," roadshow film, did fair business in competition with "All Quiet on the Western Front," showing at lower prices. "Journey's End" garnered \$14,000 on its initial week.

"Hi-There," at Edinger's Columbia, second and final week, ran about neck and neck with first week, but not at the profit level.

Both Duffy's houses considerably below normal. Alcazar with "Love Em and Leave Em" in second and bow-out week, \$3,000, and President with farewell seven days of "Holiday" got \$3,500.

Broadway's summer season is just a matter of weather. There are a number of current attractions which can hold over as indicated by last week's betterment in grosses. The temperature was cool, staying that way over Memorial day. Five shows gave matinees on that afternoon and fared very well.

The outlook for new productions continues to be somewhat vague. A prospect of more than a few fresh musicals is slim.

June starts with 31 shows on the list. At least a dozen may drop out by July 4.

Included in the current shows are five premieres, one of which ("Life-stone") is revived for this week only.

Weather started warming up Tuesday. While no closings are scheduled for Saturday, some are expected. Not a single new show last week.

## One Sell Out

"Green Pastures" is rated the only show on Broadway actually selling out. It clicks to better than \$25,000 weekly. Closest to it among the non-musicals are "Strictly Dishonorable," \$17,000, and "Wise Child," \$15,000, both a bit better last week; "Topaz" jumped to \$14,000; "Young Sinners" over \$12,500; "Uncle Vanya" almost as much; "Lost Sheep" improved to \$12,000; "Hot Universe," about \$11,500; "First Mrs. Fraser," \$8,500; "Last Mile," as good or better; "Ada Beats the Drum," \$8,000; "Apropos Strings," \$7,500; "Bird in Hand," about \$7,000; all other grosses under \$6,000, excepting along with cut rates and for ones.

# PHILLY CLEANED UP FOR LEGIT SEASON

Philadelphia, Pa., June 3.

Legit business in Philly came to a close, as full of the closing of three houses for the season. Only theatre left open is Garlick with the play "The Deirdre," new by Kenneth Perlin, deemed a flop by reviewers, and drew less than \$5,000; "The Bachelor Father," with June Walker, mostly at cut rates. "Lystrata" ended with a bang, \$12,000 for fifth and final week at Walnut.

"Bird in Hand" ended nine-week engagement at the Lyric Saturday with \$5,500.

The Sharpe company at the Adelphi decided to call it a season after six weeks of weak business. Frank Craven closed in "Salt Water" with \$4,750 as final figure.

# Some Road Shows Wired

London, Ont., June 3.

Grand Opera House, London's only legit, which has been closed for months owing to lack of road attractions will reopen in two months, completely redecorated, new seats throughout, and equipped for talkers. Road shows, if any, will not be shovled out. The present plan is to split talkers and road shows.

Seating capacity of house is around 1,000. J. R. Minihinnick is resident manager.

# The Fawcetts' Play

George Fawcett's second production at the Vinyo Street will be a new play, untitled, written by his daughter, Georgia Fawcett.

It will have the winter break and the return of Percy Haswell (Mrs. Fawcett). Fawcett will not be in this one.

"Great John Ganton" closes June 15.

# Boston's 2 Legits

Boston, June 3.

Local legit confined to two shows, one thriller, other comedy; "Dracula" and "The Bachelor."

Neither did so hot, but holiday partly to blame.

Dracula at Hollis, 4th week, \$8,000.

"Broken Dishes," at Wilbur, \$12,000, 3d week.

# "When Needed" Rule For Galveston Local

Galveston, June 3.

Stage hands' union here is denied monopoly in handling stage lights and props at city auditorium under edict of city commission. Local union has controlled auditorium stage for past fifteen years, but henceforth will be allowed to work only when its services are requested.

Issue developed when local newspapers held series of lectures at auditorium, one setting of stage being required each week, with raising and lowering of curtain twice daily. Union had demanded engagement of full crew for period of lectures.

# Wieting Washed Up

Syracuse, N. Y., June 3.

The Wieting is through as a theatre. The oldest relic of the theatrical past in Syracuse will pass from the map after the expiration of the present Shubert lease next August.

**Grace Vail Resigns**

Grace Vail, who has been associated with the Century Play Co. for the past year, is severing connections.

Among her duties at the Century was the editing of "The Prompter," a house organ.

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## GOODMAN ARTY GROUP STAFF OUT IN BLOW-UP

Chicago, June 3. Internal explosion at the Goodman, civic rep house controlled by the Art Institute of Chicago, last week. Thos. Wood Stevens, who had been director five years resigned. He was replaced by Hubert Osborne, a Beasoo protege and a stage director under him.

Cloyd Head, business manager, also resigned.

Split was the result of variances over future policy. Stevens stood pat on continuing with classics and "unusual plays of special value to the theatre," while the board of control, which has been meeting a yearly deficit, wants plays that will make money but "not exactly commercial."

The Goodman is a \$500,000 edifice seating only 700 and the most luxurious little theatre in America.

### 3 "Street Scenes"

William A. Brady is organizing three companies of "Street Scene" for next season.

Tris goes into rehearsal next month.

## Shows in Rehearsal

"Vanities" (Earl Carroll), New Amsterdam.  
"Mystery Man" (James Graf), National.  
"Jungle Love" (Bunyea-Beall Productions), Erlanger.  
"Song and Dance Man" (Geo. M. Cohan), Fulton.  
"Cherry Lane Follies" (Paul Gilmore), Cherry Lane.  
"Ring Three Times" (John Golden), Golden.  
"Greystone Manor" (Odeon Productions), Bryant Hall.  
"Paris to Long Beach" (Jack Linder), Mecca Temple.

## Mary Hay Sued by

### Nugent for \$50,000

Mary Hay has been sued in the N. Y. Supreme Court by U. Don't Say So, Inc., for \$50,000 damages for breach of contract.

Complaint declares that on Dec. 28 last she engaged to play "Millie" for the run of the play and that on Feb. 14 she quit.

Miss Hay applied Monday to compel an arbitration of the claim under the Equity contract under which the suit is brought.

## Jimmy Graf, Bondsman, "Angeling" Maiden Play

James (Jimmy) Graf, surety broker in association with Paul M. Trebitsch, will present "Mystery Moon," mystery musical melodrama, at the Brighton theatre, Brighton Beach, June 9.

This is his maiden attempt in the show business. He has cleaned up a small fortune bailing out prisoners and is well known along "Mazda Lane."

A few years ago Graf was broke. He cleaned up on the market before the crash.

Graf's wife is of the stage and will be a leading member of the cast.

### Actors' Fund "At Home"

Annual visit to the Actors' Fund Home is set for Sunday, June 8, when invited guests will have luncheon at 1 o'clock at the Home, 155 Hudson avenue, Englewood, N. J. A stage program will be given under Walter Vincent's direction.

A special bus is to leave the Fund headquarters in the Hanover Bank Building, West 47th street, at 11 a. m.

## Dramatic Critics' Box Score

(LAST YEAR)  
Season of '28-'29  
(ENDING MAY 31)

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

	SR.	R.	W.	O.	Pct.
Littell (Post).....	89	72	16	1	.309
Atkinson (Times).....	84	67	15	2	.798
Winchell (Graphic).....	62	49	13	..	.790
Anderson (Journal).....	99	78	20	1	.788
Gabriel (American).....	89	70	19	..	.786
Lokridge (Sun).....	53	40	11	2	.755
Coleman (Mirror).....	81	58	20	3	.716
Garland (Telegram).....	69	46	21	2	.666
Mantle (News).....	91	67	21	3	.626
Hammond (Herald Tribune).....	86	53	28	5	.615
Osborn (Eve. World).....	86	39	35	12	.453
Ervine (World).....	65	53	12	..	.815

## Variety's Own Score

	SR.	R.	W.	O.	Pct.
Variety (combined).....	175	146	29	..	.329

(This score based on 175 new shows.)

## Dramatic Critics' Box Score

SEASON OF '27-'28

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

## Score of May 26, 1928

	SR.	R.	W.	O.	Pct.
ATKINSON (Times).....	94	81	12	1	.862
HAMMOND (Her. Tribune).....	95	79	16	..	.932
GABRIEL (Sun).....	92	75	17	..	.816
ANDERSON (Journal).....	91	74	17	..	.813
MANTE (News).....	111	85	25	1	.765
[ DALL ] (American).....	122	93	26	3	.762
OSBORN (Eve. World).....	103	73	21	9	.709
WOOLLCOTT (World).....	89	61	15	13	.673
HALL (Telegram).....	42	25	12	5	.595

## VARIETY'S OWN SCORE

	SR.	R.	W.	O.	Pct.
VARIETY (combined).....	199	172	27	..	.814

(This score based on 199 new shows.)

## Future Plays

"Cherry Lane Follies," produced by Walter Gilmore, is lined up to succeed "The Glimme Girl" at the Cherry Lane, Greenwich Village, latter part of June.

"Ring Three Times," comedy by Geoffrey Kerr, has gone into rehearsal as next for John Golden and bows in at the Apollo, Atlantic City, N. J., June 18.

Cast includes Geoffrey Kerr, Ann Sutherland, Donald McDonald, Emma Bunting, May Collins, William Evans, Charles Wilson, Edward Jephson and Margaret Pitou.

"Find the Fox," new mystery melo, goes into rehearsal next week with Odin Enterprises, Inc., of which Sam Greenwald is managing director, producing.

Cast is in on commonwealth after first week with the initial week's salary guaranteed and with all agreeing to gamble after that.

"Jungle Love," starring Agnes Ayres, pictures, gets under way next week at the Apollo, Atlantic City, as first for Bunyea-Beall Productions, Inc. Piece will play two weeks out of town and if sent on tryout tour may steer into Erlanger's, New York, the following week.

"Another Language," by Rose Franklin, is being groomed for summer tryout by Philip Goodman. Louis Calhern and Zita John head cast.

After this Goodman will test an-

other, "Riviera," by Vincent Lawrence.

Both will be shelved for next season after two weeks' tryout tour.

## Cast Changes

Daniel Chapin and Guy Standing, Jr., have succeeded Peter Lang and Leonard Wiley in "Michael and Mary" at the Hopkins, New York.

Isabel Irving has supplanted Mary Hubbard in "Uncle Vanya" at the Cort, New York.

Betty Knight has taken over Fifa Laimber's former assignment in "Fifty Million Frenchmen" at the Lyric, New York.

John A. Willard replaced Stanley Ridges in "Nancy's Private Affair," Chicago.

"Simple Simon's" 25% Cut  
"Simple Simon," at the Ziegfeld, is expected to run through the summer, with the cast accepting a salary out approximating 25 per cent. Business dropped during May though recovered fairly well last week.

Ziegfeld's new production is due to start readying in August. It is "Tom, Dick and Harry" with Marilyn Miller and the Astaires.

## Musical's Radio Plot

Eddie Dowling is holding a play presently known as "Serena the Second" by Buddy Doyle and Dan Jarret. It has a radio comedy plot, and may become the basis of a musical comedy book.

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# Literati

**Par's Scenario Dept., East**  
Stories read by Paramount's scenario and editorial departments in the east, principally magazine yarns, are referred to the shorts producing department, where the material goes as possible for one- and two-reelers, or is more adaptable to shorts than features.

Such stories are sent to Larry Kent, brother of S. B., and in charge of shorts production at the New York studio.

Maudie K. Miller is in charge of the editorial department in the east, with Ada Levine her assistant. Through lack of space in the Paramount building the department has been split, with Miss Miller remaining on the 11th or 12th floor and Miss Levine in charge of the "sub-department," in quarters on the 13th.

Unsolicted manuscripts are still received through the mails, but they are sent back without reading because of the hundreds that have to be gone through to find one worth considering, as well as to avoid lawsuits that may arise when stories were bought that way.

Feature material is declared not as scarce now as a few months ago.

## "Leaks" in London

There was a rather hectic time in London newspaper circles the other day. Three dailies published a statement to the effect that Ghandi was about to be arrested. There is a law here known as the Official Secrets Act, by which Government data of any kind published without consent becomes a criminal offense.

The same day all three were waited on by a plainclothes man from Scotland Yard, who demanded to know from whence they got their information. Two of them stated the reporter with which they weren't in at the moment but that they would produce him in due

time. Morrow, G. P. Putnam's Sons, and Frederick A. Stokes. Executive committee of the "Harper" group will undertake a publicity campaign against the public prices books of the so-called "Simon & Schuster" group.

It doesn't worry the "Simon & Schuster" group, however, as those affiliated with it go to dollar prices almost immediately.

## Paris Raising Prices

Wholesale periodical distributors went berserk on tilting prices in Paris for some reason jumping the retail price of a magazine like "Cosmopolitan" from 19 francs (76 cents) to 30 francs (\$1.20) a copy, but finally reverted to 23 francs (92 cents) for a 35c publication (now 25c). Duty, etc., blamed.

"Variety" now 10 francs (40 cents) all over, with the swank hotels like the Ritz putting it on a list for 12 francs. "Variety" formerly classed with "Gatepost" for arriving on same boats for distribution and both selling for eight francs (32 cents). "Gatepost" because of mass turnover not tilted but the margin of profit reduced for the dealer by a few centimes up to a franc (four cents).

## Westchester Tough

Westchester county, N. Y., dailies after press agents hard. That territory is one of the toughest to break for free publicity. Macy dailies in Mt. Vernon, White Plains, Yonkers, New Rochelle, Port Chester, Mamaroneck, Tarrytown and Ossining, have territory served up with exception of independent dailies in Yonkers and White Plains.

Following the lead of the American Newspaper Publishers' Association, editors are bearing down hard on all publicity. Free readers who do not advertise are limited, although given. But any wise P. A. who thinks he can crash West-

# Out-of-Town Reviews

## ARTISTS AND MODELS

Atlantic City, June 3.  
Taking that musical comedy of English flavor, "Dear Love," and adding Phil Baker and several revue features, the Shuberts brought it to town last night bearing the veteran title of "Artists and Models." At the Apollo, where it ran off unusually smooth for a first performance, the show proved rather exhilarating and, financially distressed, is picked up in the Latin Quarter and accepts \$5,000 to go through the ceremony to save the young lady's fortune. The pair meet shortly before the wedding, neither knowing the identity of the other. The plot is simple and the best needs no retelling.

Strange enough the musical comedy, which has been a success since it was first produced, and of course, the past sitting in the box, serve as added pleasures. The work of bringing up processes should enable Hassell to work in some better gags than have been given him, and there might be a little more of Baker, even though his amiable vagrancy carries a suggestion of repugnance.

Rosary Deering and her ballet, Peter and Nannette, and Aileen Stanley are other stand out in a long list of principals. A rid of a few draggy spots, "Artists and Models" should do well, and the Shuberts are to be congratulated. Weirbach.

## THE IN-BETWEEN

Described by its author, Robert St. Clair, as "the tragic episode in the life of a much discussed type," "The In-Between," a play of the Shuberts, which had its premiere at the Shubert theatre here, represents an effort to project a male "Cappuccino" Mr. St. Clair. In addition to writing the drama, also produced it and played the leading role, is a young actor completing his second season as juvenile man of the Bainbridge dramatic stock here. This is his fourth play, and the others, "Tiger House" and "Norine," have had a number of stock productions. In addition to the author, "The In-Between" cast comprised mostly other Bainbridge stock players.

"The In-Between" is still far from Broadway. This play sizes up simply as crude melodrama of "The Unborn Child" variety, not any too well written or constructed or highly artificial throughout.

While it is not to be treated seriously and inoffensively, its body (Continued on page 79)

## "Greystone Manor" Okayed

"Greystone Manor," halted in rehearsal several weeks ago when unable to meet bond and cast assumed rehearsals with cast valuing security and in on commonwealth.

Frank Martin, author and formerly figuring as producer, has several sales in the market, and is looking for him at Equity on previous productions and was not permitted to go ahead with this one. Matters were ironed out to satisfaction of Equity when on Odeon Productions, Inc., headed by Samuel Greenwald, took over the production last week.

## Skowhegan's First Bell

Skowhegan, Me., June 23.  
Last week opened the 30th year of the Laidwood summer stock show, the "Howard" comedy, "Elizabeth Sleeps Out." The opening night was graced by the presence of Gov. William Tudor Gardner, Mrs. Gardner and party.

## Oliver Hinsdell as Prof

Oliver Hinsdell, director of local little theatre, starting summer school for little theatre directors, with complete list, regularity. The thing on pro basis, has tied-up with Theo. Krollhoff. Latter is on in Hollywood for Marilyn Miller's "Sunny."

## Reverse Spelling Title

In the new stock producing company which George J. Houtain has formed the name of New York spelled backwards has been adopted as the operative title.

The "Krewe" productions will cover every phase of show biz where there's a chance to make money.

# London as It Looks

By Hannen Swaffer

London, May 23.

The outstanding events of the week were Paul Robeson's Othello and the Royal performance at the Palladium.

The first gave the Negro actor a new reputation for, although most of the company were strangely ineffective, proving that the line of Shakespearean tradition is broken in England, the black giant looked impressive as the dusky Moor, spoke his lines with a fine sonority and was both dignified and passionate. Now and then, in spite of Robeson's careful training in English pronunciation, he dropped into a Southern (U. S.) accent, but it was only a word or two like "seaville."

"I nearly played the part in dialect once," he said, "because I gave up trying to think I could be English-perfect."

## James Light to the Rescue

There had been troubles at rehearsals, temperaments of all kinds—no, not Paul Robeson. James Light, his old Provincetown Player producer, came over and helped Paul "psychologically," to use the Negro's words. Otherwise, "Othello" might have been abandoned.

I think Paul performed a very kindly act, the other night. He called to see me at my flat to ask me to say that the actor who played Cassio had been unfairly criticized by some of the critics, who did not know that his part had been cut out of the afternoon of the performance, and that, indeed, he had been going out of his way for days to help Robeson, perhaps to the detriment of his own job.

While Paul waited to see me in my drawing-room, there was waiting in the study in which I always dictate this article, another Negro, "Garland Anderson," who had called to ask me to debate with him on "Is Garland Anderson a psychic?"

I said he was, and he isn't sure about it.

## Am I Anti-Black

I mention this to placate all those American Negroes who think that I am an anti-black. Indeed, I asked Anderson to put the matter right on my side.

"Mr. Swaffer," he said, "Nobody has ever given me a straighter deal in my life than I have had from you. It's about time they knew it in America."

Yes, Robeson had to fight, of course, the antipathy of all the people who think that a black man should not kiss a white actress. Robeson kissed Peggy Ashcroft, the young Desdemona, eight times, in full view of an audience gathered within a few yards of the Savoy hotel, where Paul Robeson was barred not long ago. His being barred led to a protest meeting.

## Black and White Kisses

Well, I have got to say about this kissing—Peggy Ashcroft doesn't mind being kissed by a Negro. I do not mind being kissed, I should not kiss Paul Robeson myself. Besides, I don't suppose he would let me.

In the foyer was Paul Robeson's head by Epstein and scattered about were playbills showing how, in 1833, the great African, Rossini, a coal-black Negro, played Othello in London.

Well, anyway we have got to face the fact that Paul Robeson was the success of the show. Maurice Browne ought not to have let himself play lago. Being his own manager, he ought to have thought of his own interests. He should certainly have stopped, also, the silly dance that the producer, Miss von Falkenberg, or whatever her name is, put in.

## Sybil Thorndike's Minor Triumph

He certainly made a wise decision in having the Robeson's choice of Peggy Ashcroft as the Desdemona. Otherwise, Sybil Thorndike was the great success. In the last scene, her old Shakespearean training, largely away of work in Ben Jonson's "The Devil is an Ass," came to the fore, and she held the stage as Emilia, even with Robeson towering over her.

There was another of those silly parties afterwards—idle people loitering about on stairs, drinking champagne. Maurice Browne ought to stop these parties. They give one every time somebody does nothing.

Well, Robeson has conquered London, anyway. His wife's book about him came out Monday morning and he was a Shakespearean star on Monday night.

## When There Was Light

It was nice to see James Light again. It was the first time we had met since he introduced me to Paul Robeson just before "The Emperor Jones" opened.

We then started arguing about my attack on sex plays. "There is too much sex on the stage," I said. "Anybody would think it was the only thing in the world."

"It is very important," said Light, "or you and I would not be here."

"I am not sure about that," I replied. "Perhaps it is true in my case but in yours, perhaps somebody said, 'Let there be Light.'"

Well, Light is very light, and Robeson is very dark.

## Pain Words to Partisans

One London editor walked out during "Othello" because there were Negroes around him in the stalls. I have had several violent arguments since, with all sorts of people, on the color question. I can only say that the London stock show, there was a Jewish question. Now there is a Negro question. I have been through a Catholic question. Now I am going through a Spiritualist question. The world has to move on. . . .

We enslaved the blacks, and now we have to work out the problems caused by our oppression and cruelty. We must be frank about it, though, and we must be brave.

Paul Robeson and I are different, and we know it, but that does not diminish the fact that I admire him very much, and I applaud wholeheartedly the way in which, by sheer hard work, by honesty of purpose and by nobility of mind, he has won for himself one of the proudest positions on the world's stage.

## British Comics Save the Show

Now, as for the Command performance. The British comics saved the show—George Clarke with his motor car and three assistants, Will Hay with his two schoolboys and a jumping beetle, and Gille Potter all by himself.

Most of the foreign turns left me cold. The Hindustani acrobats were nothing. Gaston Palmer was all right, of course, but there was no punch to it. The Russian prima donna, Odali Creano, sang splendidly, but it did not seem vaudeville.

Most of the evening, which was well staged—well, you know what dancing is. Dancing does not seem to interest the King and Queen much, and I agree with them.

Max Wall seemed to be dressed as an American sailor. I don't quite know why. He is of British parentage. Still, after "Heads Up!" about 1000 people.

"Heads Up!" by the way, lasted a fortnight and "Heads Up!" about six weeks, and that is the end of them, I hope.

No, they can say what they like about this international vaudeville (Continued on page 74)

# What Hollywood Read in May

(Consensus of demand at Pat Hunt's shop, Hollywood Book Store, Satyr Book Store, and Esme Ward's shop.)

## Fiction

- "Cimarron," Edna Ferber.
- "Laughing Boy," Bessie Fargie.
- "Louis Beretti," D. H. Clark.
- "Vile Bodies," Evelyn Waugh.
- "Gallows Orchard," Claire Spencer.
- "Rogue Herries," Hugh Walpole.

## Non-Fiction

- "Grandeur and Misery," Clemenceau.
- "The Strange Death of President Harding," Gaston B. Means.
- "Byron," Andre Maurois.
- "Jews Without Money," Michael Gold.
- "Lincoln," Emil Ludwig.
- "Hot Countries," Andre Waugh.

(The Waugh's, who figure in both fiction and non-fiction has month, are brother and sister. The Satyr's best selling fiction work was S. S. Van Dine's "Scarab Murder Case." Pat Hunt reports Hickman Powell's "The Last Paradise" in demand for the Powell's illustrations. The play, "Green Pastures" is strong in Esme Ward's shop, as also another play, "The Last Mile," at the Satyr. Hollywood Book Store's more conservative demand features "Towards Civilization," by Charles A. Beard.)

course, with counsel. The third was the "Daily Chronicle." When its establishment was visited by the eagle eyed sleuth, it spilled the beans and stated its information came from the Home Secretary. Since then, the Government has been trying to crush out the matter of leakage and exhibits no desire to prosecute under the "Official Secrets Act."

## Wright's Sales

A record for a first edition is that for Harold Bell Wright's new book, "Exit," which starts off with 500,000 copies. That's ordinarily a huge sale for any book, but for one of Wright's, it's only a start. That author's books usually sell around a million copies each.

## "Harper Group" Won't Cut

It's definite that the "Harper" group of publishers will not cut the book prices. That's decided at another meeting at the Harper offices, at which an executive committee was formed comprising Alfred A. Knopf, Donald C. Brace and Henry H. Hays.

The "Harper" group comprises, in addition to Harper, Cosmopolitan Book Corp., Doubt, Mead & Co., Harcourt, Brace, Alfred A. Knopf, Little Brown & Co., and the New York right, Longmans Green & Co., Wil-

## Neil Shipman's First Book

Author of "M'sieu Sweetheart," serial story current in "McCall's" magazine, Neil Shipman, formerly on the staff, turned novelist. Retired five years ago after making James Oliver Curwood's "Back to God's Country," she has since devoted her talents to writing, mostly Northwest stuff.

Miss Shipman is married to Carlos de Corveda, Spanish portrait painter. She divides her time between Glendale, California and Tacon, New Mexico. Also, since giving up the screen, she's had twins. "M'sieu Sweetheart" is her first story to reach publication.

## League's New Eds

New editors of the Book League of America, the book-of-the-month club, are William Bolitho and Herbert Gorman. Both now in England, the former working on a new play and the latter on a new book. They will make the Book League selections from there temporarily.

## Street & Smith's 75th

Street & Smith, magazine publishing house, celebrates its 75th

(Continued on page 76)

# 10 Stations in and Around L. A. Featuring Canned Music Ruin Expectations on Record Sales

Hollywood, June 3. With the record business limping as far as the home phonographs are concerned, all major recording companies are making a strong bid for commercial and radio broadcast recordings. In the past four months, the sale of records for phonographs has continued dropping to a point where one manufacturer says the business is 70 percent below that of last year.

All claim that radio is responsible for the dropoff. On the coast the radio stations are being realists by offering to play your favorite recordings any time you care to hear them, so why buy records? Recently a Beverly Hills station found that a group of women were bridging it on a certain afternoon. The manager of the station called the leader and suggested that she give him a list of records she liked and he would broadcast them for the party. Lady turned in a list of 10 numbers and the station ran them off with the announcement that they were being played for Mrs. So and so, who was having a bridge party at her home.

Record "names" who in the past have been cleaning up on royalties, are finding the checks rather slim now. One of the best-known recording bands, the leader of which has been drawing down on an average of \$1,100 monthly from his records, got a \$128 check for his March royalties. Singers who were ace names on the monthly list are getting cake money for their end of the royalty.

**No Disc Overhead**  
Radio, in grabbing class talent, has gone into the recording field and as a result gives the radio audience the same entertainment, plus the personality and advertising blurb without the disc overhead. Radios outsell the phonograph 10 to 1.

In some quarters, flopping record sales are blamed on the manufacturers, who are accused of making

little or no effort to change their brand of entertainment, offering continuously the same type of recordings.

Radio on the coast is playing a big part in the downfall of the record business. There are about 10 stations in and around L. A., which feature canned music. A record, when new, is plugged to death, leaving the listeners with no desire to buy it for the house.

In view of this condition, the record companies are trying to get a corner on the industrial field. L. A. has about 20 outfits making records with gyp equipment. Records for the great part are of inferior quality and the radio stations are starting to go thumbs down on playing them. This looks like an out to the legit recorders. Also, ERPI, in equipping the radio stations with its new turntables, is frowning on the use of records made with unlicensed equipment.

## Organist Kept Out

Knoxville, Tenn., May 30.

Plan of the Tennessee Theatre (Public) to revive organ numbers, gone since the talkers came, fell through as a result of opposition from the musicians' union here.

A former Public organist, no longer a union member, was to have been engaged. Union objected, as management abandoned idea, as it wanted no other organist.

## N. B. C. Chi Agency

Chicago, June 3.

Independent Booking Office, Inc. will handle all N. B. C. bands in the Chicago territory. Includes Ipeña Troubadours, Levathan band and Vincent Lopez, for a one-night route.

Fred C. Coakley, formerly with N. B. C., handling the band department for the Shapiro-Sacco combine.

## DIZZY ARITHMETIC FOR RUDY VALLEE'S BAND

Dance Tour Will Guarantee  
\$20,000 Weekly

Rudy Vallee has been granted a two months' leave of absence from Par-Public beginning July 17, and the week following Vallee and his band embark on a one-night barnstorming tour of New England, which will last six days, during the week of the 17th, Vallee and his boys will rest up by laying off.

E. A. Scheuing of the Artists Bureau of N. B. C., has mapped out a barnstorming tour which will keep Vallee working every night of the week during the tour. No matinees will be played.

Vallee's contract with the various ballrooms in which he is engaged to play guarantees him a salary of \$18,000 to \$20,000 per week against 60% to 65% of the net gross. This sets a record breaking price for salaries paid to any orchestra or band during a barnstorming tour.

Vallee rounds off the one night stands September 3, and re-enters Brooklyn Paramount, September 6, at a figure exceeding that which he is now receiving from Par-Public. His contract with Par-Public, not counting options attached, expires the first of 1931, but Par-Public has come through with an increase in salary for the fall season of its own volition.

## Fleischmann Renewal

Because of the tour, Vallee has also been forced to postpone going over the air with the remainder of the Fleischmann lineup, heard over N. B. C. Present contract with Fleischmann does not expire until August, but has been postponed because of the one night stands. Fleischmann has already given Vallee a new radio contract, whereby Vallee will be on the Fleischmann Hour for 70 times, once weekly, after he returns. He will receive \$175,000 for the 70 other engagements.

Bert Lown's signature song over CBS "Eye-Bye Blues" will be published by Irving Berlin.

## Along the Coast

By Bill Swigart

Hollywood, May 31. A lull in activity at Universal is giving Goodman-Handman a chance to lay a concrete foundation for the building of a music publishing organization equal to any of the older line companies now affiliated with a film producing organization.

With Universal's co-operation plans for a network of distribution outlets throughout the country are now being worked out in a more or less secretive manner. It is said, however, that when present plans are consummated, the Goodman-Handman-Universal publishing company will make its first big demands for recognition in the music field by establishing branch offices and retail music counters in 32 leading cities of the country simultaneously.

As a means of recovering some of the business suffered by the present depression in sales of sheet music, a movement is now in effect here among branch offices of national music publishers to curtail complimentary orchestras and professional copies.

Just who started the big-hearted practice of handing out free orchestras and sheet music is not ascertained. It has not only worked a hardship on every publishing house forced to join the parade of "giving" if they wanted their tunes plugged, but has made a noticeable cut in revenue. Hereafter the free list of orchestras will be reduced to the major dance orchestras giving nightly broadcasts and one set to each of the radio stations. For professional copies no one but a recognized radio star artist will be eligible for free copies. This will force the many hundreds of minor dance hall orchestras and club players to buy their numbers from the music counters.

Pulling himself from a sick bed in time to put over some heavy plugging for the Paramount convention

## Flaherty in Hospital

Hollywood, June 3.

Pat Flaherty, gen. mgr. of Fox's Red Star Music Co., will leave the hospital here before the end of this week.

He went in for a minor operation.

San Francisco, Eddie Janis, Coast rep for the Famous Music Corp., had all the famous orchestras and radio bands concentrate on Paramount picture songs during the pow-wow. Janis also held the platform at the convention to tell visiting delegates the important part music plays in the exploitation of a picture.

Having been in Hollywood less than four months, Erno Rapee has recorded 14 pictures for Warner-First National, during which he found it necessary to employ three times this number of different musical organizations. He has found it just as essential to dress a picture with the proper music as it is to costume the actors. That is why Hollywood has the largest variety of musical organizations in the country.

A traveltogue depicting a trip around the world could be produced here with music of every nation, played on its native instruments, and available within 24 hours.

Delivered in the order of a "must," song writers are now receiving invitations from local night clubs to attend special nights. The "readers" explain in a nice way that four seats are reserved at the regulation cover, with a footnote at the bottom saying that after a three week vacation will be given the preference in your presence."

One of the boys, unfamiliar with this new Hollywood custom, received his invite, then proceeded to get up a party which cost him \$75 for the night.

Night clubs are also watching the arrival lists at the hotels and dispatch special invitations by wire to the desired newcomers.

Joe Meyer is sporting a new pair of white flannels and eating an ice cream cone on the success of his "Singing a Song to the Stars" and Dubin and Burke resume activity at the FN lot after a three week vacation. Sol Violinsky, tired of song writing, has teamed with Lew Brice for the purpose of organizing the new Hollywood Comedy Club. Captain Byron Tate did a lone hand composing a complete Russian opera and is now trying to sell it. Turk and Ahlert are convalescing. Laddie Moore's songs and De Sylva-Brown-Henderson will be ready to start on their next picture for Fox. Must get under way on or before June 15. Joe Seftman and George Green have sold a new number for a Pathe picture.

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Now in Second Year at  
PALACE HOTEL  
(San Francisco)  
(Brunswick Records)  
Featuring His and Gene Rose's  
"TONIGHT"

**FREDDIE RICH**  
Columbia Broadcasting  
System  
Station WABC, New York City

Mr. Morgan to You—  
Joe Cirino, the band leader at the Palais D'Or, who followed B. A. Rolfe into the chowlineery, has changed his name to Morgan. For billing purposes.

(Continued from page 73)  
stuff, the only things that made the King and Queen laugh were the British comics.

## Cleaning up Vaudeville

Toto, the clown, was clever, but not very funny. Payne and Hilliard had the worst passage. They came on very early, and, of course, had to be nicely cleaned up for their Majesties. When I saw them at the Palladium the week before, they were a scream, but none of that stuff could go on. They were so careful, and oh, so dull. Killed by respectability.

I am sure that vaudeville is ruined by importing American acts to fight talkers. You can only compete with them by being unlike them, not by being the same.

## Man They Did Not Want

Gillie Potter, who had no vaudeville work on his books when he was chosen for the Royal performance—no one seemed to want him—made the Queen roar more than anybody. He just came on and told a lot of gags about Southend, London's sort of Coney Island, talked about fish and chips and things like that, but the Queen seemed to understand.

They took \$18,500, which is about a tenth of what could have been taken in New York for a similar performance. The curious thing about a Command performance is that, while all British performers yearn to appear, apparently the foreigners do not think so much of it.

## Rows Behind the Scenes

The Glazeroffs, who were to have opened the bill, were cut out because one insisted on going into the orchestra pit to conduct during the end of the turn.

Then the Stone Vernon Four had to be cut because, a day or two before the performance, one of the troupe, having had a quarrel with another man in it, went to Austria.

If a personal quarrel is more important than an appearance before the King and Queen of England—well, the plot of "Vaudeville" had almost come true, hadn't it?


## Detroit's M. C. Shifts

Frankie Jenks, here for 23 weeks at the Fox deluxer, leaves at the end of this week for St. Louis for a vacation. He is slated for either the Brooklyn Fox or a west coast Fox house. Frohman, current in St. Louis, will replace Jenks for June, with Eddie Peabody, currently resting from his recent man-handling at the hands of deck hands in the west, may open in July.

Earl Hill and orchestra from Capitol theatre, Winnipeg, have secured engagement at Chateau Lake Louise, Banff, Can., which opened June 1.

## MRS. JESSE CRAWFORD

PARAMOUNT THEATRE, NEW YORK, PLAYING  
"Get Happy," On the Sunny Side of the Street, "Blue Is the Night,"  
"What Happened in Monterey"  
WABC every Saturday during PARAMOUNT-PUBLIC HOUR; Sunday from 9:30 to 1:45  
P. M.; Monday from 10:30 to 11 P. M.—Victor Records



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ORCHESTRA is one  
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leaders. NATIONAL  
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well.

"The moon is low  
in the night"  
"When I'm looking  
at you"

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# Camels Will Spend \$1,100,000 For 52 Broadcasts—Biggest Yet

With the introduction of the Camel Hour over N.B.C. tonight (June 4), R. J. Reynolds Tobacco Company takes first place as the biggest radio advertiser.

Cigarette buys has contracted for 52 times and are appropriating \$1,100,000 to their radio programs, which sum includes time, talent and special publicity for their year's radio contract.

As a permanent part of their program Camels have placed under contract Charles Previn who will be musical director of 35 first-class musicians, a vocal chorus of 18 males and the Rollickers quartet. All engaged through Benjamin David.

Besides the aforementioned names, they have also placed under contract Dr. Rockwell, m. c., Reginald Werrenau, concert bandleader, Willard Robinson, singer, and have engaged Ferde Grofe to make special musical arrangements for the program. One week during the month a "name" guest artist will be added to the program, with Helen Kane, who goes on tonight, to be the first one.

They intend to add continuous weekly talent to the hour as they go along. Now searching for a femme "name" warbler.

## Squibb Not Renewing Will Rogers' Contract?

Will Rogers has four more appearances on the air for the E. R. Squibb products and that company will not extend the humorist's time. Rogers was originally contracted for 13 Sunday night talks via WABC.

## Metro-Coffee Tieup

M-G-M has made a radio tie-up with M-J-B coffee for 42 weekly programs over the NBC network west of the Mississippi. M-G will furnish the talent by featuring songs and music from its pictures with stars and players of each picture participating.

George Olsen's band has been engaged to furnish the music for the complete series, which will be Monday nights.

First program is June 9. Deal was consummated between Pete Smith, for M-G, and the Lord Thomas and Logan advertising agency acting for M-J-B coffee.

## New L. A. B. & T.

Los Angeles, June 3. Central evening broadcast night spot is the Cabin Club, black and tan, opened by Richard T. Davis. Opening hour show is called "Change My Luck."

## Reviving King Tut

Hollywood, June 3. Tom Terrill, picture director, will broadcast his experience at the opening of Tut-Ankh-Amen's tomb over NBC June 4. Broadcast will originate at KGO, San Francisco.

Of the 15 men present at the opening of the tomb only four are now alive. The others have died violent deaths.

## Vaughn De Leath Touring

Vaughn De Leath sailed Friday, May 30, for London. N.B.C. artist will tour Europe until September. Mainly a vacation except for a few broadcasts in London where she will broadcast.

## Par Grill Now N.B.C.

Broadcasting at the Paramount grill has been switched from C.B.S. to N.B.C.

Weede Meyer orchestra is the new aggregation in the Par grill.

## "Variety"

### For Summer

JUNE, JULY and AUGUST

\$2

Address "Variety," New York

## Back Home

(Continued from page 64)

you sufficiently a jolt. After that headache with the bum grin and trimmings, the rest does matter. It takes three times the amount of cocktails or "aperitifs" abroad to give you the healing feeling a post-prohibition cocktail does.

Certainly more of a peculiar "kick" in boozing in a speakeasy than having it wide open on a Parisian sidewalk cafe. With the equally cheers growing in the French backyard, so to speak, no wonder you're in no hurry to "have one" on your host. Chances are you'll compromise for a demi-bottle of a mineral water.

Let 'em repeal the Volstead act tomorrow and a year from now we'll be a surprisingly temperate nation; chances are only stick to beer and ale. Many a guy probably wouldn't care to have a drink when it's legal.

Tremendous kick to get a re-vised fresh slant on things Times Square. Never read the theatrical billings so avidly; accepted p.a. phraseology so literally, or digested its contents so fully. Appreciate the reaction of the out-of-town hitting Mazda Lane, uncertain which show to see, what restaurant or nite joint to go to, and being influenced by the ads, and the magic of advertising copy. Quite a different perspective.

Almost forgot what a Times Square eight p. m. theatrical mob was like. Certainly looked and felt like the 1,000,000 human floating population through Broadway nightly. No such things abroad. Paris has no theatrical riot; everything's scattered. Even Montmartre after midnight is as populated as 11th street on a Saturday night.

Berlin's new part of the town, the West End, has some of its amusement life centralized but equally scattered.

London's Piccadilly Circus in the West End, nearest attempt to a concentrated theatrical sector, is like Harlem's Gay White Way—125th street—on a lively evening.

Rome's congestion only accounted for by the extremely narrow sidewalks. Vienna too poor and sombre, and Budapest too spacious, likewise post-war impoverished.

Imagine buying a shirt or a hat or silk stockings or boudoir apparel in Paris at midnight where shops shut down from 12-2 for luncheon and at 6 p. m. sharp; where you'd starve to death for a hot cooked dish after 2.30 p.m. because the cook's dejeuner service session is over and doesn't resume until dinner at 7 or 8 p.m.

And imagine bawling out a Whelan cop like a Paris cab-driver or a pedestrian bawls a genial French gendarme who if your argument's strong enough and your attitude sufficiently brusque, will shrug his shoulders and walk away, leaving you victor.

Reminds of the American comic, unnamed, who played "stooge" in Montmartre and repeatedly socked a genial cop on the button who each time told it, then stopped to use the prop-collapsing American comedian, only to receive another sock; but only standing for this because with typical French courtesy he was intent on escorting the "zigzag Americaine" safely to a taxi.

Comparing food-scales at Zani's and the C.F. Casino with the ritzy joints of Paris, it's riddle by contrast. But at least knowing you can pop into Gerson's and get ham-and-eggs at all hours without paying a two-bit covert for a serviette.

Same old Broadway and 47th... Same old racketeering looking gangs in front of the sundry sandwicheries... New Fish-and-Chips between the Brasserie and the Carroll theatre... Silver's cafeteria on 7th avenue gone Roth Grill, with a puzzling supplementary tungsten shingle concerning the "ladies grill open all night" sounds kinda Frenchy... Pineapple and orange Orange Julius connections from Calif, which loses a mental wagger made a year ago that New York

## Crockett Mountaineers

### WABC's Rival to WJZ

Program of hillbilly songs and sayings has been added to WABC's weekly list via Crockett Mountaineers.

The "opposition" has had a hillbilly period for some weeks in the Richard Family, appearing on WJZ. Negro programs are also getting a better break on all the stations with several new added, the latest being the Oille Ross band and entertainers via WABC.

## City-Owned Station

### Now Worth \$100,000

Dallas, June 3.

WRR, Dallas' municipal station, was offered \$100,000 flat, following previous offer for \$10,000. However, city refused to sell, and instead will spend \$30,000 for improvements.

Popular for sports and politics.

## Coveurs Going On

Pelham roadhouses say that when the new Hollywood place up there, seating 3,200, opens with no cover charge, they will then tack on a charge of their own. It probably will be \$1 and \$1.50 on week ends.

So far the Bronx roadhouses have not charged cover. They think the Hollywood will get the mob drawn by the Whiteman band, while the regular road goers will want more exclusiveness.

## \$3,500 for Gibbons

Floyd Gibbons is receiving \$3,500 weekly from the "Literary Digest" on the radio.

He does an hour's of anyone else's talk in 15 minutes over the air.

## Par-Radio Flirting

(Continued from page 3)

is for protection of important employees in their present positions. Sarnoff will be seized upon the opportunity in view of the general assumption that all dealings between Par and the Warners for deal have been indefinitely called off.

The complex situation of the film industry at present, in its actual control of nearly entirely downtown connection or association, is reported another angle Radio thinks may act as a spur to an agreeable buying proposition for Par at this time.

### Not Affiliated

Paramount Public is said to be the only major film organization in this country entirely independent of banking influence or affiliation, through its business end or its operators, headed by Mr. Zukor.

To obtain Paramount stock control will entail a vast amount of ready cash, it is claimed. That this the Radio Corporation can obtain is not doubted. Paramount, in its Dec. 31 statement of last year, showed gross assets of \$236,000,000, cash on hand at that time was \$7,000,000 and surplus near \$27,000,000. It has 3,256,000 shares of common outstanding, this inclusive of the recently made Famous Players Canadian circuit purchase.

P-P has around 1,700 theatres.

### R-K-O Half Hour for Summer

Starting last night (Tuesday) the R-K-O hour on WABC was cut to a half hour for the summer. R-K-O last summer climaxed the weekly Tuesday night broadcast, resuming in the fall.

### Ozzie Nelson With C.B.S.

Ozzie Nelson, who has heretofore been with the Roanokers' Honors Hour on WMCA, has been placed under a one year exclusive contract by C.B.S.

Nelson switched from WMCA to C.B.S. the past Monday (2).

won't accept it... The thunderous applause for the Pacific Audio live view show of a Rheims champagne factory, with the reclining bottles of bubbles getting more hand-to-hand music than the entire show... proving something or other... Contrasting tempo of the cities here and abroad... the same old faces supplementing by the usual seasonal batch of Broadway newcomers.

## \$4,500 ACCIDENT VERDICT

Blanche Macklin Secured It for Auto Crash Last August

Ballston Spa, N. Y., June 3.

Blanche Macklin, entertainer last summer at the Lido Venice club, Saratoga, was awarded \$4,500 by a jury in Supreme Court here last week, in a suit she brought against two autoists, growing out of a crash near the Spa in August, 1929.

Miss Macklin told the jury she suffered a severed tear duct in the collision, the injury preventing her from reading or ironing without weeping.

She brought action against Mrs. Hannah Cluism of Amsterdam, driver of the car in which she was riding, and Dr. Gordon C. Peck of Glens Falls, owner of the other machine involved in the crash, for \$50,000.

The owners of the two automobiles are also suing each other, one blaming the other.

Dolin Leaves Coast NBC

San Francisco, June 3.

Max Dolin, violinist, for three years musical director for NBC here, has resigned.

## Novelty "Jail" Inside Of Up-State Roadhouse Never Got Real Chance

Schenectady, N. Y., June 3.

The ultimate in roadside speakeas has been reached in this city, but the cut didn't last long, the sheriff stepping in and passing the quiet word to close shop. This speakeasy, located in the South Schenectady section and just outside the city, had booths all around the large drinking and dancing room and each booth represented a prison with the name, such as "Slug Sing," "Dunsmuir," "Auburn" and the like, over the entrance. The seats in each booth were inside real iron bars, the bars running from floor to ceiling and entirely around the floor and also forming the walls of each "cell" by separating the booths.

The idea was carried still further by the doorknobs who, upon the entrance of customers, asked "What jail have you been in?" With the correct answer, the patrons were led to their particular booth which represented their "alma mater."

The place was closed before it became popular with the mobs in search of thrills.

# BRUNSWICK ARTISTS

Artists on Brunswick discs desirous of identifying themselves with the organization may do so in the

# WARNER BROS.

Special Issue of

# VARIETY OUT JUNE 25

As Brunswick, musically, is a subsidiary of Warner Bros., an announcement in the Warners' Special Issue June 25th will carry a two-fold benefit, besides centering the attention of the entire show world upon you.

Advertisements should be forwarded at once for proper position.

Advertising rates unchanged for the Warner Special Issue.

Address copy and remittance to

"Variety," 154 W. 46th St., N. Y. C.

## SUMMER HOLDS MANY CIVIC FAIRS IN SIGHT

What is proving a big builder among outdoor agents and boosting up the carnival and fair mart are the many fairs which are this season scheduled to be held by many civic bodies as some sort of celebration or other.

According to the report, 1930 appears to be the year during which many community bodies have decided to hold their celebrations.

Agents are getting more action out of carnivals and fairs this year than they did last year, this attributed to the community celebrations. So far the season has been somewhat retarded by the bad weather which is slow to start, but the outdoor fairs slated to be held during the bad weather period have only been temporarily delayed.

## BRUNDAGE CARNIVAL

Chicago, May 29. Every piece of paper, including letter-heads and envelopes, of the S. W. Brundage carnival carries the line, "We comply with the pure show law." The gag came into the show way back in the days when food laws were new. At the time an ambitious P. A. hung the line on the carnies. It has remained ever since and is literally true of this outdoor outfit.

"But they'd be better off if they had more amusements and less rigidity," said a battle-scarred veteran of the Veterans of Foreign Wars, Post No. 68, under whose auspices the carnies show tonight. The boys of the post said they would pay the lot rent, of \$350. Ali had to kick in a bit to make up the sum.

Over at Joliet, the week previous, the Royal American Shows had left Post 367 some \$200 in the red. Everything was paid. The show wasn't so pure, but the post has that much extra money.

This here carnies is just like prohibition," said another lanky chuck, "Useless and helpless." The criticism is just. The Brundage shows resemble a prohibition drama, where all the neighbors are expected to turn out, because Mrs. Jones can't get back from a long stay abroad, says the show is arty and pure.

It has everything, but lacks amusements. The list of rides includes the Whip, Leaping Lion, Lindy Loop, Circle Swing, Waltzer, Dodge, Em, Hey, Hey, the roller and Ferris Wheel. All except the Waltzer, when the pure food law was a novelty, got good money makers. Today every kid and adult has tried them. Parks are cluttered with them. They are too old to draw.

The list of shows falls in the same class. Like Dan Dixie Minstrel, L. B. Larnel, the Grand Palace of Mystery, Magic City, Annex Museum, Winter Garden Revue, Chicken Coop, Sun Kiss Trail, War Exhibit, Farm Animals and Marine Exhibit.

These same shows have been dropped into Illinois for the last years. Nine people out of 10, without going in any of them, or looking at the banners over, can tell exactly what's inside. Instead of being listed under "amusements," they would better be called relics.

On the other hand the Brundage carnival hasn't a wheel or gear joint on the grounds. Its eight stores are the only ones on the site. Two use the pitching hoops, one a basketball court, and the balance ball games with knock down pins. Pure and clean.

But if the county attorney hadn't been so strict things would have been different after the third night. The veteran boys pleaded with him for a chance to open a few joints, but with the racing season closing and the mutuels giving trouble, the attorney stood pat and the veterans dug deep. As it was rides that cost from \$25 to \$35 to operate a night took in four or \$5. The entire biz for the week was on this same low level.

S. W. Brundage, who used to own the carnival, sold it a short while ago to Mike Kirk, his general agent. D. B. Howard, however, who knows all about joints and how they should be run, just hates the word "we comply with the pure show law." It's got him so strong that he walks around cursing to himself. When asked about it, he replied, "I don't want to be a snafu." One of the Veterans asked him how the weather was. He got the same reply.

Clark has been with the show a great many years. He insists that it be kept free from grift and graft. He never takes it over to him, where the natives haven't been viewing the rides and shows for the past 10 years, he might stand a chance.

## Worry for Weight

Mrs. Viola Barton, sideshow exhibit known as Little Baby Viola, normal weight 512 pounds, wants a divorce from Arthur C. Barton.

She says she associated with other females who worried her down to 372 pounds.

## Conn. State Cops Raid Kirkwood on Game Raps

New Milford, Conn., June 3. Fines amounting to \$250 were imposed on various members of the Kirkwood Carnival. State police raided the outfit on complaints of money lost on games.

Ralph Dexter, 35, of Poughkeepsie, N. Y., owner of the show, was ordered to get his carnival out of town immediately and also was given a suspended sentence on a charge of being accessory to gambling games.

Fined \$10 each on charges of being cappers: Daniel Ross, 20, of Brooklyn, N. Y.; William Burke, 24, of Bridgeport, Conn.; Arthur Morell, 39, of Boston; Charles Kiye, 42, of New Haven, Conn.; and David Musanto, 20, also of Bridgeport.

Rodney Dexter, 31, also of Poughkeepsie, fined \$50 for operating a dice game.

Edward Soeder, 25, of New York City, fined \$50 each for two 5-cent slot machines which it is alleged he was operating.

William Gottlieb, 30, of Brooklyn, N. Y., fined \$50 for operating a money spindle game.

## R. & C. WHEELS STOPPED IN PITTSBURGH BY COPS

Pittsburgh, June 3. All wheels on the Rubin & Cherry shows here last week were closed by city authorities.

Gruberg, to recoup some of the losses since opened in the south early in April, brought the Nos. 1 and 2 shows here with everything running wild.

Slough seemed fixed later in the week, and went back to the road again, but closely watched.

## Chinese Dragon with Horns

Rochester, N. Y., June 3. A six-foot Chinese dragon with horns is chief freak attraction at Sea Beach, lakeside amusement park, this year. Monstrously said to be unclassified zoologically getting big play along with troupe of full-sized alligators brought in by J. N. Park, who also has added a miniature golf course.

Fight on between concessionaires and park management over price of rides, latter favoring 5 cents, which was tried out with success last fall. Season opens with 10 cents with possibility of drop later.

## Carnivals

(For current week (June 2) when not otherwise indicated)

American, Bridgeville, Pa.  
Bach, Troy, N. Y.  
Barker, Monett, Mo.  
Barnhart, St. Louis, Mo.  
Bee, Raceland, Ky.  
Blosser, Dalton, Mass.  
Bullard, Honing, Okla.  
Bull, Orstedly, Ill.  
Cantel, Monticello, Minn.  
Celle, Pa.  
Coe, Mayville, Ky.  
Columbia, Williamsville, Conn.  
Cotton, Edmonson, Calda.  
Enterprise, Freeport, Ill.  
Farr, St. Louis, Mo.  
Graham, Wall Lake, Ia.  
Glatfelter, Baltimore, Md.  
Henke's, N. Milwaukee.  
Hill, Chicago, Ill.  
Howard, S. Charleston, W. Va.  
Hull, Kansas City, Mo.  
Jolly, Evans, Wyo.  
Leggett, Haxford, La.; 9, El Dorado, Ark.  
Laughlin, Hermann, Mo.  
McMahon, Dennison, Ia.  
Miller, Biloxi, Miss.  
Monarch, Lindburg, Kan.  
Morris & Co., N. Y.  
National, Massillon, O.  
Pleasure, Woodville, N. H.  
Pittsburgh, Pittsburgh, Pa.  
Rogers, Carthage, Mo.  
Stoneham, Iron River, Mich.; 9, Crystal Lake, Ill.  
Southern, Uniontown, N. Y.  
Stevens, Redding, Cal.  
Trotter, Birmingham, Mass.  
Western, Davis, W. Va.  
Wortham, John, Boise, Idaho.

Worrell with S. F.

Chicago, June 3. Fred Worrell has been made assistant manager of the Sells-Potato.

## STEEL PIER'S LINE-UP GIVES LOTS OF CHOICE

Atlantic City, June 3. The Steel Pier entering its 35th season and its fifth under the management of Frank P. Gravatt has its most elaborate entertainment.

Beside three vaudeville shows in three theatres, there will be a Hollywood exhibit, Hawaiian Village with natives, diving horses with girl riders, female human projectile, minstrels, human male projectile shot from a plane, Oscar Babcock, stunt king, and Pearl's Gregg, who will fly through the air in autos, one turning a triple somersault while passing the other machine. Usual water carnival.

For the first time the Pier will have dancing on Sunday. Ted Weems, Jack Crawford, Wayne King and Phil Baxter's orchestras also there.

The return of a series of band concerts have been announced, and Sunday evening's operatic concerts.

## Gruberg Wheels Pay Off in Dough, Show Is Sloughed in Pittsburgh

Pittsburgh, June 3.

Concessionaires of Rubin & Cherry carnival had tough going in the carnival's two-week stand here which ended last Saturday and came out on the short end of two encounters with city and county officials.

Eight men were arrested and 14 paddle wheels were seized by county detectives during the week of activity. Paying for money in public is frowned on by District Attorney Andrew T. Park, recently appointed.

Untried concessionaires opened their stands again on the following day. A newspaper which sent reporters to investigate after the initial raid reported 35 booths in operation, playing off in June. City police swooped down on the boys again and ordered all concessions closed.

The select put a crimp in business the main Rubin and Cherry unit at Exposition Park and a branch in the East Liberty section.

## 101 on L. I.

Philadelphia, June 3. Long Island Railroad is lifting the 30-car embargo and will allow the 101 train to travel the Park and play the Island. It will be the first big show in nine years.

R. M. Harvey, G. A., is trying to arrange the train, so that it will be entirely guaranteed.

## Running Races Out

Lexington, Ky., June 3.

Blue Grass Fair, Aug. 10-16, will dispense with running races.

Racing programs cost \$3,000 a day and association lost money. Managers intend to find out whether racing or other attractions draws them in.

## Better Big Brought 5 Cars Back to Show

Chicago, June 3. Christy Bros. have added five cars, making a 15-car outfit. Recently, because of the bad biz, they sent 10 cars to winter quarters, but sudden increase the past two weeks brought the enlargement.

## Howard Kings with Coles

Portland, Ore., June 3. Reported here that Howard King and his wife are again on the Cole Bros. Circus. Floyd King, brother of Howard, has been running the outfit since financed last spring by the National Printing Co. of Chicago.

Last fall show was thrown into bankruptcy, with the Howard Kings leaving for Europe.

Mrs. King is reported as having charge of the front door.

George Strickler now p. a. for Chi Stadium fights.

## Wrong Way Barking

Long Beach boardwalk concessions got off to a great start Decoration Day. So many new stands are being erected it should mean good business for the crystal ball and the tea-cup reader and the bump examiner—from the boys expecting to occupy those stands.

"Palace of Freaks" is new and will probably die that way unless the Barker changes his line. "Introducing Sealo, half seal, half boy. Just think how the parents of this boy felt when he was born; the mother cried; the father raved; you mothers out there," etc. Arousing sympathy for freaks exposes profound ignorance of feminine reaction. Best way is to make the women shudder. A half man half woman billed with the most outrageous posters.

Trick to draw crowd is a levitation girl, horizontally, with her neck just resting on "this bar of steel."

## Downie Show Back East, Mid-West Too Crowded

Massillon, O., June 3. Downie Bros. motorized show will go no farther west than Ohio, according to Jimmy Herron, owner. Decision this week was made to switch the route and return east after it was learned that most every spot of 2,000 or better in Ohio and Indiana had been visited by a circus of some kind already this season.

After another week Ohio show moves into West Virginia again and then east with the New England states, old Downie territory, as the objective for late next month.

## "Cannon Ball" Out

Chicago, June 3. Cliff Gregg, human cannon ball act on the Robbins Bros. circus, was let out last week. Bad biz the cause.

At the same time contracting agent Nanny Gunn and a P. A., Albert Birmingham, were dropped.

## Harry Kutz Dies

Harry Kutz, 55, died suddenly of heart trouble on the Christy Bros. Circus in Colorado last week.

Kutz had been connected with circuses all his life and was front-door and mailman for the Christy outfit. Burial at Hot Spring, Ark., June 2.

## Circuses

Ringling-Barnum June 4-5, Baltimore, Md.; 6, Wilmington, Del.; 7, Washington, D. C.; 8, City, N. J.; 10-11, Newark, N. J.; 12, New Brighton, Conn.; 13, Wilkes-Barre, Pa.; 14, Harrisburg, Pa.

Sells-Potato June 4, Secaucus, N. J.; 5, Glen Falls, N. Y.; 6, Burlington, Vt.; 7, Montpelier, Vt.

John Robinson June 4, Hershey, N. Y.; 5, Elmira; 6, Ithaca; 7, Binghamton; 8, Fort Servis, N. Y.

Hagenbeck-Wallace June 4, Battle Creek, Mich.; 5, Kalamazoo; 6, Grand Rapids; 7, Muskegon, Mich.; 8, Detroit, Mich.

A. G. Barnes June 3, Bellingham, Wash.; 4, Vancouver, B. C.; 5, Everett, Wash.; 6, Venatche; 7, Okanogan.

Spaulding June 3, Port Chester, N. Y.; 6, Bridgeport, N. J.; 7, Ansonia; 8, Meriden; 10, New Britain, Conn.; 11, Manchester, N. H.; 12, Williamstown, Conn.

June 2, Xenia, O.; 3, Wilmington; 4, Washington, D. C.; 5, Chillum; 6, Hillsboro; 7, London.

Barnett Bros. June 2, Bozeman, Mont.; 3, Virgo; 4, Sparta; 5, Black River Falls; 6, Neillville; 7, Marquette, Wis.

101 Ranch June 2, Perth Amboy, N. J.; 3, Long Branch, N. J.; 4, New York, N. Y.; 5, Englewood; 6, Paterson, N. J.; 7, Stamford, Conn.; 8, London, Conn.; 9, Newport, R. I.; 12, Pawtucket; 13, Providence, R. I.; 14, Williamstown, Conn.; 15, Hartford, Conn.

Sells-Stratling June 4-7, Marinette, Wis.

Jailed for Banning Stamford, Conn., June 3.

Brigades of the 101 Ranch and Ringling, B. & B. circuses were both placed in jail here last week by city authorities for banning.

The 101 plays the town June 9, with Ringling coming in the middle of July. Both shows posted a bond of \$20,000 to remove banners and already spotted and agreed to tack no more. Released.

## BODNARS COULDN'T FIX IN CHI; THAT'S FUNNY

Chicago, June 3.

Bodnar Bros., carnival at 48th and Robey streets, was closed by the police last week. Owners were unhappy over the location, as they have other spots in Chicago.

Carny has been operating wide open since getting under way in the early spring, with complaints from every neighborhood it has showed in. Week previous, at 11st and Constance, brought a flood of protests which landed in the City Hall. Mayor Davidson, at the time, Under auspices of the local American Legion, show was allowed to finish the week, with the slam on the next stand.

## CIRCUS IN COLD AND TROUBLES UP-STATE

Geneva, N. Y., June 3.

It was a bad, bad day for Sells-Potato Circus when it hit this city, about 10 o'clock. The circus was injured in a fall at Williamport, was brought to the local hospital. Leo Hicks, 24, laborer with the show, was hit by a horse and taken to the hospital with a broken leg. Three clowns got in a fight and went to police cells. Later released after paying fines.

John Black Fox, Sioux Indian, got tangled up in Geneva brewer twice in two days and faced City Judge George F. Olmstead, chief of the Tribe of Kaskong, Geneva summer colony Indians. Black Fox heard about the Judge's title and got chummy, remarking to the court: "Maybe Big Chief too sometimes like brewer?" Judge roared that he would give the prisoner 15 minutes to get out of town and Black Fox hurried away, to catch the circus at Auburn.

Circus performers dodged the cold and rain as much as possible by covering their cars and putting up at local hotels.

## U. S. Circus Co., Inc.

Des Moines, June 3.

Incorporation of the United States Circus Co., owner of the Robbins Bros. circus, was completed last week, with \$150,000 capital stock. Fred Buchanan is president and Les G. Minger secretary.

Company will winter quarters in Granger but will maintain head office in Des Moines.

## LITERATI

(Continued from page 73)

year this month, with the Smith family still in control. There was never known to be a "Street" in the firm.

The Street & Smith mag now number 15. Concern also gets out books under the imprint of Chelsea House.

Russel Crouse's Deluxer Russel Crouse, the "Evening Post" columnist, whose hobby, aside from acting and poker, is Currier and Ives prints, is writing a history of Currier and Ives firm.

It will come out in a limited edition at a price of around \$35 a copy, which should give Currier plenty of poker chips.

What's Behind Slang? That college prof who has been compiling a "History and Origin of Slang" has abandoned the idea, because he could not get the thing printed.

Reason is that the majority of slang terms and words have immoral or obscene origins and could not be published.

Real Names of Authors Zephine Humphrey is Mrs. Wallace W. Fehner. Fehner is Newman Levy, Stephen Hudson is Sydney Schiff, Vernon Linder and John Haslette are John George Vay, and Louise Marlow is Louis Urmville Wilkinson.

"New Literary Monthly" A new literary monthly starting in September, will be called just that. The "Literary Monthly" will cover books and the arts, with publication offices in New York.

No editor yet. Take your time.





# HOLLYWOOD and Los Angeles

"Variety's" Office, 6282 Hollywood Boulevard, at Vine Street (Taft Bldg.)

Phone Hollywood 6141

Warner Bros. theatre and store building at Huntington Park will cost \$215,000, according to the building permit. It will be finished by November 1.

Outdoor drama called "The Legend of the Lake" will be presented at Lake Arrowhead June 14 and 15. Cast of 100 will include Redlands, San Bernardino and Pasadena residents who summer at Arrowhead. Russell Stummel will direct.

"El Dorado," new play by John Steven McGroarty, will have its first production this summer, opening a McGroarty season of plays staged among the trees of the author's estate in Ver-tugo Hills.

Fox West Coast will build a \$500,000 theatre in Westwood, adjacent to the U. C. L. A. campus.

Freeman Lang, who has been a foyar announcer at the radio broadcast of local picture openings, is organizing a company for production of radio recordings.

Al Lloyd is now associated with the Leo Fitzgerald agency.

George Fawcett will retain the Vine Street theatre to June 26, making it six weeks. Currently he's playing in "Great John Ganton."

Seymore and Cornob of P. & M.'s "Romance" unit change places with Jerome Mann in the "Brunette" unit.

William Edmunds, brought here by Duffy to play in "Salt Water," returned to New York last week.

## BALTIMORE

Sherry's, Baltimore's only theatrical night club, opened a summer-time branch in a suburb here last Thursday. It is called Sherry's-on-the-Road, and caters to visiting

## BALLET PUMPS

New! Ideal for aerobic, athletic and ballet work. In soft back leather with Kiltie sole, \$1.50. When leather, \$2.00 (plus orders add 10c postage). Quantity prices to producers.

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professionals along the same lines as the winter place in the Stanley Theatre building.

When the Federal Radio Commission authorized local station WOCB ("Voice of Keith's") to move to a 1210-kilocycle frequency, another local broadcasting plant, WFBR, entered suit in Federal Court and got a restraining order stopping the change. Council for the commission declares that the Federal judge was without jurisdiction in issuing the restraint. A hearing is pending.

With the collapse of Harry M. Hayman's ambitious plans for summer dramatic repertory company here on a civic theatre basis, the town faces a total legit shut down over the hot months. Hayman planned to feature Lionel Atwill, and had many of the city's intelligence back of his project. The big money man in Manhattan withdrew however, when the local subscriptions didn't reach the desired figure. The Maryland theatre, the house for the proposed venture, is now dark.

## ROCHESTER, N. Y.

By DON RECORD

Lyceum—"Conquest" (stock).  
RKO Palace—"Song of the Flame"; vaude.  
RKO Temple—"Rampant Ace"; "Call of the West."  
Rochester—"Born Reckless"; vaude.  
Salem—"Divorce"; vaude.  
Regent—"One Romantic Night."  
Pleasant—"Jumb-bells in Brimble."  
Little—"Temptation."  
Fay—"Dark."  
Strand—"Change."  
Family—"Change."

Little Cinema, East avenue surreptitiously dark three months, reopened May 30 by Francis Remington, attorney and owner of building. Plans to use class second runs and operate only evenings during summer. Silent policy until fall. Arthur C. Morris will manage.

H. M. Addison, managing director, Loew's Rochester, transferred to Penn theatre, Philadelphia.

Reported Warner Brothers will operate Fay's. House closed since January result of fire which destroyed roof. Edward M. Fay, Providence, R. I., has 16-year lease.

Michael Michalek in operetta, "Lucky in Love," put on one night at Family theatre May 23 at \$150 top.

## SARANAC LAKE

By "HAPPY" BENWAY

Lilly Leonora got good X-ray report and allowed 15 minutes' exercise daily. First exercise in two years.

Allie Bagley left for Philadelphia, to visit with her husband (Frank Smith).

Jim Shields, formerly of the Lew Gould office, is a newcomer. A little run down, not much trouble. At 41 Park avenue and doing well.

Joe Donatello left for Grantwood, N. J., with his father, who came here after him. They were accompanied by Jerry Coe, brother of Joe. He will also get a whiff of the New York City air.

Hans Bruno Meyer, recently here, is doing very well. Just a matter of a few weeks, when he will join the up patients.

## LOUISVILLE

By RICHARD B. GILBERT

Alamo—"Men Without Women."  
Maynard—"The Devil's Holiday."  
Brown—"Swing High."  
Hiale—"The Teen."  
Stable—"Hell Harbor."  
Strand—"High Society Blues."

Al Johnson's "Mammy" replaced at the Strand Wednesday night, fifth day of its second week, by "High Society Blues."

Matt Kolb's stock burlesque folded at the Gayety, former Mutual stand.

William Bradford, of Chattanooga, Tennessee, told the police thieves robbed his car and stole a motion picture projection machine and two reels of film valued at \$2,000.

The possibility that Warner Bros. might enter the theatre field here gained substantiation when articles of incorporation for a firm to be known as Warner Bros. Theatres, Incorporated, Louisville, were filed with the Secretary of State at Frankfort.

A charter was granted the company and its capitalization placed at \$10,000.

Latest reports say Warner Bros. have acquired the chain of 21 houses operated by the Fourth Avenue Amusement Co. in Kentucky and Indiana. This has been denied by Fred J. Dolle, president of the local concern. Fox and Public have also been reported as negotiating.

## PITTSBURGH

By HAROLD W. COHEN

Pitt—"An Ideal Husband."  
Penn—"Caught Short"; stage show.  
Stanley—"True to the Navy"; stage show.  
Warner—"Song of the Flame."  
Wideman—"By Your Side."  
Harris—"Ladies of Leisure"; stage show.  
Enright—"True to the Navy."  
Sheridan—"Cuckoo."

Livingston Lanning, manager of Loew's Penn here for three years, now managing Mastbaum, Philadelphia.

Warners now broadcasting (KQV) half-hour program weekly from current Public units at Stanley.

Enright stage band, laid off for summer with house going straight pictures, opened Decoration Day at Saunders Inn with floor show.

Talk of "Hell's Angels" coming to Pitt for \$2 a seat followed by "All Quiet on Western Front." Sharp stock supposed to go back into house late in August.

## DALLAS

By RUDY DONAT

Majestic—"Devil's Holiday"; vaude.  
Palace—"Devil's Holiday."  
Metropolitan—"Gay Madrid."  
Old Mill—"Wide Open."  
Capitol—"Ingagi."

Johnny Winters, organist at Palace (Public), replaced by Harold Ramsay from Paramount, Prisco. Winters shifted to Met in Houston.

Byrd's South Pole film booked for Melba week June 21.

New \$400,000 Paramount has opened at Abilene.

Public units were to open here week June 27 at Palace. No call yet issued for musicians, but likely former orchestra will be re-engaged.

## TORONTO

By MURRAY SINCLAIR

Tivoli—"Journey's End."  
Tivoli—"Journey's End."  
Imperial—"High Treason."  
Law—"Children's Pleasure."  
Shea's Mill—"Tiger Rose."

"Journey's End" opened to capacity crowd at Tivoli for first three days and going strong.

Dr. Chas. R. Owen is new president of the Theatre Arts Group of Toronto; Frank W. Hunt is v. p.

George Hunt, manager of the Belzize, Famous Players Can., and the Toronto theatre owners and managers' association are being sued by Della Hunter, London, and Morris Brown and David Fonger, musicians, for \$4,350 in wages.

Old Regent theatre, Richmond street, has been bought for \$100,000. To be used as warehouse and show rooms.

## SAN FRANCISCO

By WALTER RIVERS

For the second time since it was opened several years ago the Fox Grand Lake theatre in Oakland is to house a legitimate attraction. Louis Macdonald in association with Fred Gelsen, and through arrangements made by A. M. Bowles is sending New Moon from the Curran theatre here into the Grand Lake for three days, June 12, 13 and 14.

Henry Duffy offers here through G. A. Blanchard, receiver, and Richard Marshall, general manager, announce that Dufwin theatre, Portland, was closed last Saturday night for the summer season.

Perry Askam, star of "New Moon," was out of the cast at the Curran theatre for three days last week. Reason seems to be he was needed at Warner Studios to finish few scenes on a picture he had made there.

Emil B. Hough has announced plans for a new six-story office and theatre building in Martinez, Cal., to cost \$500,000.

Frank Hamilton in Fanchon & Marco's "Box Idea" reported out of the show at San Jose.

## OTTAWA, CAN.

By W. M. GLADISH

The pipe organ of Regent theatre, silent for 18 months now used for daily radio concerts outside of theatre hours to boost coming attractions.

Medieval armor, once property of Sir John A. MacDonald, famous Canadian statesman now stands guard at entrance of Avalon theatre, purchased by P. J. Nolan, theatre owner, from MacDonald estate.

Loew's London theatre showed an increase of 19 per cent. in revenue last week. The gross being \$278,734. Net was \$56,257, as compared with \$30,962 for the previous year. moviehouse installation meant addition of \$20,518.

A move to establish a "Tom Thumb" Golf Course for downtown play at night, has been blocked by the Civic Board of Control. Pending investigation of illuminated golf courses. Local exhibitors have objected, seeing it as new competition.

## DES MOINES

By R. W. MOORHEAD

Capitol—"Broadway Scandals."  
Des Moines—"Mammy."  
Fanchon—"Mammy."  
Gaiety—"New York Nights"; "Young Eagles"; "Green Goddesses."  
Orpheum—"Temple Tower"; Arizona Palace—"Broadway Scandals."  
Paramount—"Man From Blankley's"; "The Divorce."  
Strand—"Lumino"; "On the Border."

Morgan Ames goes to Minneapolis as R-K-O division manager, replacing John L. McMurtry. Minneapolis is headquarters for R-K-O houses in Des Moines, St. Paul, Omaha, Sioux City and Minneapolis.

Herbie Koch, organist at the Paramount, transferred to the Saenger New Orleans. Mrs. Koch also under contract for organ work there. Koch succeeded here by Bob Hamilton from Orpheum, Los Angeles.

## DENVER

Aladdin—"Follies of 1930."  
Palace—"The Cuckoo"; Fanchon & Marco Idea.  
America—"High Society Blues."  
Denver—"Journey's End"; Public review (stage).  
Orpheum—"King of Jazz."  
Rialto—"New Adventures of Fu Manchu."  
Desire—"Your Uncle Dudley" (stock).

The University Civic theatre ended season with "The Adding Machine" (Edgar Rice).

"High Society Blues" goes to the Aladdin after two weeks at the Aladdin.

M. D. Cohn, manager Rialto (Public) promoted to district manager in charge of the Electric theatres in Kansas City, Joplin and Springfield, Mo.

J. R. Beale, Seattle, new manager local Columbia pictures exchange.

## MINNEAPOLIS

R. K. O. Orpheum—"Double Cross Road"; vaude.  
Fantages—"What a Man!"; vaude.  
Minneapolis—"True to the Navy"; Public stage show.  
Century—"King of Jazz."  
St. James—"Under a Starry Moon."  
Lyric—"This Mad World."  
Aster—"Coasting Stanch."  
Grand—"Young Eagles" (24 loop run).

Vaudeville at the R. K. O. Orpheum this week is cut from four to three acts. Up to a few weeks ago bills comprised five acts. Fantages advertises five acts.

Taking advantage of its agreement with the local musicians' union, the Minneapolis theatre will make its customary summer orchestra reduction June 15 from 40 to 20 pieces. The full orchestra is expected to go back in the latter part of August.

Although the going was tough the last six weeks of the current season, "Buzz" Bainbridge says he will open his dramatic stock at the Shubert again early in the fall. It has held forth at this house for the greater part of the past 14 years.

## MONTREAL

His Majesty's (legit)—Dank.  
Palace—"The Big Pond."  
Capitol—"In Old Madrid."  
Loew's—"Ladies Love Brutes."  
Princess—"Ladies of Leisure" (34 week).  
Orpheum—"Case of Sgt. Grisham."  
Rox—"Martyrdom of a Princess."  
Strand—"Double bill."  
Savoy—"Double bill."  
Orpheum—"Stock."

Shareholders of Famous Players Canadian Corporation got their last dividend from that co. when payment of \$16 a share, payable June 13 to holders of record June 9, was declared over the week-end. This is the payment due early in May, but delayed pending exchange of Famous Players stock for Paramount, which was completed May 28.

Gayety, for many years home of burlesque in Montreal, opened June 2 with local tab show which is scheduled to run next two months until opening of burlesque. It will run three shows a day, from 2:30 to 11, at 15c top.

Two theatres in Lachine (western suburb) reported closing next week owing to poor biz.

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# HOTELS FOR SHOW PEOPLE

## The In-Between

(Continued from page 73)

and the bulk of its material are commonplace and trite, its situations forced and strained, its humor obvious and its action lacking in reality. Yet, in its mindless, formulaic, it plays well and constitutes entertainment for the non-critical and less discriminating.

The homosexuality angle, however, is not likely to win the play any consideration in New York. As far as the abnormality of the hero is concerned, it is only faintly indicated. The play only hints at it in a way which makes much of the proceedings ambiguous even to the sophisticated.

Mr. St. Clair's argument is that lack of sympathy and understanding for persons of the "other life" causes their degradation. That theory calls for the world's concentrated attention upon its weak or worse. In the play, the hero receives both good and bad treatment and winds up a moral wreck. The drama's evident purpose is to depict Ramon's degeneration as a result of his association with the element and the intolerance of his fellow men, including even his own father. The play opens with Ramon's wedding and ends with his death. His dying words carry the author's message. "Oh—why are you—so misunderstood?" gasps Ramon. "It isn't—our fault, is it, if we are—born odd? Surely a right God—must condemn us for something—I can't help." Still the state has taken no pains to provide, care for or restrain this sport in youth.

Despite the tried-and-true situations, sure-fire devices and clever humor, local audiences passed out of the theatre enthusiastic. Stock possibilities probably are limited because of the dragging in of homosexuality. Ramon is not a "discussed type." The plain truth is some of the normale are curious about them while the "other life" is not. That kind of any kind go with themselves; their circle is limited to themselves; they are just an available light growing more extensive yearly and surprisingly found in all sets and places.

In the second act Ramon, through drink, dope and dissipation, is described as a burned-out husk, but when the crippled girl from across the hall comes into his apartment and philosophizes a la Pollyanna for 10 minutes he attains complete rejuvenation. The return of his avaricious and faithless "wife" and her lover, Ramon's "best friend," plunges Ramon back into the abyss, however.

The first scene of the fourth act is given over to an allegorical sequence portraying Ramon's delirium after a fist fight with the villain. The young man declares about being "a soul in torment lost in the land of delirium, beset on all sides by friends of desire, lust and sensual appetites that are dragging him down." His better side, he says, "has been wantonly murdered by the friends of desire, lust and sensual appetites that are dragging him down." The crippled girl appears in this scene as Purty and the villain as "In." In the scene when Ramon dies, the crippled girl, who is present, proclaims that he was "the finest man in the west."

That "Wow" goes for it all. No one cares. Which is why the audiences thought "The Measure of a Man" while the police were doing the pinching because the cops said it was "dirty." How did the cops know? And that's why the jury disagreed.

To commercially wise plays nowadays it is or should be, a matter of the knowing laugh, and the unknowing curiosity. That curiosity is the danger.

## DUNCAN SISTERS

(Concert)

Los Angeles, May 28. The Duncan girls, Rosetta and Vivian, in concert at the same place in vaude. But the atmosphere is necessarily colder in the former. Particularly in the spot like the "Carnegie Philharmonic" auditorium, which is the local Carnegie Hall. The Duncan's engagement of two performances, holding from Thursday night to Saturday matinee, is presented under the regular concert course. The B. B. B. House is scaled from 50c to \$2.50 with capacity around 3,200. Thursday's performance was not half filled and indications didn't point very favorably towards the Saturday night, since the house was blowing out of town early ahead of Decoration Day and stay away over the week-end.

What the Duncan sisters had in mind, playing a one night stand in the house of 1,500,000 is a mystery. Essentially intimate in type of entertainment, the girls, with a repertoire of old and new numbers, but both done by them and in picture houses, find it a tough job to be heard in a house of the Philharmonic's size. They give a two and one-half hour show all by them-

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selfes, with the exception of a well groomed pianist, who accompanies singing in the grooves and the other woman who does a bit in a scene from "Topsy and Eva." Where or how the numbers they do has been heard here before, the able comedy antics of Rosetta and Vivian are worth the money. Vivian Duncan as always is the frail, giggly girl for her sister, holding on her own plenty of that s. a. Program is divided in regular manner, with the usual intermission. Girls open with "Dance of the Paper Doll," an old number and not any too strong for an introduction. Rosetta is the only one that saves it. This frail, under cork or in white, is a panic. Her mimicry marks her as the outstanding comedienne of the stage. "Graduation Day," special number by Andy Rice, gets over nicely, while two pop selections following fail to hit the Duncanized harmony. Maybe it was the type of songs the girls used, as they seemed to better advantage more than once and with pop tunes.

Rosetta in solo accompanied at the piano by her sister is great with a character kid number. Anything less than the second part of the act. Both girls then go into duets on old time songs, going back to numbers written 50 and 60 years ago. Strong niche in their program is the travesty on "Strange Interlude," which has probably not been seen out here before. For the second part the girls re-appear with their operatic burlesque, one of their standards and always good for a send off. Then the second act of "Topsy and Eva," with Rosetta again the works, turning on the near duets girls sing in the "prayer" scene winding up the number.

Place in the program after that, with the Duncan girls willing to stick after 11 and probably longer if left to the audience. George, the pianist, is a highly appreciable ivory performer with a nifty flair for technique. Several of his solos bring down the house. The Duncan Sisters can entertain as long as Rosetta is able to move a finger and wink an eye.

## WOUND STRIPES

Hollywood, May 28. Three-act play by Neil Blackwell and Rowland G. Edwards, presented by Civic Rep. Theatre at the Strand Box, Hollywood, May 28. Credited as produced, staged and directed by Edwards. Cast: Vernon Steele, Dick Parker, Edna Bennett, Walter Bonn and Eva Thomas. Three acts.

Just another episode in the annals of the Civic Repertory. Although sub-billing itself as "not a war play," "Wound Stripes" may be termed a war aftermath play of the war, fairly well written and equally well done by most of the principal players. Where it falls short of reaching out of the ordinary is in the plot and the characters. It is a theme treating of the misfortunes left by the war. The play is a theme treating of the misfortunes left by the war. The play is a theme treating of the misfortunes left by the war.

Nothing unusual in a theme treating of the misfortunes left by the war. The play is a theme treating of the misfortunes left by the war. The play is a theme treating of the misfortunes left by the war. The play is a theme treating of the misfortunes left by the war.

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back with her another man's child and after a mild explosion is forgiven. Several years later the other man appears and it is apparent from the outset that he will in good time receive his deserts. Yet two complete acts go by to bring the expected about. A dull and anticipated curtain is the inevitable result.

Out of the 11 people in the cast the performance of Vernon Steele easily outdistances the others. His superior training by experience is evident at all times. As the invalid husband, Steele's men is always in good taste. Doris Ecker contributes the emotional wife with a good understanding of the part but remains unconvincing at times in her reading of lines. Edna Bennett was miscast in a role that calls for more animation than she was capable of, while Evan Thomas, opposite her, carried a natural English accent and demeanor. Walter Bonn, on the other corner of the triangle, is satisfactory in an overbearing role, where it would be easy to go to extremes.

## PORTLAND, ORE.

James B. McKown, manager Paramount, has been making up his own stage shows. Gets pro talent locally, mostly from the "Pranger Grand" and "The Frigs" and house band. Result, not bad and seems to click with main-streeters.

Oaks Park (outdoor) is booking free acts for summer.

Con Maffie is organizer at Paramount.

All sound policy is out at Paramount. Regular Public stage shows commence starting June 7. Bookings are Public western circuit from San Francisco.

First Grandeur showing here was "All Quiet on the Western Front" at Hamrick's Music Box. Wide screen not exploited and few patrons knew difference.

Public Paramount changed opening day of week to Saturday, promising to future stage show bookings.

Miniature golf courses on vacant lots pulling good trade. First indoor night course has been opened. Popular and looks like it would be others, which may prove serious theatre opposition.

## CINCINNATI

BY JOE KOLLING

Albee—"Oscar O'Brien," vaude. Palmer—"The New Moon," stage. Palmer—"The New Moon," stage. Palmer—"The New Moon," stage. Palmer—"The New Moon," stage.

The Shubert, now in sound, will open June 8, at \$1.50 top, with "All Quiet On the Western Front." Two shows daily.

The Forest-Glade room (Hotel Sinclair) opens summer season with Dave Bernie's orchestra, Jack Brooks and Don Ross, Jane Prohman and her orchestra, and a band (dancers). Brooks, Ross and Miss Frohman doubling from WLW radio station.

Gibson Hotel's roof garden reopens June 6 with Ted Weems and band.

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**WASHINGTON, D. C.**

National (Bringer-Rapley) — Steve Cochran's show

Pictures

Columbia—"Caught Short" (21 weeks).

Earle—"Sweetheart and Wives."

Pala—"Arizona Kid."

Palmer—"Young Man of Manhattan."

Palmer—"The Lost Boy."

R-K-O Keith—"Journey's End" (20 weeks).

Fox goes to a Friday opening currently with "Movietone Follies."

Congressman Sol Bloom getting much publicity for the Washington celebration he heads for Uncle Sam. All of it directly in show business angles.

Bureau of Mines continues to turn out industrial films, latest being on the universal use of the value. Distribution enormous.

Lee Somers, dramatic editor of "Herald," is editing Abraham F. Myers' new indie monthly mag.

**SEATTLE**

BY DAVID TREPP

Fox—"Born Reckless," vaude.

Orpheum—"The New Moon," vaude.

Paramount—"Big Road."

Public—"The New Moon," stage.

Coliseum—"Montana Moon."

Blue Moon—"The Lost Boy."

Blue Moon—"King of Jazz" (3d wk.).

Public—"The New Moon," stage.

Public—"The New Moon," stage.

Earl Crabb, Fox Northwest manager, is holding a "Fox-fact" idea hops to executive, and William Steger, Fox Montana-Idaho manager, left here to represent executive meetings of Fox-West Coast in L. A.

Jensen-von Herberg returned after "staging" of Fox-fact hops to executive, and William Steger, Fox Montana-Idaho manager, left here to represent executive meetings of Fox-West Coast in L. A.

With Butte, Missoula and Spokane out for Fairbanks and Maricopa ideas for the summer, "Gypsy" idea hops to 22d, Nev. for week during Lincoln Highway celebration; "Lingers" idea finds a week layoff. "Corral" idea jumps to Denver.

The big lobby at the Paramount theatre is being used by industrial displays and art. New model motors cars and radios are on display. Lobby orchestra is making a good drawing in process, with Seymour Kail during the art work.

Paul Spier has made a new band out of the Paramount theatre or-

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zation. Spier is here prepping to being full-fledged m. of c. with opening of Public stage shows at Paramount for Saturday dates, beginning at midnight on June 7. Spier will come up from California and Portland, thence doubling back south or shooting off Salt Lake way.

Follies theatre is the new name for the old Pantages, now operated by Al Franks Co., musical comedy and first run theatre. His good at low scale, hitting around \$4,500 weekly.

Theatre weddings new gang out here. Billy Harper put on the first one at Everett, in Fox-Pavert. Jack Hirschbach, manager Coliseum, packed on the other night with another. W. C. Ives, manager of the theatre in Mount Vernon, and Cortes, Wash. for Fox-fives-Pacific Theatre, Inc., evening of May 31 to represent investment of \$15,000. Admission, general, a dime. Bill Darby dance band at pavilion.

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### "NEW YORK TIMES"

"Then, late in the show, come the Brothers Howard—Willie and Eugene, to tell all—who offer variations on a familiar comedy theme. Among these variations is a travesty interview, which is just a little funnier than you might reasonably expect. Later there is an excellent impersonation of the reigning M. Chevalier by Brother Willie."

### "NEW YORK WORLD"

"Willie and Eugene Howard are the show stoppers of the current Palace bill. Their jokes and imitations raised a Saturday night audience to a fever pitch of enthusiasm."  
 J. G.

### "NEW YORK TRIBUNE"

"... Howard Brothers appear, and for twenty-six minutes offer a routine of comedy and impersonations ... are impersonated in superb fashion, while the new stories and jokes which the brothers introduced were received with hilarity."  
 R. G.

### "NEW YORK AMERICAN"

"... The shining highlight, however, doesn't come from these acts. It is the team of Willie and Eugene Howard, mostly Willie, who come from George White's 'Scandals' ... The ovation the brothers received attest to the fact that they are probably more popular now than ever before in their long stage career."

### "NEW YORK POST"

"Willie Howard, down for a turn with Brother Eugene, proves the peer of all the comedians who have played the theatre in the last month or so. His gags are swift and to the point, and his caricatures in song and action of such gentlemen as Al Jolson, Eddie Cantor and the blah-blah boy, George Jessel, are the richest material for bellylaughs you could wish to find."  
 John Fitzgerald.

### "NEW YORK TELEGRAM"

"... Topping anything, anybody and almost any bill is Willie Howard. Willie is, as went the song of his recent 'Scandals' vehicle, 'bigger and better than ever. ...'  
 "There's a gusto about this entertainer that brings a big, wide and bright white gleam of Hope into the sagging vaudeville world."  
 Ben Washer.

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VOL. XCIX. No. 9

NEW YORK, WEDNESDAY, JUNE 11, 1930

64 PAGES

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Originally the idea was a "cruise to nowhere," but this was dropped because not figured fashionable enough. Now ships make a stop of several hours in Halifax on the way back.

Royal Mail Steam Packet has added a 12-day cruise to Canada this year for the first time. Ships to be used on the "half way" and Canadian trips are 17,500 to 25,000 tons, or, in other words, regulation sized ocean liners.

The scheme seems aimed at short bankroll seagoers.

British registry permitting liquor sales has given the foreign ships an edge over some American cruises. Rudy Vallee orchestras are featured on the Cunarders, with amateur theatricals, pictures (silent) and general gaiety the selling angle.

Entertainment on the various summer cruises is a problem. It is extremely difficult to get social directors of the required poise, tact, enthusiasm and personal appeal.

Life of the party racket can easily be overdone on a ship, as many middle-aged persons have an old-fashioned desire for rest and quiet.

A too persistently comic social director is considered worse than mal de mer.

### \$6,000 for Singer of 71; Schumann-Heink at Roxy

Mme. Ernestine Schumann-Heink, booked through NBC, is at the Roxy starting Friday (13) at \$6,000 for the week.

On Sunday (15), the diva celebrates her 71st birthday.

### DRIFTING GRIFTERS

Falling Into Chicago Well in Advance of World's Fair

Chicago, June 10.

Hotels have increased their force of corks to watch over the army of grifters drifting in for the 1933 World's Fair.

Despite the event is three years in the offing, the lucky boys have begun operating.

### 60% of Studio Staff

#### Prefers Directorship

Hollywood, June 10.

Ambition of 60% of the Metro movie employees is to become a director. Some women also would like to have their insignia on a megaphone.

These statistics were gathered through a recent questionnaire in an effort to discover where their interests lie.

### Why, Indeed!

A Chicagoan in New York, who still thinks it's the same Chicago he left some years ago, says that shortly there will be regular daily passenger air service between Chicago and New York.

Why two ways?

### TRACING MUSIC BACK TO OLD-TIME HYMN

London, June 10.

Judgment was given for the defendants in the suit by Ricordi against Clayton & Walter and the Dominion theatre charging infringement of "Madame Butterfly" music in the score of "Silver Wings."

Defense on the trial traced the music phrases complained of in "Silver Wings" back to an old Moody and Sanky hymn, "Asleep in My Heart," seeking to show that the alleged infringing similarities were common, both to the "Madame Butterfly" music and the "Silver Wings" score.

Court's decision which finds merit in this contention, would seem to leave the "Madame Butterfly" music vulnerable.

### NBC Network Handles 97 Business Programs

Almost 100 commercial broadcasters, 97, to be exact, are on-the-air regulars for the NBC network (WJZ and WEAF). Of these, 24 broadcast more than once a week, playing the ether regularly on daily, tri-weekly and bi-weekly programs.

Otherwise, each Sunday sees six regular NBC commercials; Monday holds 11 contracts in addition to those of the 24 that split up their "time" throughout the week. Tuesday holds 10 regular commercials; Wednesday, Thursday and Friday, 13 each, and Saturday seven.

### No Jay Walking

#### Pinches, Cops Told

Jay walking edict of ex-Police Commissioner Grover Whalen, which would make the jay walker bucking the lights amenable to summons and fine upon conviction, seems to have passed out when Whalen died.

With a friendly tint now pending, Commissioner Mulvey has instructed his men not to issue summonses to the "jays," but merely caution them against crossing streets when the traffic is against them.

### SUPPORT NEEDED FOR TALKERS

Feeling Intensifies Throughout Variety Ranks That Next Season Will See Great Increase in Humans on Picture House Stages

### DIFFERENT STYLES

Show business is hearing a distinct call from its variety stages for "fresh" entertainment in support of the large majority of talkers for next season.

This call has reached the largest circuits' general operators and they are listening.

Just now R.-K.-O. and Loew's, both playing a vaudeville policy in many of their houses, is best situated if the new season endorses that something new, besides pictures, shorts and the customary presentations of the past must be replaced by acts. In what style the acts will be presented is not conjectured at present. While they may be vaudeville acts, the mode of presentation is of the future.

The talking picture has created the demand. That demand has been buzzing around for weeks now and is now an openly discussed subject in all variety theatre circles.

With the talkers currently designated as no less than "dramatic" and likened to the Broadway dramatic attractions and musicals for their production and pro rata of successes, theatre managers want stronger support than heretofore, to give the entertainment a balance at least and perhaps provide the means of keeping the house out of (Continued on page 63)

### PEACE FILMS BY LEAGUE OF NATIONS

Geneva, June 10.

The League of Nations through its permanent secretariat here is financing its own series of peace films, for which purpose it has organized a special agency.

Pictures are designed for propaganda purposes, chiefly for use in America.

Funds for the apical work have been subscribed by the various governments concerned the League. Holier Vavorescu, Roumanian delegate, has been appointed president of the special board charged with the enterprise.

### Vice-Pres. Curtis Suggests All Theatres Exploit This 4th of July

#### All-Night Cruelty

A newly wed actor-husband of a short period when asked, what caused the abrupt eruption of his married life and an action for divorce in Chicago answered:

"I just couldn't stand it any longer. My wife chewed gum in bed."

### CHORUS BOYS' STERN OKAY FOR TALKERS

Only he-men are wanted by the New York studios for chorus boys. Quite a close scrutiny of candidates. Each chorus boy is individually considered. If too pretty, dainty or over-marcelled, he is aired off the casting lists.

It has been discovered the average American film fans resent effeminate men in operettas, musicals, etc. Often the fans don't get the Broadway angle but take an instinctive dislike. Even though a male chorus line might have only a couple of geraniums, the fans quickly spot 'em.

Camera seems to intensify the effeminate mannerisms of the male crocheters, making them much more conspicuous than in stage musicals.

### Open-Air Backyard

#### Drama in the Village

The open-air drama season is on this month in Greenwich Village with several art groups without theatres in which to show are converting backyards of Jones street and Macdougall Alley into summer amphitheatres.

Greenwich Players will project "A Midsummer Night's Dream" in the backyard of the Settlement house on Jones street, June 19-21 with \$1 and \$2 seats prevailing.

The Play Makers, recently vacating the Play Mart, being demolished and replaced with modern apartment house, will spot its productions in Macdougall Alley, opening July 5 with "The Clothes Line Revue."

Both groups will operate on subscription basis.

### "Stein Song" Boosts College

Portland, Me., June 10.

Since the Pan Alley crowd and demit to Dear Old Maine the value of advertising has been further asserted. The University of Maine submits a combined total of 299 out-of-state students each year.

Since January, when Rudy Vallee via radio started plugging its Alma Mater song, the university has received more than 500 applications from residents of other states, the majority being west of the Mississippi, who are desirous of entering this institution of learning this fall.

Inspired from accounts by the influence of the theatre in spreading the word of prosperity in connection with President Hoover's halcyon after last fall's Wall street crash, official Washington has suggested that show business lend a hand in exploiting the Fourth of July.

Hiram S. Brown, president of R.-K.-O., which along with Loew's and others had prosperity drives last winter, has received a letter from Vice-President Charles B. Curtis, suggesting the theatres make the 4th a full week of patriotic thanksgiving.

Unofficially, it is said that Washington is anxious to offset Red and other un-American influences by bringing the country to a keener realization of what July 4th means.

Brown would likely be appointed chairman of a committee to represent show business in any campaign.

(Continued on page 52)

### In Sioux City Natives Borrowing Radio Sets, So What Chance Stock?

Sioux City, Ia., June 10.

When the Franco-Deals stock company at the Rialto forgot about the rent until the landlord asked for \$144, trouble started. The landlord picked out a terrible day to demand his money—it was the day the stock people didn't have it.

Now the Rialto is locked, dark, and a sign, "Show Closed," tells another tough story of stock this season.

Good actors, too, aald the locals, and good shows, but they didn't go to see either at prices less than a chicken sandwich in a road house. In any other state than Iowa it would be made a crime to try to play any kind of a show in Sioux City. In this town they borrow radio sets.

### \$12,000 FOR 3 HOURS

Rolf's Income from Cigaret Firm, Weekly, on Radio

R. A. Rolf's gross weekly income of \$12,000 for three hours' work over a period of three nights, all for Lucky Strike, is probably a record for gross returns for minutes hours.

Rolf gave up all his restaurant and theatre connections, content to merely work those three hours. He employs a band of 40.

**BROOKS**  
THE NAME YOU GO BY  
WHEN YOU GO TO BUY  
**COSTUMES**  
GOWNS AND UNIFORMS  
1437 BWAY N.Y. TEL. 5550 PENN.  
AND GOWN COSTUMES TO RENT



## Wall St. Hops Uptown to Free Lunch Scribes of Those Peppy Fox Days

Through its close affinity with show business and particularly pictures, Wall Street is now starting to come uptown to throw parties of the trade sort made famous by film companies. Wall Street houses from all indications are anything but pikers.

The first of the big banking groups to regale their own crowd and the newspaper men, daily and trade, is Halsey, Stuart & Co., who broke with plenty hot film stories through that house's successful struggle in retaining the right to finance Fox.

The Halsey, Stuart crowd, with its mind apparently made up to show the scribes the kind of parties the big street puts on, staged a peach at the Astor Friday night. Besides the feed was a show.

"The bankers not only proved they were real hosts but a merry-making bunch. All the big shots from Halsey, Stuart, including vice-presidents and others, were there with the modest scribes and others in town. The attitude of the bankers from financial row was voted ok by the guests.

### Mixed Quartet

Some of the Halsey, Stuart men, combined with a couple of the newsboys who tried out their voices freely, formed a quartet that is making plans to get together now and then to keep the pipes in order.

The free lunch was in 12 courses. It started at a little after 8 with the last course served at about 11. Entertainment meantime stalled the affair, giving the banquet a goal for the picture people to shoot at.

Not a single speech nor a single word about Halsey, Stuart or Fox, though the party is supposed to have been inspired particularly for the scribes who covered the recent Fox fangle.

No one from Fox attended, but the whole house of Halsey, Stuart was there excepting Harry L. Stuart.

## CASTING "SUNNY" TALKER

Joe Donahue and Joe Cawthorne slated for it

Hollywood, June 10. Joseph Cawthorne will play his original stage role in First National's production of "Sunny," which starts June 16. It is likely Joe Donahue, brother of Jack Donahue and his understudy, will do the latter's role. Screen tests made in the east were liked.

Donahue will be Marilyn Miller's dancing partner. No romantic juvenile east as yet. But two songs from the original musical and not more than two chorus numbers will be used.

Studio will concentrate on story rather than spectacle angle. Donahue will be in black and white.

## "Angels" Staying from East Until September

Hollywood, June 10. Sid Grauman will not take "Hell's Angels" east until September. Grauman, who has the world distribution rights to the Howard Hughes air picture, figures the hot weather for the next couple of months might harm the attraction.

As a result he has called off plans to stage a series of rallies which were to have gone along with the picture on its road tour through key cities of the east. "Hell's Angels" will likely stick through the summer here at the Chinese, with Grauman personally supervising it.

### Ford's 2-Year Contract

Hollywood, June 10. John Ford gets a new Fox contract as director. Huns for two years.

His latest picture, "Born Reckless," is current at the Roxy, New York.

Postponement is the last resort of the feeble-minded.

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

## Dusting the Attic

SOPHIE TUCKER  
Songs  
14 Min.; One  
American

(Sept. 4, 1929)

Enthusiasm and evident delight in her work, a routine of songs particularly adapted to her voice and style and a most agreeable stage presence brought Sophie Tucker to a substantial hit. She sang "Cubanola Girl," "Southern Rose" and "Crescent," putting something new into all of them, and was forced to sing a verse and chorus of another "coon" melody, which rounded out a most pleasing offering. The young woman has a way of ingratiating herself at once, and possesses not alone good looks but magnetism to back it.

This was the first New Act notice printed on The Madam, 16 of them since establishing brought about the champs of "Variety" files.

In 1929 plenty of other red hot mamas around for competition, but now only a very few, if any, besides Sophie.

## STILL AFTER GIRL OPPOSITE CHEVALIER

Hollywood, June 10.

Paramount's hunt for an ingenue to play opposite Maurice Chevalier in "The Little Cafe" is again in progress.

It was discovered that Lillian Roth, the original solution, will not be available in time, though working on a picture in the eastern studio.

Only in dire emergency will Paramount seek to borrow a girl from another company. It wants someone under contract to itself to get the publicity build up of playing with Chevalier.

Frances Dee, minor Paramount contract player, is now reported chosen for "The Little Cafe" lead opposite Chevalier.

## Weather

Washington, June 10.

Weather Bureau has furnished "Variety" with following outlook for week beginning tomorrow (11):

Fair in western, showers in eastern districts Wednesday and probably Thursday. Friday and Saturday mostly fair except for local showers over western districts.

Moderate temperatures until Friday when warmer weather is indicated.

London, June 10.

Beautiful weather for Whitsun holidays. Bad for the London theatre since Londoners went into the country.

Many provincial visitors in town but they did not attend theatres.

Paris, June 10.

North French coast and other resorts, but most notably Deauville and Le Touquet, got a strong break over the week end because of the strong heat wave which commenced Friday and chased everybody to the shore.

Show his locality in every branch were as terrifically shot, the sidewalk cafes, of course, per usual getting a break from those remaining behind.

## Stewart, Caster

Stuart Stewart will remain as casting director of the Warner studio in Flatbush, L. I.

This sets aside reports that because of the new Warner booking agency the studio post might be abolished.

Stewart returns Monday (16) after a one-week vacation.

## BANCROFT'S "DEFENSE"

Hollywood, June 10. Oliver H. P. Garrett having written "For the Defense" has been assigned to do the next Bancroft picture for Paramount.

Bancroft is now working on "Hollingshead to Rio."



WILL MAHONEY

"Variety" said, "Will Mahoney is the comedian star of 'Sketch Book.' How that boy clicks! When he danced the first nighters 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 quieting bow."

Direction

RALPH G. FARNUM  
1560 Broadway

## LATE NEW YORK SHORTS HOLD SEVERAL NAMES

Shorts recently made in New York include "Willie and Eugene Howard in 'The Fatal Card,'" Minor Watson, Frank Mallan and Myrtle Clark in "Just a Pal," Lulu McConnell in "Red Green and Blue," and Armida, doing both Spanish and English versions of "While the Captain Waits." These at the Paramount studio.

Warner made two sketches by Elaine Stern Carrington. They are "Good Provider," with Walter Connolly, Sylvia Sidney and Ferdinand Gottschalk, and "Five Minutes Time," with Lynn Overman, Bertone Churchil and Madge Evans.

Doree Leslie appeared in "Let's Merge," a travesty originally intended for Betty Compton.

## L. A. to N. Y.

Arthur Lyons:  
Wm. Darling  
Herman Foxworth  
Mary Sawyer.  
Joe Engle.  
Paul Gangelin.  
Sid Silvers.  
Doris Anderson.  
Herman Mankiewicz.  
John McCormick.  
Barbara Bennett.  
Herman Mankiewicz.  
Betty Compton.  
Bernice Tishman.  
Harry Delmar.  
Louis Shurr.

## N. Y. to L. A.

Yvette Heaton.  
Arthur M. Landau.  
E. Milla.  
Bobby Crawford.  
Larry Hurt.  
Serge Elsenstein.

## BOYD AS COWBOY

Hollywood, June 10. Pathe has Frank Tuttle's short story, "Rustlers' Roost," for a western production under the title, "Crashing Through."

William Boyd will be converted into a cowboy star for the occasion.

## FLEESON QUITS FILMS

Neville Fleeson has left Warners' Flatbush, L. I. studio. For past two months he has been attached to its writing staff.

He returns to vaude with Louise Groody. They open for R-K-O at the Coliseum, N. Y., June 21.

## Geo. Jessel's With Par

George Jessel, away from talkers since Fox bought back his contract, has been booked for a return with Paramount, through William Morris.

Jessel's Par starter will be a short.

## Earl Lindsay in East

Earl Lindsay may stage numbers for a couple of Broadway musicals with his return to New York. The stager was on the west coast with the Fox studio, but left when terms of a prolongation of his contract were not reached.

## Kennedy Group Easily Wins Out With Big Majority of Pathe Stock

### Posing Record

Hollywood, June 10.

Greta Garbo's record of posing for 175 photographs at one sitting was broken by Marion Davies, who posed for 273 pictures.

She made about 32 changes of costume during the sitting.

## V. G. Hart Leaves Studio Service for Fox Studio

Albany, N. Y., June 10.

Vincent G. Hart, confidential assistant to Attorney-General Hamilton Ward and holder of the same position under the regime of Albert Ottinger, has resigned to accept an executive position with Winfield Sheehan. Hart will be stationed at the Hollywood office of the company. He left Monday for the coast.

As "contact man" for the Attorney-General, Hart became known to many important figures in the business, financial, governmental, legal and newspaper worlds. He is an attorney and hails from Buffalo, the home town of Attorney-General Ward, also Sheehan.

## Chorus Girls Shy at Film Job—After B'way Show

Paramount had a hard time getting show girls for "Heads Up," which meant about three weeks' work at the New York studio.

George White at the time had 500 girls tentatively under consideration, divided into several groups for rehearsals. Although only 40 were to be picked of the 500, the girls were loath to sacrifice the opportunity for a probable season's work in a Broadway show for a temporary film job.

## British Writers at Studio

Carroll Gibbons and James Dyrrenferth, British musical comedy writers, are doing M-G-M to do books and scores of screen musicals.

Dorothy Fields and Jimmy McHugh, with Mrs. Lew Fields, mother of the famous lyricist, are going to the coast Nov. 1 for Metro. Team alternates three months back and forth.

McHugh gave back 10% of the Jack Mills music company, with which he was formerly associated, to accept the \$1,000 a week contract with M-G-M and to work in song-writing exclusively. Miss Fields is guaranteed the same amount.

## "Snooze Reel" Travesty

Murray Roth will produce for Warners a comedy newsreel burlesquing the current events issues that say it with sound.

His regular release schedule but a new one will be turned out as often as enough clips are collected. Roth has registered the title "Snooze Reel."

## All-Irish Talker

"Junio and the Paycock," the first all-Irish talker, is set for its Broadway premiere at the Cameo, June 28. This is the screen version of the play by Sean O'Casey.

The film is in eight reels and made by the Irish Players in the Abbey theatre in Dublin.

## New Orleans for "Location"

New Orleans, June 10. "Great Day," with Joan Crawford starred, Metro picture, is having some Mississippi River scenes taken here by Charles Borian, director. Miss Crawford due shortly. Other members including John Mack Brown, have arrived.

Spence's 2

Hollywood, June 10. Ralph Spence is writing additional dialog for two Radio Pictures. They are "Half Shot at Sunrise" and "The Guillot."

Pathe's disgruntled preferred stockholders made a sorry showing at the Pathe offices in New York Monday (9) at the annual meeting.

The antagonistic holders of Pathe 8% preferred had agitated against present management headed by Jos. P. Kennedy, in dividends and otherwise. They appeared with 2,000 shares of the total of 8,000 8% preferred. After a check up, the antagonistic bunch had votes for 960 shares they could vote. This left the Kennedy end with proxies for over 5,000 shares, besides C. A. Stone, holder of 1,560 shares, voting with Kennedy.

C. J. Scollard presided over the meeting. It started at 2:30 and ended around seven. About 350 stockholders were present, with Senator Robenold giving most of the talking for the belligerents.

Following the meeting, when the Kennedy side elected a new board, retaining most of the members of the old, the stockholders' committee, formed to grab Pathe if possible, immediately were present with Senator Robenold giving most of the talking for the belligerents.

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Pending resignation of J. J. Murdoch as president of Pathe was not acted upon at the meeting. Kennedy remains chairman of the board, but inactive. The new board will elect a new officer at its first meeting. Scollard is the executive in charge of New York and E. B. Deer is in charge of production on the coast.

The present stockholders are J. J. Murdoch, Jos. P. Kennedy, Charles A. Stone, George Armsby, E. B. Derr, Huntington D. Sheldon, Jeremiah Milbank, Frank Callahan, Elsie Walker, Richard C. Hunt, Lester D. Burton, Lewis Inman, Stuart Webb and C. J. Scollard.

## SAILINGS

June 25 (New York to London), Sophie Tucker, Ted Shapiro, Jack Yellen (le de France).

June 26 (London to Capetown), Al and Val Reno (Staxton).

June 17 (London to New York), David Selznick and wife (Irene Mayer), Jacob Wilk (le de France), June 15 (London to New York), Cedric Beilrage (Paris).

June 11 (New York to Paris), Hope Hampton, Jules Bruiatour (Levianth).

June 11 (New York to London), Cyril Maude (Mauretanin).

June 11 (New York to London), Leon Schlesinger (Levianth).

June 10 (New York to Berlin), Mr. and Mrs. Joe Lebling (Bremen).

June 9 (New York to London), Earl W. Kramer (Bremen).

June 8 (London to New York), Lee Shubert (Europa).

June 7 (Sydney to San Francisco), Muriel Starr, George Blackman (Ventura).

June 6 (New York to London), Walter Johnson, Frank Lalor (Rochambeau).

June 7 (Berlin to New York), Elisabeth Rethberg (Europa).

June 6 (Paris to New York), Hampton colored choir (DeGrasse).

## Miss Schilling with W. B.

Margaret Schilling goes with Warners on a one-picture contract to play the femme lead in the Homberg-Hammerstein operetta, "Children of Darkness."

Miss Schilling has a radio program with the NBC. She is understood to have been placed with Warners by the NBC Artists' Bureau.

## "Variety"

For Summer

JUNE, JULY AND AUGUST

\$2

Address "Variety," New York



# Patented 'Dubbing' Device Makes Foreign Films 100% Synchronized

Radio Corporation and Warner Bros. are after the control of patents held by Edwin Hopkins, showman and inventor, for the re-vocalization of film. For patent purposes the invention is known as Vivagraph.

It is declared of chief value as the most practical method of "dubbing" talkers for foreign markets. The Warners are anxious to get the patents for their exclusive use, but have indicated that this would probably involve too much cost, and in that event would have to turn them over to Western Electric. Through Vivagraph, "dubbing" is declared to be a scientifically and mechanically perfect plane, with the American stars retained for the foreign markets and the foreign versions of their roles have already been made in Europe under the process, with foreign languages dubbed, including one in England and three in Germany.

Under the process the American actors would first make the English talker version and then, simulating foreign lip action as near as possible, would go through another version. When the version is completed, the French, German and Spanish artists speaking the languages required, are taken into a recording room to speak the lines equivalent to the English dialog.

The operation is one of fitting the foreign recording to the picture, with the original recorded matter by the American actors taken out. The substitution is a declared practical under the Vivagraph process through ability to put ahead or back up the foreign recorded matter to fit the original. The result of the foreign positive made from a combination of the two.

In one experiment by RCA, 16,000 different frames were shifted, it was understood, in getting the desired result.

It is explained the reason the American actors in making the special negative for foreign dubbing go through that is to guide the technicians later in fitting the foreign-recorded dialog and effects into the mechanically correct spots.

## Advantages

Besides the ease for foreign markets, Vivagraph boasts the following advantages:

1. Enabling of film players whose gifts of expression or singing voice are facial to team with players whose gifts are chiefly vocal.
2. Filming of outdoor scenes with the exclusion of extraneous sounds from the finished picture.

A sound proof studio will be unnecessary when the film is re-vocalized, the exact recorded matter in the recording rooms replacing what was shot originally.

Directors may direct in the usual way and will not be required to be silent.

The re-vocalizing of film or "dubbing" is possible, with the same shot both on the record and on the film track.

It is claimed a physical impossibility to make voices synchronize on records with the lip movements of the film. A discrepancy of one-twelfth of a second or even less is sufficient to destroy the effect of synchronization. The ear, which cannot pronounce words with such close limits of accuracy. What happens is that the y go slightly ahead and then slightly behind, swinging back and forth, never in the zone of synchronization, a considerable portion of the time, however, within proper limits.

The principle of Vivagraph is to add artificially after the record is made, the locations along the sound track of the various words out of synchronism, and bring them back into synchronization. The words, which are in synchronism, are not disturbed.

## Midget Golf by Dozen

Indianapolis, July 10.

The miniature golf course promoters have constructed 10 layouts in the past few weeks.

The park course, based on the "Tom Thru" links along Indianaville because of the unsightliness and traffic hazard.

The city lost a fight to block construction of a course on vacant lots across from the \$5-000,000 Indiana World War Memorial plaza because the property was zoned for business use.

## A Book's Popularity

Don't picture producers give too much consideration to a presumable popularity of a book?

If the picture goes popular in the U. S. is 70,000,000 and a book becomes a best seller through selling 500,000, what does just that book's popularity amount to? It may be figured further, despite the number of readers per copy, that all of the readers are not inveterate theatre goers.

Admitting the book sells a million, a phenomenal sale, the situation does not change. Like the play that runs in three cities or is a smash on Broadway.

There's a lot of country in this country.



(CHIC) (ROSE)

## YORK AND KING

Originators of "Zinty" Comedy At home, now, and sticking close to the heart, for in fortnight we leave for a 50-week R-K-O tour. R-K-O Direction LEE STEWART

## R-K-O and W&V Now

It's R-K-O now reported surveying the W & V and Vincent theatre properties with a view to the deal. Maurice Goodman, R-K-O special counsel, is said to have been assigned to the work.

Previously W&V had started negotiations, often denied by them, with the Warners. The latter company had completed its audit and was prepared to go through with the transaction when, it is said, a relative of the W&V firm interposed, promising a better deal, and the Warners left the thing drop.

W&V has been booking its vaude through R-K-O for a considerable period. There are several showmen interested in it, financially.

## LARGEST INDIE CIRCUIT LEFT SELLING

Nashville, June 10. Tony Sudekum, who 50 houses in Tennessee and Kentucky, said to be the largest independent string now outside of a big circuit, is reported close to a sale.

Warner is said to have an in with Sudekum.

Deal is fast reaching a closure, from local reports.

## COHEN AS IST THEATRE TRADING SPECIALIST

Louis Cohen has opened an office as the first and only theatre trading specialist in the show industry. Previously and for many years Cohen has been a realty expert attached to the larger picture organizations. His latest connection was with Universal, he accepting a lump sum for his large-salaried contract the last time from U. after he had handled that firm's theatre circuit in much faster time than had been anticipated by U.

As a specialist, Cohen will represent either the circuit or independent exhibitor in theatre deals, buying or selling. He has a very big acquaintance in the trade and a larger reputation as a trader, starting with Steve Lynch, and since having been with Paramount and Fox West Coast besides U.

Cohen is said to be the best-versed man on theatre conditions and site, including film booking situations everywhere, in this country. He is making his offices in a suite at the Hotel Astor, New York.

## Way in on 'Trader Horn' And Miss Booth Still Ill

Hollywood, June 10. Metro is \$200,000 on the nut for "Trader Horn" and nowhere near finished. Latest attempt to resume production failed when Edward Booth was found to be still too ill. She has been in a private hospital at Metro's expense, recovering from a tropical fever contracted on location in Africa.

## That Ad Code and Censors

One of the largest and most important of the producer-distributors is paying so little heed to the Hays office in its efforts to set up a code for ad and publicity matter that it is sending a supernumerary to the conferences, including the one held last Friday. The publicity and advertising manager of this company thinks the code the Hays office is writing is nerve, if nothing else, claiming that only a few of the companies, mostly outside of the Hays office, are responsible for the salacious matter if the distinction can be drawn between the salacious and what's spicy.

The ad-publicity chieftain says the Hays office ought to ask the big shots in producer companies to talk the thing over, rather than the publicity heads. Some feeling is reported existing in producer-distributor quarters that in setting up a code on advertising, after Hays' own wide

open code for producing, and publicity, the Hays organization is tipping its hand to the censors that there is something wrong after all with pictures and they must be guided by regulations. The ad code it is pointed out should serve as a perfect alibi for the censors to refuse giving up censorship of pictures, while the Hays code could be argued for the reverse.

Argument has always been that censorship isn't needed, yet the Hays office itself turns around to censor what is claimed least needed, is the squawk put up.

One company argued with a Hays representative that they wouldn't pay any attention to the ad code anyhow. "The Hays office was asked officially how much of the salacious advertising and publicity is by established circuits and how much by Indies. There was no answer," the questioner states.

## Flash and Class for "Shooting Galleries" on Publix Circuit

### Films Broadcast Over WE Equipment by B&K For Radio Hits Hitch

Chicago, June 10.

B. & K.'s plan to exploit future attractions by radio broadcast of parts of pictures transmitted directly from sound apparatus has struck a technical snag.

The first broadcast of its kind, of "Paramount on Parade" and lasting 30 minutes, was relayed from W.B. equipment in the B. & K. screening room, over station WJBO, without the permission of Western Electric for use of its equipment for this purpose.

While no harm was done Western Electric felt the affront, inasmuch as its license expressly prohibits the use of its equipment (in the booth only) for purposes other than those to production with pictures. B. & K. executives are reported to have dodged one W.E. vice-president here a week prior to the air show.

It is probable that the circuit and W.E. will come to an understanding. B. & K. claims the initial broadcast was a success and intends to use the same means frequently in the future. Ring numbers can be picked up by the film and built into announcers' continuity with case, they report.

With a view to getting the Paramount Publix houses of the smaller type out of the "shooting gallery" class and to give them flash and touch that competitive galleries in towns lack extensive installation of lighting apparatus is soon to get under way.

First in the step of the big theatre circuit operator will be the equipment of all houses, from dealers to the insignificant grinds, with a remote control dimming apparatus.

Test installations, with results stated as highly satisfactory by P. officials, have been made in the Paramount, Salem, Mass., and Abilene, Texas. With all plans approved from higher up, every house of the approximate 1,500 in the P. circuit, will be installed immediately and steps taken to dress up the theatres, particularly on the inside.

Contrasted with the other "shooting galleries" in Par-Publix towns, the premier circuit's houses, even though now acknowledged to be the best, are having their other fellows in the same category, are to be given an atmosphere of refinement, homeliness and flash through lighting, color combinations, etc.

## 3-WAY COMBINE FOR FOX, LOEW AND METRO

### FOX LOT SHIFTS OF STUDIO PERSONNEL

Hollywood, June 10.

Several shifts of personnel are in progress at Fox. George Dagnall, controller of studio, is expanding into the complete charge of finances on business and away from production. He will become the so-called "watchdog of treasury." Ed Butcher, on the lot for years, has been given the title of assistant manager. He will be in charge of building all sets, plus overseeing all location matters. Max Golden will be the Butcher's assistant located at Movietone City. William Stein camp becomes auditor handling books of organization. An assistant to Keith Weeks has been named. He has charge of all sound recording on both lots.

James Barker at the Hollywood lot and Charles Dudley at Movietone City are in charge of make-up.

Among those being let out are Jim Ryan, lately head of screen test department; Alike Mizgins, of maintenance department, and Tom Greer, associate producer.

A merger of the Fox and Loew organizations, with the theatres combined into one circuit and Metro-Goldwyn-Mayer operated as a subsidiary, may be effected before the end of the year, according to reliable sources.

The way is reported clear for the long-expected amalgamation, but nothing will be done until the fall toward actual combination of the two organizations, it is learned. By that time the bankers expect to see the Fox lot, now hovering between 45 and 50, up to at least 70. It is said the Fox organization does not want to move further in the line of merging with Loew until the Fox stock is better rehabilitated. That will occur, it is predicted, by early in the fall, with the actual merger of Fox and Loew likely to be set into operation before Thanksgiving.

It is understood that Fox and Metro will retain separate identities, separate studios, production departments, exchange circuits, and will operate as a subsidiary somewhat after the manner of First National, now a subsidiary of Warner Bros. Loew's theatres under Paramount would double by then owing into the Fox group, with that operator through its rapid growth during the last two years and the Loew unit, having second only to Paramount in importance and magnitude.

This outline, of course, may be interfered with by other deals meanwhile.

# DeForest-W. E. Decision This Month By Justice Morris, Who Resigned

Wilmington, Del., June 10. A decision in the DeForest-Western Electric "sound on film" suit, recently heard in the U. S. District Court here, may be handed down before the end of the month, according to intimations of Judge Hugh M. Morris.

The jurist, nationally known as an authority on picture and radio patent litigation, caused a sensation here last week by sending his resignation to President Hoover. Questioned about the DeForest-W. E. suit, the justice said that he would do everything in his power to clean up all such suits before he leaves the bench, but can promise nothing about any particular one. He has consistently declined to make any statement on the situation since the announcement of his resignation.

The action of Judge Morris has elicited immediate protest from the capital, when Senator Dill, Washington, issued a statement urging him to retain his post until the government suit for violation of the "radio trust," involving the electric and all national radio chains, had been decided. Senator Dill has taken up the matter with the President.

Judge Morris said he has not yet received any request from President Hoover to remain until after the radio suit. He is still undecided as to whether he would comply with such a request.

Among companies with suits in his court have been DeForest, Warner Brothers, R. C. A., Stanley, General Talking Pictures, General Electric, Western Electric, Columbia Graphophone, Vitrola and the Edison Company.

**'Presided in Many Actions.**  
One of his most recent cases affecting the radio industry was that of the Dublitz Condenser Corp. He sustained that firm's right to electric light socket radio operation. The decision is now being appealed. In this appointment by President Wilson, Judge Morris has figured prominently in the history of talking picture and radio patent suits. It was during this period that the various alignments of the electric began to take place and the long history of picture mergers began to unfold.

These movements found expression in the court here in trademark, unfair competition and monopoly cases. In these suits the Judge has often won praise from New York lawyers for his logic and keen perception. Patent suits admittedly offer more perplexities than any other kind.

## Myers' Monthly Out

Abraham Myers' house organ, "The Allied Exhibitor," meets this week with the June issue. One issue among 24 pages of text. Sidney Kent's cut is on the cover. Puffs, also, by most of the lieutenants.

Co-incident with the release are letters written by Myers to some of the exhibitors. The Myers sheet is a monthly, official organ of the Allied States (indie exhibs).

## Bit Players' Agency Folds When \$50 Actors Take \$10

Hollywood, June 10. United Characters' Ass'n, agency enterprise for bit players, folded on account of members' tendency to list at \$10 a day and wildcard for \$10. Frank Pease organized the cost more in printing bills than its membership paid in.

Pease is devoting his efforts to the United Technical Directors' Ass'n, an organization of advisers on technical details.

## Eason Off Own Story

Hollywood, June 10. Reeves Eason, assigned by Zeisler to direct his own story, "Rawhide," has been taken off of it and put on "Painted Desert."  
This is the long postponed western. It will be made postponed color sequences, as originally planned.  
Eason leaves this week for location in Arizona, with production to start in two weeks.

## FOX SLAPS AGENTS

No Walking Around Lot to See Players—Must Call on 1 of 3 Executives

Hollywood, June 10. A ban on agents has been posted at the Fox studios. Agents must announce themselves and are permitted to see only three executives, Jack Gardner, casting director, or Dave Todd, his assistant, or Bob Yost, scenario editor.

Rule follows an agent last week walking unannounced into a conference between two studio execs.

Fred Beers teamed with Phil Berg, agent, last week.  
Beers has been M-G casting director the last couple of years but has agentted before, once with John Lancaster and once with Tom White.

## Makes Syracuse Loser Pay with Double Films and Women Gifts at 25c

Syracuse, N. Y., June 10. It's anything to get business these days. Harvard, neighborhood house in university section, long a white elephant, is turning the tide with double feature talkers and gifts to women, all for 25c. Monday nights are personal nights. Each woman attending receives one piece of a 15-piece manicure set. Wednesday nights are china nights; each woman is given one piece of a 40-piece china table set.  
Phil Smith, of Boston, lessee, is installing the latest in cooling plants, an unusual move for a neighborhood house here.

## 10-YR. TRADE CONTRACT BY PARAMOUNT AND FOX

It's now said that Paramount and Fox are figuring on a 10-year trade of product between them, instead of merely for next season, as previously reported.

Some profess to see in these reported negotiations a closer get-together in every way between Fox and Par, with the customary dope rumors built up on that.

## Bicycling "Variety"

Detroit, June 10. Dave Davidson in the Publix organization has a method that doesn't permit bicycling his copy of "Variety."

As he reads each page of "Variety," he tears the sheet off and then avoids the risk of riding it a second time. This way he gets through the book, with the added feature that his copy isn't read by anyone else.

## "Names" in Industrials

Hollywood, June 10. Players with eyes are going to the industrial picture opportunities.

A film being made by Metropolitan Sound Studios for Richfield Oil, Eddie Burke and Frank Rice playing parts. Industrial picture has Hamilton and Burke as goofy gas station operators. It is intended for showing only to dealers.

## Par's Testing Dept.

Hollywood, June 10. Paramount has opened a screen and voice testing department modeled after the Fox department. All professional comers who believe themselves possessed of good singing voices and screen personalities will be tested upon application.  
Harry Haam is in charge.

## Wasn't Cured 1st Time

Denver, June 10. James J. O'Brien, war actor, sentimentalist, social explorer, rite and millionaire—who says his divorce from Cecile Marmon, film actress, cost him \$1,000 a month all-mo, has filed suit here for divorce from his second wife, Helen Taylor, of Bakersfield, Calif.

## Salary for Salary

The split between George White and Samuel Goldwyn over the picture rights of "Flying High" resulted from a difference over the estimated cost of production.

Figures submitted White were agreed to by him, inclusive of the salary named for Goldwyn. White, however, insisted he be put down for the same salary.

That started the argument, and White says the deal is cold.

## ALL WB SHORTS MADE IN EAST

All production of Vitaphone shorts will be concentrated in the old Vitaphone studios here before July. The brothers, following completion with Jack Warner have decided to discontinue all short production on the West Coast.

Facilities of the Brooklyn plant to handle the entire output, plus the economy of eastern access to Broadway material brought about the decision. In the past few months short subject production in the Hollywood studio had dwindled so that it was figured the move to consolidate the staffs here would bring better results.

The eastern studio, which has gradually absorbed all of the short production activities, is already adding to its staff. Under Murray Roth, in charge, will be placed Harold Beaudine from the Coast.

## Absent Witnesses Force Postponement of Govt. Suit Against Fox, W C

Los Angeles, June 10. Hearing of the federal suit against West Coast and major distributing companies, charging unfair business practices, has again been postponed. Case was set for June 17 after several adjournments. Newest date for trial is Aug. 18.

Switch this time was on petition of the defense due to several important witnesses being in the East. Among them are J. J. Sullivan, now in New York, and Harry Arthur, who is organizing the new eastern circuit.

## New Co.'s 1st Cast

Hollywood, June 10. First of eight features to be made by the newly formed Majestic Productions is "To-Day," based on a play by Abraham Schomberg. In the cast will be Charles Hathaway, Dale Owen, Carmel Myers and George Fawcett. William Nigh will direct the picture to be made at Tec-Art studios.

## Cantor's Personal

Hollywood, June 10. Eddie Cantor is scheduled for a personal appearance in conjunction with "The Popover" (that picture opens in New York at the Rialto or Rivoli. Star's engagement will be for a week.

Whether Cantor will join the film in other key features, the picture feature is programmed for simultaneous release in a number of key spots.

## Smart Boy, Starr

Hollywood, June 10. Jimmy Starr, local chatter writer, sold himself to Christie's with some film footage taken in Grandeur by Fox.

He appeared in the Fox demonstration as a publicity stunt some time ago and used the piece of film giving him as test, for sales purposes with Christie's.

## "Lincoln" in N. Y.

A. Griffith Grey, representing D. W. Griffith, will return east about July 1 to make arrangements for the eastern opening of "Abraham Lincoln."  
While on the west coast plans will be laid for a Hollywood preview and possible premiere by that date.

# How Wall Street Thinks

Wall Street, through one of its most powerful houses possessing one of the biggest chunks of flimflam, for the first time confirms the evelu-ality of consolidating the picture industry into a single interest. The set-up should materialize within one year, according to those banker authorities.

At the same time, they declare the Street has postponed all merger plans until next fall.

The plan to consolidate the picture industry originally, it is now learned, was to have gotten underway last fall. The union of Par and Warners was to have been the initial step. Wall Street now confirms the reports current then that the only detail which upset the deal and caused an entire re-making of flimflam's new map was the government's intervention.

That same official disapproval has put an onus stamp on the Zukor-Warner interests making the debut in the gigantic push to round the industry under one roof. Financial Italy, it is explained, necessitates the same plans being simply re-manuevered.

## Radio the Key

In the new line-up Radio is taking the key position. It is admitted that it will figure as the nub in the consolidation campaign.  
Bankers take calmly a situation which has many film executives guessing about and making predictions. Whether it is Par and Radio or Warners and Par or Fox and Radio or Columbia, Pathe, Universal to make the initial move it is of no concern to the Street. Down there those in highest positions take this attitude:  
"What difference does it make? They will all be together before long. So who cares who's first?"

Bankers, while regarding the picture business as "fascinating," have not the same degree of interest for various producers which those in the trade and outside world have always evidenced.

In fact the word producer is supplanted by "operator" by some of the money men. It bears every indication of being the title by which present film moguls will be known when Wall Street has finally finished its churning job, as expected.

## Canada Watching Any Personnel Changes In F.P.-Can. by Publix

Ottawa, June 10. Public announcement will be invoked by the Federal Department of Labor at Ottawa, if there is a general replacement of British subjects, managers or otherwise, of famous Players-Canadian by representatives of Paramount. Personnel changes in the department from the United States, following the transfer of the Canadian theatre chain to the control of Paramount, it is stated.

Public announcement was made in the Canadian Parliament recently that the Department of Labor was watching the situation under the Combines Act, and now the an labor angle is receiving attention.

## Commercial Films of Publix in Newsreel Dept.

The commercial pictures division of Paramount Publix will remain a part of the P-P established and distribution to completed advertising product guaranteed in all the Publix houses, possibilities of revenue from it resulted in clearance of some of that department would come under the direct supervision of the theatre operating system.

This was stressed then when very premature because of the active part the P-P theatres themselves would play in the sales and distribution of commercial pictures.

## Quickie Stuff No Good In Doubling Languages

Hollywood, June 10. Shooting a picture in five languages simultaneously is the lunk, Metro has decided. They tried this on "Monsieur Le Fox," now being remade for the third time.  
Hal Roach, who went in as director, has deferred to Frank Reicher. Picture planned as a quickie is now in production three months, with end not in sight.

## Academy's Added Award

Hollywood, June 10. Committee established by Academy of Motion Picture Arts and Sciences to recommend ways and means to improve method of making good studio advertisements, recently recommended 19 different departments meriting recognition.  
Academy will add only one new award to the seven now existing, will be that for a Hollywood scientific contribution to the industry.

# U STOPS 20 YEAR OLD HOUSE ORGAN WKLY.

## Only 10% of Film The- atres Left for Its Ap- peal Any Longer

Ninety per cent of America's film box offices are controlled by 20 per cent of the theatres, the remaining 10% is booked by 5,000 men.

Upon reaching these figures, which gives the independents even 5% less than those calculated by Sidney Kent of Paramount, Universal decided that it was a waste of money spending \$150,000 annually in getting out a house organ.

As the result the oldest home office paper, one which started 20 years ago when there were 21,000 independent readers, goes into the discard with its appearance and farewell next Saturday.

Edited by some well-known people in the industry today, including Joe Brandt, the paper was instituted by Carl Laemmle, according to Paul Gullick, its last editor, to counteract the trust-guided film trade newspapers.

From now on Universal will get out a small paper to circulate among the industry's 10%. What method it will use to reach the big buyers has not yet been decided.

In 32 years the house organ only missed press at the same printer for four weeks. Then, during the printers' strike, it was type-written and turned out from plates.

## Japanese Version of Revue

Hollywood, June 10. Paramount will make a Japanese version of "Paramount on Parade." It will be the first Japanese dialog ever recorded.  
Matsur, Japanese henchel, or interpreter, has been imported from Japan to appear in the Japanese version as m. c.

## R-K-O's Fight Film

R-K-O has bought the first shot in New York state at the Shurkey-Schmeling pictures. Fight film is booked all R-K-O met the press for the day following the scrap, if it is a scrap.

## Ruby Keeler's Chance

Hollywood, June 10. Ruby Keeler's new musical, "The Desires," now in production, is musical, "Just Imagine," for Fox. She returned Saturday from New York and is with Al in Santa Barbara. She values her time and is on his trip to see the Shurkey-Schmeling fight.

## 22,700 Film Houses with Total Seating Capacity of 11,000,000; Large Theatres 75% of Seats

Although the number of picture theatres or accounts in this country using film has increased 5,000 during the last 10 years, the total seating capacity for that period has more than doubled. Guardians of the inside figures state that the phenomenal increase in capacities as against number of film accounts is due to erection in past decade of many theatres larger than five or 10 of the type built 15 years ago. Through one of the most detailed checkups ever made of the country, considerable verification of the number of picture theatres or accounts now is placed at 22,700.

The approximate sum total of seats figured by the Hays organization and based on complete surveys of several states to get average, is given in round figures as 11,000,000. While that number of seats for as many as 22,700 theatres (or film accounts) to most showmen sounds low because the average capacity would be only 490, statisticians answer this by declaring that there is a preponderance of indie houses seating as low as 200 seats.

Following receipt of Film Board (Continued on page 44)

## British Film Field

By Frank Tilley

London, June 1. Universal bumped itself hard this week over "All Quiet."

Fixed on the idea of putting the Remarque picture into Regal and Alhambra simultaneously, opening June 6, with the trade-show the day before.

At once a rookie. Under section 6-1-a of this here Films Act, a film may be shown before restriction "at a series of public exhibitions held at one theatre only on consecutive days." Otherwise there's a fine of \$100 a day.

It is an offense to book more than this one pre-release. If a film has been registered, and it cannot be registered until it has been trade-shown.

Not only Universal, but also Associated British Cinemas, operating Regal and Alhambra, seemed unaware of the law, for the two theatres rushed scratch slides on at their Monday matinees announcing the opening date.

Followed 36 hours all hot up-ness, (Continued on page 39)

## Film of Mata Hari

Hollywood, June 10. Paramount is planning to make a screen version of the life of Mata Hari, foreign woman spy shot during the war by the French.

Very little authentic information is known, but a variety of colorful legends have sprung up.

Marlene Dietrich, recently imported from Germany, is mentioned as the lead.

## YOUNG LASKY'S SPANISH

Learned It Fast in Madrid and Addressed the Radio

Madrid, June 1. Jesse Lasky, Jr., son of the Paramount Publick v. p., is studying Spanish with great rapidity. Some days ago he spoke by radio to all Spain and held a conversation with a Spanish writer about the difficulties of Spanish.

Young Lasky speaks very well with a clear pronunciation and perfectly as may judge all who hear him.

General theory here that he is being groomed for the Par Spanish business.

## Byrd Talker on Pop. Run

The Admiral Byrd talker, "With Byrd at the South Pole," opens a pop run at the Rialto June 19.

The following week it will go into 40 Paramount-Publick keys, with general release throughout the country the week after that.

## Music Rights Come Up In S. A. Over Talker

Buenos Aires, June 10. "The Riccio" Co. here held up "The Hollywood Revue" (M-G-M), alleging infringement of certain music to which it holds territorial rights. Principal item objected to is a song theme alleged to infringe "Funiculi Funicula."

Company is proceeding against the theatre playing the attraction and ignoring Metro in the action.

## Licht "Out" Far Away

Buenos Aires, June 10. Ben Licht arrived here a few days ago all prepared to represent Sonora. Some sort of clash developed with George Kalman, and his assignment was called off.

Ground of the disagreement not disclosed.

## Dutch for Technicolor

The Hague, June 1. Metro's "The Viking," sound-synchronized, was the first Technicolor film show in Holland. It was roughly received at the city here.

Otherwise film biz is terribly off. The circuit houses are trying to get around things by reviving old favorites and saving the newer product for the holdover.

## Funny German-Czecho Situation in Cz. Slavia

Prague, May 29. The Czechoslovak association of Cinema Owners' annual meeting in the hotel Golden Goose heard several speakers who rallied against soundfilms and talkies and were warmly applauded. One of the critics declared that the introduction of soundfilms into Czechoslovakia was only a trick of the film-loan concerns to make money. The public would no longer stand for this gramophone music and demand the return of the old form of music in the film theatre, it was stated.

The theatre association adopted a resolution calling upon the Czechoslovak government not to permit exhibition of German soundfilms, excepting in theatres calling themselves distinctly German.

To understand this amusing controversy, it must be remembered that Czechoslovakia has a German population of 3,000,000 people. German street signs are allowed only in the sections of the republic which contain German populations over 20%. A similar law applies also to the parts of the republic in which Hungarian, Polish or Little Russian populations form over 20% of the inhabitants.

## Legit in Australia Coming Back? Talkers Grow Cold; Revivals Click

By Eric H. Gorrick

Sydney, May 20. From present indications legit is slowly but surely coming back again. Survey of many weeks indicates that this city is beginning to tire of the same type of talkers served them in the weekly change houses. Poor bills have drawn very small grosses week after week.

While the unemployment problem had something to do with trade falling off, it was not to the extent the managers would have one believe. The bookers evidently are of the opinion that the talkers are still booming and while talkers will still draw the money here, they must be good.

In legit one finds that such an old timer as "The Belle of New York" (Continued on page 50)

## PATHE-NATAN FAKING?

Sound Newsreel Twice Evidences Dubbing

Paris, June 10. Twice in one week Pathe-Natan's sound newsreel evidenced faking of a not too skillful nature. Fox Movietone in both instances showed up P-N's sound-dubbing fake.

Starting with the Meien (near Paris) bullfight for which Fox had the exclusive soundnews rights, Pathe-Natan shot it silent and dubbed the crowd noises.

Same thing happened with the impressive funeral procession of Cardinal Lucon, shot silent, then noise dubbed but P-N forgot the most salient feature with Fox Movietone shot, the tolling of the bell, which gave away the fake.

## \$75,000 TALKING SHORTS FOR ADV. PURPOSES

London, June 1. Big drive on publicity film production is due here as result of Crawford's, biggest advertising contractors, in Europe, advising their clients, which include Western Electric, to join in production of 10 talker shorts, measuring up to 2,500 feet at a cost of \$75,000 each, to be let out cheaply to exhibitors with propaganda note only introduced in fade-out.

"Daily Mail," meanwhile, is known to be about to start on production of full length propaganda talker dealing with horse racing. Advertising only to be introduced slightly. Films are to stand up with ordinary output as entertainment and mark new departure in publicity methods here.

## DANISH TALKER

Three Languages Sure and Maybe In Five

Copenhagen, June 1.

The first Danish talker in international style which will be dependent for the world success of the Danish talker system of Petersen and Poulsen, is now being made by Northern Sound Film, at their studios here in Greenland.

George Schmevoigt directing Paul Richter and the Swedish star, Mona Martenson, in the leads. Talker being made in Scandinavian, German and French version, and perhaps also in Spanish and English. Film is sold in advance to Germany and France.

## Fearing Vice Influences, Dutch Censor Resigns

The Hague, June 1. Film-censorship is not only a weary business but it has many pitfalls, as was ventilated by the Dutch University Prof. Sieger from the National Board of Film Censors when sending in his resignation.

The motive for his retirement was that he felt he was coming under the charm of vice by all the films he had seen and especially under the influence of those which were banned by the censors. He openly confessed that if he had to carry on much longer, his moral sense might be spoilt and before getting that far, he preferred to back out.

## 4 "Rogue's" Tongues

Hollywood, June 10. Metro will have Italian, German, French and Spanish versions of "The Rogue Song." They will be silent except for Tibbett's songs. Opera star will sing numbers in the four different languages.

## PLAGIARISM SUIT

Prague, June 1. H. R. Naek and H. Demetz, well known Czechoslovak-German authors, charging plagiarism against the film concern which produced the sound film "Das Lockende Ziel" (Richard Tauber). Authors charge that the Tauber film is a copy of their comedy, "The High C," produced in Prague in 1924.

## Vaude Back in U. T.'s Best Houses In Australia—Music Try Failed

## PAR'S DUTCH TALKERS BIG IN NETHERLANDS

Amsterdam, June 10. First native tongue talkers, shorts made by Paramount in Paris, have been released at the Tuschinski and a terrific success. It is on linguistic appeal, the novelty of anything in the Dutch language would be a cinch click.

"Married in Hollywood" (Fox) is successful and the French sound film, with brief dialog and song sequences, "La Collier de la Reine" (Queen's Necklace) is moderate at the Rembrandt Cinema.

## 'Gay Madrid' and Students

Madrid, June 10. Local authors are perved at Metro's "El Alegre Madrid," literally meaning "Mirth of Madrid," but referring to the Novaro film, "In Gay Madrid" and its exposition of the customs of students at the University of Santiago in Galicia, Spain.

Above report from Variety's correspondent doesn't state whether film was released in Spain or whether advance reports are negative.

This refers to Ramon Novaro's talker, "In Gay Madrid," currently at the Capitol, New York.

## Indians as Linguists

Indians in the prolog of "The Silent Enemy" will have their words duped for the foreign market in eight languages.

Paramount will insert German, French, Spanish, Polish, Italian, Portuguese, Swedish and Dutch lingo into the lips of the North American Redskins.

## 1st All Talker in Africa

Capetown, June 10. South African Theatres has just opened here the first all-talker theatre of non-European backing. It was "Singing Fool," with a capacity premiere.

Other film houses of local ownership and management around Capetown are being rapidly wired.

Sydney, June 10. Union Theatres is reintroducing vaudeville together with stage presentations in its principal sound houses.

Action follows the failure of increased orchestras to draw business. Present plan makes it seem likely that foreign acts will be offered from 10 to 12 weeks' tour.

It is likely the U. T.'s American booking office will be reopened.

## CUTS IN OVERHEAD FOR AM. EXCHANGES

London, June 10. Tightening up by American film concerns due to reduced income received from this side has been followed by reduction in operating overhead by several English branches.

Both Metro-Goldwyn and First National are letting several people out this week and next.

## UFA IN SPAIN

Dickering for Spanish Theatre Outlets

Madrid, June 10. In Barcelona UFA is looking for their own house to show their films. Also in Madrid they are dickering for a good cinema but have been scared away at the elevated prices of these.

Their object is to have a cinema exclusively their own, as they find difficulties in getting their films shown as American programs are preferred both in Barcelona and Madrid.

## "Heart's" Dublin Opening

London, June 10. Plans here are for the John McCormack picture, "Song o' My Heart," to open in Dublin the next week in July. That is Horse Show week in the Irish capital, an annual event somewhat similar to the state fair weeks on your side.

Not known whether J. J. McCarthy, who is handling the film over here, will linger for this opening, but it is probable. This would postpone McCarthy's arrival in Hollywood until about Sept. 1.

## Iseen Way South

Buenos Aires, June 10. Monroe Iseen, Universal's territorial chief, here on biz. Supervising the Latin-American situation with the Missus in tow.

## THE 6th ANNUAL International Number of

# VARIETY

Will Be Issued During

JULY, NEXT

Advertising copy at far away points from New York City should be forwarded as quickly as convenient to

## "VARIETY"

NEW YORK CITY, U. S. A.



# WORLD PEACE EXCHANGE?

## Hard Slap Given U. S. Producers by Budapest Congress of Writers

Budapest, June 10. The International Congress of authors, composers and dramatists, concluded here with the usual hokey, the usual resolutions, the usual buncombe, speeches, resolutions, etc. Nothing definitely accomplished, or resolved, beyond which already had been obtained. As heretofore, the author of talkers will be governed by the Dramatic-Author's Society regulations and the composers of the musical elements in a talker would be governed by the national regulations of his own composers' society. Sole exception so far as the composers are concerned is where the tune-writer's contribution to a talker is specially composed for the screen and is not an adaptation from a previous publication or a former stage production.

On the matter of royalties it was decided that (1) talker rights do not include the right to music separately performed and (2) each representation thereof is to be royalty percentages. How these percentages will be computed must again be locally worked out.

A sensational resolution colored the proceedings to the effect that (Continued on Page 46)

## DANES' SPECIAL EXHIB CLAUSE

Copenhagen, June 10. Conflict between exhibitors and the American distributors goes on unabated with the Americans still putting off a definite reply to the showmen's demands for a reduction on percentage terms.

Cinema Corporation has ordered its members to insist upon a clause in all contracts, making the agreements conditional upon an ultimate settlement of the controversy.

One or two of the distributors have accepted this conditional clause on contracts for next season's product, as well as on current booking engagements.

Exhibitors declare that unless they are given the reductions in terms they are demanding they will refuse to buy American material at all.

## PAR. REPORTED MAKING TALKERS AT ELSTREE

London, June 10. Taking preliminary recordings of William Powell in the British & Dominion studios at Elstree by Paramount is believed to be the first move of that company to go into its own production here.

Story is that Paramount will take the British & Dominion plant for that purpose, the studio being equipped with Western Electric recording equipment. Production in England would hook up with the organization already in operation at Joinville near Paris, English dialogue would be done at Elstree and the dialog in other tongues at the Paris establishment.

After his tests here Powell goes to the Paris studios for more experimental shots.

## Gov't Backs Financing

Berlin, June 10. A syndicate of Bavarian banks has taken over the financing of the new two Richard Tauber talking pictures.

The German government stands behind the banking sponsors with guarantees for such loans as are required.

## Metro May Change View On Foreign Dialogers, Having Osso as Guide

Paris, June 10. Metro-Goldwyn, which has up to now maintained the policy of making its foreign dialog pictures in Hollywood, finds itself with extremely limited supply of marketable product for this territory, as compared with material available to Paramount. Report is that Metro may switch its methods.

First move will be to increase its distribution organization and add a group of European-made productions to its release list. It is understood that Adolphe Osso, former Paramount chief here and now preparing to embark upon independent production, will be connected with the new Metro producing plan on this side.

Osso is supposed to be spending a vacation in Switzerland, but really is active in Nice where he intends to wire four studio stages, taking over in part the plant of Gaumont-Aubert-Franco, formerly used as the Franco studio.

The tip-off on Metro's interest is that Allen Byre, M-G-M's French distribution head, spent the weekend (7-9) in Nice.

Louis Nalpas, head of the local sound equipment company called the Societe Anonyme Francaise d'Appareils et Films Sonores, has let it be known that he expects to equip the Osso studios with a new recording device.

One explanation of Osso's proceeding so quietly is that although he has resigned as the Paramount chief in this territory, he is on that company's payroll until June 15.

## ITALY'S THEATRE BIZ BAD—REASON: BAN

Rome, June 10. Cinema Corso on the Corso Umberto, in the heart of Rome, is the latest deluxer going wired (Western Electric). Makes now between 75-80 cinemas wired of Italy's 3,200 picture theatres.

Economic crisis generally and attendant bad theatre biz, plus the high prices for the American sound equipments, has deterred wiring progress.

Chief drawback has been the dearth of foreign language talkers, which chiefly affected the American product—otherwise well received here—and the lack of native-tongue films has not encouraged exhibitors to wire. Signor Stefano Pittaluga's promise of considerable Italian-language sound product has created a mild stir.

Paramount's management of an Italian dialog version with imported Italian cast and director, producing in Paris, received even more attention than the native Pittaluga's statement, as Pittaluga has been stalling for many months now.

## Mont Blanc Background

Zurich, June 10. Dr. Franck, European director, is engaged on location in the making of what is called the biggest mountain picture ever.

Story has as its background the Swiss side of Mont Blanc.

## Hague Opposish

The Hague, June 10. Screen clashes this week are revival of M-G-M's "The Pagan" at the Cinema Odeon.

Chief opposition is the opening at the Aida of Ufa's much touted "super-sound picture," "Die Letzte Compagnie" ("The Last Company") with Conrad Veldt starred.

## ROYALTY DEAL ON FOR ZURICH MEET

Otterson of W. E. in U. S. Will Propose Terms for Germans' Digestion—Hays Going Over as "Reporter," to See and Hear

### BIG LOSS SO FAR

Estimating a loss of around \$100,000,000, representing a general percentage deflation in foreign business from 40 to an approximate 10%, the American industry now in the process of embarking to Switzerland's neutral soil for a get-together along world peace conference lines in a final effort to bring Hollywood back to the same, if not greater, profitable basis abroad that it was before sound and all of its internal (Continued on Page 46)

## KANE'S FEATURE SAID TO EQUAL HOLLYWOOD'S

Paris, June 10. Robert Kane's first full-length feature made on this side, "Un Trou dans le Mur" ("A Hole in the Wall"), long delayed, had a rip roaring opening at the Paramount Saturday (7).

Quality of the output makes it look as though it is possible to make pictures in France fully up to the Hollywood quality. A condition of this result, it seems reasonable, is that the work shall be done by American technicians.

In this case the picture has extraordinary fine photography, suggesting that the French operators are well up in this branch of the art due to their excellent technical training. Sound recording and reproduction also first rate.

Film, indifferently directed, is taken from Mirande's play of the same name. The cast is without exception excellent.

The story has to do with the efforts of an elderly spinster to make a gigolo out of an impetuous barrister, who poses as a chauffeur and marries the spinster's pretty niece, after they have found a fortune hidden in the wall of an ancient mansion.

Picture has interpolated cabaret scenes that could easily have been dispensed with, but in all other respects the picture is fully up to the best standards of Hollywood production.

Marguerite Moreno, currently playing in "La Sexe Fable" and making her first screen appearance, steals the picture completely. She is regarded as probably the greatest French actress for character parts.

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Production starts today (10) at the Paramount studios in Joinville near Paris. This opens up the question of where Paramount will produce its German-dialog material. During Adolph Zukor's stay here it was made to appear that German production would be done in Berlin, but starting this first German language venture at Joinville raises the suggestion that the American producer intends to concentrate all its foreign tongue versions in the Paris establishment.

Star of "Seine Freundin Annette" is to be Lissi Aron, of the German stage.

## Tobis' Opera Talker

Berlin, June 10. First Tobis full-length production is "Drei Groschen" (Three Pennies), German opera, being shot in Tobis' local studios commencing July 15.

Tobis has made shorts in the past.

## SEIZNICK-WILK SAILING

London, June 10. David Seiznick, honeymooning with Louis B. Mayer's daughter Irene (the new Mrs. Seiznick), return on the "De France" June 17 with Jacob Wilk of Warners.

## PAR'S ESPARANTO TALKER

London, June 10. Paramount showed its talker in Esperanto to the West Midland Esperantist Federation in Birmingham.

## Prince of Wales' London Site Has Two Am. Bidders—Worth \$5,000,000

## Woman Censor, Removed, Tells Australians U. S. Slang Growing Common

Sydney, June 10. Mrs. Glenross, former Queensland censor, launched an attack against American talking pictures in an address before a convention of the Women's Christian Union here.

She said Australians are adopting American slang into their common speech and taking up American national ideals to the destruction of British patriotic sentiment.

Mrs. Glenross served as censor only for one year, removed by the Government.

## HITS AND SPLITS IN BUENOS AIRES THIS WK.

Buenos Aires, June 10. "The Benson Murder Case" (Par) in an all-Spanish version continues to draw capacity audiences. John Day, chief here for Paramount, leaves June 13 for home by way of Panama Canal and Coast territory.

"Coquette" (United Artists) has gone into release in this territory in silent form and the fan reaction has been negative, while "Dynamite" has been shown, also in silent version, and is liked here.

"Happy Days" is a hit at the Palace, the first Fox picture at this house this year. Sochet is in charge of Fox affairs and has done well.

Universal's "Captain of the Guard" is due for showing June 15, first special from Universal in 1930.

"Sally" (FN) big hit here. Another hit in the local cinemas is "The Troika Song" (German-made).

Local wrangle over sound control by the municipality and the complaint of the musicians over earned music seems for the moment to have quieted down.

So far, "Parade" continues to profitable business and favorable comment. Its run ends July 9, to be followed by "The Vagabond King" (Par).

So far, "Parade" has run through three and a half months and is the greatest smash South America has had from the States.

Berlin, June 10. Tobis interests have in mind the purchase of Emelka, film producer, in which the government owns controlling interest.

The administration will take up consideration of the deal the end of this week, waiting until that time the arrival of E. A. Dupont, the German director, scheduled to become the production manager of Emelka.

## S. A. MGR. IN COURT FOR HALF DEPOSIT ON 'RITA'

Buenos Aires, June 10. Lombardo, owner of the Ideal picture theatre, has brought an action demanding back half his deposit for "Rita" (Radio) and also half of what he expended in advertising, contending that he is entitled to such a refund since the picture sold to him, he says, under enthusiastic promises of quality, turned out to be a flop.

Engagement of the film at the Ideal has been punctuated with troubles. Lombardo and Trillo, the Radio representative here, have had numerous wrangles. Trillo once entered the house and attempted to make a count of the people in the audience. A fight resulted with the theatre management and Trillo was ejected bodily.

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## Schmeling Film Flops

Zurich, June 10. "Lola im Film" the German-made picture starring Max Schmeling, was a pretty conclusive flop here.

Silly dialog sequences hurts the film.

London, June 10. One of the most important parcels of real estate in the heart of the London theatre district is being sought by two American companies, neither of which knows the other is bidding. One is understood to be the Woolworth \$10 Company and the other Universal pictures.

The property is an island site with total frontage amounting to about 250 linear feet. Frontages are on Coventry, Oxenden, Fenton and Whitcomb streets, all thoroughfares centrally situated.

A number of long term lease holders interfere with the assembling of the entire parcel. Principal leaseholders are a Miss Tonia and Edgar Bruce, who owns the Prince of Wales theatre, leased to Andre Charlot.

William Cooper, chartered accountant acting on behalf of the Whitcomb Trust, is receiver for the defunct Engineers' Club which has a 37-year lease on its former quarters which occupies part of the plot. Lease is at \$14,000 a year rent. Cooper offers \$20,000 a year.

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## Film O. K.—Book Barred

Sydney, June 10. "All Quiet on the Western Front" has been approved by the censors and goes to release here.

The original book of the same title was banned in this country.



# \$24,500 for New Pan's 1st wk with "Florodora" Not So Hefty in L. A.; "Angels," \$32,400, Good for House

(Drawing Population, 1,500,000)  
Weather: Hot

A torrid sun kicked a few more aunts in matinees which are never too strong here, but night business was fir. Local circles had two things to watch, the Pan opening, and "Hell's Angels."

"Florodora Girl" had a big premiere Wednesday (4) at the new house but spent a miserable second until the first night show was under way. Following days picked up some and with that \$5 opening the theatre took in \$24,500 by the time Sunday was over. That figure minus the ten grand giveaway would be ordinary if not a new house, but with theatre and picture just opening it's far from impressive.

"Angels" is having matinee trouble but evening attendance pulled it through at Chinese for \$22,400, good, but doesn't leave much leeway on the hook.

"All Quiet" departs from the Carlini poster that expects to be in its 8th week to permit "So This Is London" to come in June 19. "War" has 7th week at \$11,000.

"Divorce" will do around \$12,000 in concluding the month, with "Big House" due at criterion June 15. Bow threatens to put the Paramount above the 20 grand mark which classes as a novelty.

Estimates for Last Week  
Boulevard (Fox)—"Arizona Kid" (Fox) (2,164; 25-50). This one pulled out because of federal injunction suit against picture but due back at house Thursday, injunction lifted. "Rough Romance" (Fox) (2,164; 25-50).

Carthay Circle (Fox)—"All Quiet" (U) (1,500; 75-150) (7th wk). "The Fighting 69th" (U) (1,500; 75-150) (7th wk). "The Fighting 69th" (U) (1,500; 75-150) (7th wk). "The Fighting 69th" (U) (1,500; 75-150) (7th wk).

Chicago (Fox)—"Hell's Angels" (U) (2,028; 50-150) (2d wk). Matinees cause for fretting but night business good. Picture has costly hook-up with stage show, else, makes \$32,400 better for house picture. But good substantial total.

Criterion (Fox)—"Divorce" (Fox) (1,800; 25-50) (7th wk). Looks like \$12,000, first real slip since opening.

Egyptian (U-A-Fox)—"Ladies Love Brutes" (U) (1,800; 20-65). Ted Healy failed to duplicate his downtown drawing power. House low at \$1,000, indicating Hollywood passed up both stage and picture. Ben Bernie opens Thursday for run, sans stage acts.

State (Loew-Pox)—"Redemption" (Metro) (2,024; 25-51). Pretty weak night, getting \$23,000. Old John Gilbert picture taken off shelf.

Million Dollars—"Dames Ahoy" (U) (2,300; 35-50). Little variation from \$2,000 here.

Orpheum—"Cuckoo" (Radio) (2,200; 50-75) (3d wk). Will finish week at \$2,000 here.

Pantages (Fox)—"Florodora Girl" (Metro) (2,700; 50-40-55-90). Combination of new house and picture should have produced more with opening at \$51,000. Week got \$24,500. House goes eventually to second run and stage show. Son Art's "Once a Gentleman" or possibly Garbo's "Romance" opens 12.

Paramount (Publix)—"True to the Navy" (Par) (3,595; 25-75). May gross \$20,000. Compared to recent weeks at this house.

RKO—"Around the Corner" (Col) (2,200; 50-65). Can possibly reach \$11,500, but don't expect it.

United Artists (Pub-U-A)—"Big Pond" (Par) (2,100; 25-41) (2d wk). Top rung plunging. Stage cost \$14,000 under first \$3,000. Exits after 18 days, enough. "Shadow of the Par" follows.

Downtown (WB)—"Sweet Mama" (R) (1,800; 60-75) (1st wk). Many a fancy at \$9,000.

Hollywood (WB)—"Bride of Regiment" (FN) (2,755; 25-75) (1st wk). Way off at around \$12,000.

## "All Quiet" Tops Tacoma

(Draw. Pop. 125,000)  
Weather: Hot

"Western Front" big noise last week. All R-K-O—"Modern Maidens" (R-K-O) (2,000; 25-50-75) (1st wk). "Modern Maidens" (M-G-M) (2,000; 25-50-75) (1st wk). "Modern Maidens" (M-G-M) (2,000; 25-50-75) (1st wk).

## Virile Delights

(Los Angeles, June 10.)

The Los fountain has been ragged as a pansy patch so much that it is terrible on the specials (with fancy names). Male customers are leary of calling for anything less masculine than a chocolate malt.

End unknown, with reassuring the he-men, plugs some specials with conservative names, each billed as "A Man's Drink."

## 'JOURNEY'S' TO \$15,500 IN NON-COOLED HOUSE

(Toronto, June 10.)

Weather: Mighty hot  
"Journey's End" at the Tivoli, got the cream of the week's biz at \$15,500.

This was against tough opposition from outdoor and dozen other attractions. It held over 300,000 Shriners in convention here this week.

"High Treason," at the Imperial, went over big for a British-made talker. Folks here are strongly pro-British. No everything. Under pictures. They liked this one, and it will probably help future British pictures when released here.

Legit through for season.  
Estimates for Last Week  
Leisure (U) (3,500; 35-65)—"Journey's End" (Tivoli). Great stuff for here. Would have made record at any other time of the year. Mighty hot and theatre has no air cool system. Held over \$15,500.

Uptown (3,500; 35-65)—"Ladies of Leisure" (Col). Matinee crowds away off, but gross not bad considering season. Picture liked O. K. \$15,000.

Imperial (3,500; 30-60)—"High Treason" (British made). Good no doubt. Not everything. Under previous English features. \$17,500.

Low's (2,300; 30-60)—"Children of Pleasure" (U) (2,300; 30-60). But picture couldn't draw against opposition. Slightly below average. \$11,500.

Shea's Hip (2,500; 30-60)—"Tiger Rose" (Not so good at \$14,500. Drop.

## FRISCO SHOWS LITTLE; WESTERN BEST OF WK.

(San Francisco, June 10.)

With hardly an exception the Market street houses had tales of woe last week.

Stage shows back at the Paramount but that house of many policies couldn't better \$15,500 with "The Fighting 69th."

It remained for a western opera, "Border Legion," to roll up about \$15,000. No big money.

Estimates for Last Week  
Fox (5,000; 50-65-75-12)—"Her Golden Cal" (Fox). Mixed combination and disappointment at \$35,000.

Warfield (Fox) (2,672; 50-65-90)—"Western Front" (U). About squeezed Market street of all that cash last week.

Paramount (Publix) (2,688; 35-65-90)—"The Fighting 69th" (U). Unit shows back but didn't provide sufficient leverage to get gross above \$15,500.

California Pictures (2,200; 35-65-90)—"Border Legion" (Par). Par. St. Francis (Publix) (1,315; 25-50-90)—"Across the World." Pretty good at \$8,000, with general condition of town not favorable.

Orpheum (R-K-O) (2,270; 25-35-50)—"Midnight Mystery" (Radio). Not enough time to exploit this one as it came in suddenly. Less than \$10,000.

Golden Gate (R-K-O) (2,485; 30-40-50-65)—"Around the Corner" (Col). Another picture which has been in the bill.

Embassy (Wagon) (1,165; 30-65-90)—"Man from Blankley" (WB). Scarcely \$7,000 for second week. Crepe tied to it.

Davies (Wagon) (1,150; 35-50-90)—"Imperial" (Sono-Art). Off at around \$5,000.

Casino (A. & H.) (2,400; 40-60)—"Young Desires" (U). Not good, but \$10,000, considerably under mark house has been reaching consistently.



MAYRIS EDWARD  
CHANEY and FOX

"Dancing Stars of Two Continents"  
Now Empire, Paris.  
Paladium and Holburn Empire, London, to follow.

Direction—Fosters Agency  
R-K-O—Jack Curtis  
Independent—Jehny Hyde

## BUNCHED CLOSE IN SEATTLE

(Seattle, June 10.)

Weather: Good  
First real summer weather put some of the folks out of town on auto trips, which slackened show trade.

War picture at Music Box went steady third week and held for fourth. Orpheum headline attraction was Babe Egan and Redheads; Fifth Avenue average with "Florodora," heavily billed in local Hearst paper. "Born Reckless" in for two weeks at Fox. Opened fairly. Paramount up with "Big Pond."

Estimates for Last Week  
Paramount (Pub) (3,100; 25-60)—"Big Pond" (Par). Good week. \$12,300.

5th Ave. (Fox) (2,500; 25-60)—"Florodora" (M-G-M). Comedy lifted. Stage show. \$15,000.

Fox (Pub) (2,600; 25-60)—"Born Reckless" (Fox). Fair biz. \$8,800. Blue Mouse (Hamrick) (500; 25-50-75)—"Ladies of Leisure" (Col.). Music box; okay for another, \$3,800.

Fairfax (Hamrick) (1,000; 50-75)—"Western Front" (U). Lines every night but mat biz off. \$8,200.

Litely (Jewson-Herberg) (2,000; 25-55-35)—"Lost Empire" (Ind.). Good week, with personal attraction. Liberty will have Al Jolson in "Mammy" next week, but changing name back to "The Minstrel Man." Better draw in that name. Imperial tied to tests of "Mammy." \$9,400.

Coliseum (Fox) (1,800; 15-25-35)—"Montana Moon" (M-G-M). Okay. \$3,400.

Orpheum (R-K-O) (2,700; 25-50)—"The Fighting 69th" (U). All girl vaude show, headed by Babe Egan, pleased. Biz up. \$11,300.

## FAVS BEAT HEAT IN MONTREAL; \$22,500, BIG

(Montreal, June 10.)

(Draw Pop, 600,000)

Weather Very Hot

Good pictures and favs restored faltering pulse of main street playhouses. Grosses staged a comeback. Palace was highest for a couple of months.

"The Big Pond" beat the heat wave and brought the Palace \$22,500. Tapered a little toward finish.

George Barnet wharfed the b. o. at Loew's in "Ladies Love Brutes" to above average with \$18,000.

Estimates for Last Week  
Palace (P) (2,700; 40-75)—"The Fighting 69th" (U). Topped town at \$22,500.

Capitol (P) (2,700; 40-75)—"Around the Corner" (Col). Good considering local heat. \$18,000.

Loew's (P) (2,200; 35-65)—"Ladies Love Brutes" (Par). George Barnet wharfed the b. o. at Loew's in "Ladies Love Brutes" to above average with \$18,000.

Princess (T) (2,300; 35-55)—"Ladies of Leisure" (Col). Good week. Tapered at close of long run, but still got away with \$4,900. Very good on whole. \$35,500 (25-50-75).

"Sergeant Grischka" (RKO). Not so good as expected after big hallway. \$2,000. "Martyrdom of Princess" (Princess). \$2,500 thought good enough to hold over.

# 'Sarah' at \$25,000—Loose Ends (B. I.) And Col.'s 'Ladies,' \$20,000 Each, London's High Film Spots Now

## Deals

Many rumors and reports about "deals" around this week. The Paramount Radio report appears to be spreading, with nothing conclusive to it. That proposed deal, in "Variety" last week, is said to have stirred up several angles to "deals" in general, with many included.

Stock market break of Monday will have its usual effect upon regaining near normalcy.

## BIG \$46,000 FOR 'NAVY' AT MASTBAUM, PHILA.

(Philadelphia, June 10.)

Business last week spotty, but several excellent grosses offset the few lops.

"Western Front" moved into the Chestnut to play to over \$16,000 for a first week. Got rave notices and despite chilly has been sour on road show prices, its second week started off with a capacity matinee.

Maxine Todd (Good jump, grossing \$46,000, gain of six grand over the last three weeks, with Clara Bow's "True to the Navy" in "Journey's End" disrupted in its 2d week at the R-K-O Erlanger, taking a dive to less than \$9,000, and out Fox held to an even \$27,000, good average, with "Born Reckless."

Stanton and Marie kept in their summer prices this week, with \$50 top at each.

Estimates for Last Week  
Mastbaum (4,800; 35-50-75)—"True to Navy" (Par). Best week's business in a month at \$16,000.

Stanton and Marie kept in their summer prices this week, with \$50 top at each.

Stanley (3,700; 35-50-75)—"Dr. Fu Manchu" (Fox). Good closing week at \$12,000.

Chestnut (1,640; 50-82)—"Western Front" (U). Good opening and good business, \$16,000 1st week. \$15,000 (25-50-75)—"Average business with "This Mad World" (M-G-M).

Boyd (3,000; 40-50-90)—"Born Reckless" (Fox). Good average with \$7,000.

Boyd (2,440; 35-50-75)—"The Bad One" (U-A). Fair first week at \$15,000. Held over.

Boyd (2,000; 50-75)—"Fighting Widow" (FN). Average at \$18,000.

Karlton (1,000; 50)—"Devils Holler" (U). Good week at \$8,000; one of the house's best recent figures.

## Wedding on Stage Each Night K. C. Biz-Coaxer

(Kansas City, June 10.)

Managers of the city's theatres, amusements last week, but the public was car riding, miniature golfing, school graduating, etc.

Mainstreet, with "Wedding Rings" and strong vaude, held up consistently, but the returns could have been better.

Loew's Midland played "Caught Short," stage featuring Little Jack Little and his vaude, which was good part of the draw. Kansas City "Ritz" gave Little considerable business. In and return he broadcast over the paper, "W-L-A-I."

Surprise was the poor showing made by "Mammy," at the Newman.

Loew's Midland—"Caught Short" (M-G-M) (4,000; 25-35-50-65). Real audience picture for laughs, but for some reason, fans did not buy as expected. Vaude with Little Jack Little and other acts, good. \$26,200.

Mainstreet—"Wedding Rings" (FN) (3,200; 25-35-50-65). Not so hot, but vaude more than made up for stage. Lacked. Great show for \$26. \$15,500.

Newman—"Mammy" (WB) (1,800; 25-50-75). Far from expectations. Jolson does good job of entertainment, and that's what his admirers want, but no rush, \$14,300.

Royal—"You May Be a Man of Manhat-tan" (40; 25-35-50). Reviewers went for this. Grossed \$14,100. \$11,500.

Pantages—"Inggit" (10-60; 2d, final week for this frank. Far below last week's \$15,000.

Uptown, one of friendly group of suburban first run, "They Learned About Women" and as added attraction early night, wedding on stage. Weddings genuine and seven couples hitched during the week. \$12,900.

(London, June 10.)

With few pictures of outstanding box office merit an view, the West End picture houses are faring badly. There was in early June good help.

High spots of the lineup are "Sarah and Son" ("Par) at the Plaza and "Loose Ends" (British International) at the Regent.

Attractions and Estimates  
Plaza—"Sarah and Son" (Par). \$25,000 1st week and held over. \$18,500 2d week.

Regent—"Loose Ends" (British International). Scored surprisingly, revealing and in Adrienne Allen, from legit. It ran along to \$20,000 1st week and should have been good for another week, but house under litigation to secure "White Heat of 12½ P.M." (German-made).

"White Heat" remains a week, with "Western Front" (U) next for minimum of month, and then "King of Jazz" (U).

Capitol—"Ladies of Leisure" (Col). Around \$33,000, called good for this time of year.

Alhambra Pavilion—Smallest house in West End. Limited capacity of 450 getting whatever first runs are open for it and averaging around \$2,600 weekly.

Marble Arch—"Sergeant Grischka" (Radio). 2d week to \$10,000, fair (small) run along to \$20,000.

New Gallery—"Spring Is Here" (FN). Also in \$10,000 class, but light for this ace establishment.

Tivoli—"Song of Flame" (FN). Opened June 7 after "Hit the Deck" (Radio) topped. This loss like another weak sister. House has had succession of lightweights with litigation to date materially better situation.

Carlton—"Vagabond King" (Par). 4th week to around \$18,000; July 1, "Paramount on Parade."

Prince Edward—John McCormack ("Song of My Heart") (Fox). Running twice daily plan with matinees weak. House has not forced itself upon attention of fans. Currently around \$10,000 weekly.

Alhambra—House weekly change, while waiting for "Western Front," but it is when it goes into the Regal also. Temporary policy doing fairly well.

## "Journey's End" \$16,600, Big at Missouri, St. Louis

(St. Louis, June 10.)

(Drawing Population, 1,000,000)

Weather: Warm

Due to stage popularity and good advertising, the latest version of "Journey's End" drew well at the Missouri. Theatre executives were pleased with results.

At the St. Louis "He Knew Women" took its place among the top draws. The picture version of stage bill was headed by Irene Franklin, star of "Sweet Adeline" and former St. Louis girl.

"Ladies of Leisure" and "The Fighting 69th" were the top draw last week with "Lady of Scandal."

Estimates for Last Week  
Ambassador (3,000; 35-50-65-75)—"True to Navy" (Par). Typical Clara Bow; stage show. \$21,200.

State (3,000; 35-50-65-75)—"Ladies of Leisure" (Col). Overdone back stage type. El Brendel only high spot; stage show.

State (3,300; 35-50-65-75)—"Lady of Scandal" (MG). One of year's best; on par with "Mrs. Cleary" (WB).

Missouri (3,800; 35-50-65-75)—"Journey's End" (TIF). Splendid picture.

St. Louis (4,280; 35-65)—"He Knew Women" (Radio). Intriguing story. Vaude.

## Too Much Heat in Providence Last Week

(Providence, June 10.)

(Draw Pop, 315,000)

Weather: Sweltering

Sweltering weather flocked 'em at the beaches. Majestic, with "True to the Navy" held out best.

Estimates for Last Week  
Loew's State (3,500; 15-50)—"In Old Madrid" (M-G-M). \$14,100. \$11,500.

"Benison Murder" (Par). Not bad at \$9,000.

Majestic (Par) (15-50)—"True to Navy" (Par). Held up well for \$13,000.

RKO Albee (2,500; 35-60)—"Alas, Poor Dearest" (Radio). Vaude. Biz under at \$2,500.

Fay's (1,500; 15-50)—"Clay This Way" (Fox). Average \$9,900.

# Palace, Chi., Vaudefilm, 75c, \$23,500; Better Than 2-a-Day Vaude at \$2; Navy at Chi., \$38,000—Very Weak

Chicago, June 10.  
Two days of continuous, discouraging rain showed its effects upon the box office. Week was drab and without enthusiasm, with only a couple of bright spots.  
First week of vaudefilm at the Palace was successful. Starting out like a riot, in perfect theatre weather, it ran into a squall of rain at the close, and in the generally off week, it was down much more than many weeks of big time vaude here at \$2 top. The Steeple-Lake rival vaudefilm spot, was down a couple grand to \$17,500.  
"All Quiet" continued as the consistent money-maker of the loop, taking an excellent \$24,000 at the McVickers for its second full week. After five great box office weeks, the Chicago spot, "Wooded Lady with True to Navy." Took a weak \$38,000, marking a slump of \$22,000 from previous week's figures. "Divorcee" in its second week in the loop, at the Oriental, showed its "pink" ability with a week's work that hit that spot, by a neat \$35,500.  
"Mammy" disappointed at the Roosevelt in its first week. Can't say.

"Paramount on Parade" opened at the United Artists in midweek and two days later, the only picture to show real strength in the closing days of rain. "Bad One" took a five-day run with a finale at \$3,500 for the last five days.  
"White Hell of Pitt Lake" also opened mid-week at the Woods, to \$5,000. "Cuckoo" finished an excellent run with \$8,000 for the closing.  
The two small houses were off with second loop runs. Monroe, Fox house, with a Paramount picture, "Eight of Western Stars," did \$3,700. Orpheum had a weak \$5,000 with "Under a Texas Moon."

Estimates for Last Week  
Chicago (Public-B & K.)—"True to Navy" (Par), stage show, (4,000; 50-55). Down in cellar, with Clara Bow slipping for first time. Very weak. \$18,000.  
McVickers (Public-B & K.)—"All Quiet" (U), (1,845; 50-55). Going into 3d week, continued tempo pace. Ads appealing heavily to women now and showing results. Grand at \$4,000.  
Monroe (Fox)—"Western Stars" (Par) (1,000; 50-75). Picked up with this consistent at \$3,700.  
Oriental (Public-B & K.)—"Divorcee" (M-G), stage show, (3,200; 50-55). Moved here after great week at the Chicago, reported with good trade to \$35,500.  
Orpheum (Warner)—"Under Texas Moon" (U), (1,000; 50-55). Off at \$4,000. House had tough time opening Saturday (7), because of the next day's rain and weather. Crew worked all night cleaning up the place.  
R-K-O (R-K-O)—"On the Level" (Fox), vaude, (2,300; 50-55). Successful first week of vaudefilm with \$22,400. Press department spending \$15,000 in the district.  
Roosevelt (Public-B & K.)—"Mammy" (WB), (1,500; 50-55). Jolson flicker disappointed first week. Weak at \$23,200. Will scam shortly. "King of Jazz" (U) slated to follow.

State-Lake (R-K-O)—"Bori Reckless" (Fox), vaude, (2,700; 50-75). Picture up to pieces by censorship. Vaude had a couple of names. House lost about \$2,500 at \$17,500.  
United Artists (Public-U)—"Par on Parade" (U), (1,700; 50-55). Revue picture opened at fast pace in midweek and took \$5,000 for the last two. "Bad One" in its last five days was brutal at \$3,500.  
Woods (R-K-O)—"White Hell of Pitt Lake" (U), (1,000; 50-55). Foreign flicker with Universal release opened nicely at \$5,000 for the first of this small house. "Cuckoo" closed successful with \$8,000 for closing five days.  
Garrick (Shubert)—"Ingagi" (Indiana), (1,200; 50-75). 3th week, making money. Consistent at \$7,000.

## TIRED OF "B'WAY"

So Topeka Kept Away From "Lord Byron" Last Week  
Topeka, June 10.  
With 10,000 dollars' lodge convention, picture houses took a slump, but only the Novelty went into the red.  
Opening of stock in tent theatre got good business. It only partly explained the drop.  
Estimates for Last Week  
Grand (1,500-50)—"Girl Said No" (Fox) slightly below normal, \$4,000.  
Jaywalk (1,000-50)—"Crown Jewels" (Fox). First three days failed to draw as expected, but made up for big drop recorded by "Lord Byron of Broadway" second half.

## LATE PARADE KILLS MEMORIAL MATINEE

Detroit, June 10.  
Decoration Day didn't mean as much as it should in this town. The annual parade, a big event here, was poorly scheduled. Supposed to have started at one, and over all five-thirty, killing all the matinee business. Buddy Rogers pulled a surprise for the Fisher with "Safety in Numbers," and picture was taken into Madison for continuous run.

Estimates for Last Week  
Michigan—"Cuckoo" (Radio) (4,045; 35-50-75). Laugh picture didn't get money it was entitled to, \$36,200.  
Fox—"Born Reckless" (Fox) (5,100; 35-50-75). Not bad business for the house. Smart exploitation on this picture gave this house a good break. Not bad at \$32,000.  
Fisher—"Safety in Numbers" (Par) (3,200; 35-40-75). Business warranted taking this opera into the Madison downtown for a week. Got \$24,300.

United Artists—"Journey's End" (Tif) (3,000; 35-50-75-90). This picture at last reached the journey's end and landed with Public. Public is making more money with it second run than the others did with it first run.  
Paramount—"Song of the Flame" (WB) (3,300; 35-50-75). Fair. \$23,200.  
State—"Mammy" (War) (3,000; 35-50-75). Al Jolson isn't doing the business. One is scheduled to leave next Wed.

Adams—"Midnight Mystery" (Radio) (2,700; 35-50-75). Vaude in its second week and so far, no direct success or failure. Still doing fair business and making money. \$11,000.  
Madison—"All Quiet on the Western Front" (U) (1,700; 35-50-75). 3d week and picture did good business.

Shubert Detroit—"Ingagi" (Windsor) (1,000; 50-75). Picture still and still playing to plenty of profit. Run here looks indefinite. This is the picture played two weeks, was taken out for two weeks and came back again. Plenty of gravy for all concerned at \$4,500.

## FREE GARAGE WITH DUCAT, FOX, PTLD.

Portland, Ore., June 10.  
Drawing Population, 400,000)  
Fox-Broadway pulled the fastest duck-billing stunt for weeks and an easy one. Free garage parking now given with theatre ducks. Tie-up was made with nearby ramp garage. Patron parks car and turns the ticket into the box office for rubber stamp "paid." A parking is worst problem of the patron, the Broadway hit a soft spot and revenue is down.  
Shows running later with box offices seldom closing before 11 p.m. Suffy closed Duwinn, stock, for summer, more for good.  
First local Grandeur showing last week at Hamrick's Music Box, not exploited and few patrons seemed to know the difference.

Estimates for Last Week  
Broadway (Fox) (2,500; 50-55). "Reckless" (Fox). Program film okay. F. M.'s "Bells and Bells" (Fox). Free parking for patrons. \$12,000.  
Paramount (Public) (3,500; 25-50). "Song of the Flame" (WB). Heavily exploited and did well. Heavy starring comeback with stage band. \$8,000.  
Orpheum (RKO) (2,000; 25-50). "Strictly Modern" Program fair. Vaude. \$9,500.  
United Artists (Parker-Fox) (1,200; 25-50). "Lady of Scandal" (M-G). Big opening week. H. O. \$5,000.  
Alder (Parker-Fox) (1,200; 25-50). "Montana Moon." Okay for 2d downtown run.  
Music Box (Hamrick) (2,000; 25-50). "Western Front" (U). Good local business. Local sensation. Topical all with great second week. \$18,500.  
Blue Moon (Hamrick) (800; 25-50). Royal Romance (WB). Okay program film. Fairly. \$5,000.  
Rialto (Public) (2,000; 25-50). "Devil's Holiday" (Par). Picked up some extra. House recently in doldrums. \$4,000.

Topeka is wearied of that word Broadway; \$3,800.  
Jaywalk (1,000-50)—"Up the Congo" put in to help "Roadhouse Nights" (Par), needed help and nights dimmed, scoring low for week of \$900.

## 1st Runs on Broadway Subject to Change

Week June 13  
Capitol—"Lady of Scandal" (Metro).  
Paramount—"The Social Lion" (Par).  
Roxby—"Mamba" (Tiffany).  
Strand—"Hold Everything" (WB).

Week June 20  
Capitol—"Caught Short" (Metro).  
Paramount—"Border Legion" (Par).  
Roxby—"Czar of Broadway" (U).  
Strand—"Sweethearts and Wives" (FN).  
\$2 Openings  
June 17—"Big House" (Metro) (Astor).

## \$22,500 FOR 'NAVY' IN MINN., NOT SO GOOD

Minneapolis, June 10.  
(Draw) Weather: Unfavorable  
Local rialto is unable yet to vision any sign indicating a nearby termination of the gross depression. High temperatures added to managerial woes last week.  
Evened out a lot of talkers like "The King of Jazz," "Under Texas Moon" and "True to Navy" couldn't get going.

Estimates for Last Week  
Minnesota—"Cuckoo" (4,200; 75-90). Good business. About \$2,000. Bad picture unit stage show, "Ace High." Picture and stage show well liked, but toughness of times indicated by Clara Bow's inability to pull. \$22,500. Returns under normal for this girl at this house.  
Century (Public) (1,600; 75-90). "King of Jazz" (U). Excited plenty of raves and deserved considerably better. About \$2,000. Bad.  
State (Public) (2,200; 60-75). "Under Texas Moon" (WB). Went over nicely with audience. "Considering caliber of attraction, gross weak. \$11,000.

R-K-O Orpheum (2,800; 50-75). "Double Cross Roads" (Fox) and vaude. Nothing on screen or stage that counted much at box office. Picture and vaude pleased, though. \$3,500.  
Pantages (1,600; 25-50). "What a Man" (U). Vaude called it season after stretch of bad business. Hoped for improvement never came. \$3,500. Terrible. Future of house in doubt.

R-K-O 7th St. (1,500; 25-40). "The Day After Tomorrow" (Soviet Russia picture on percentage. Did nothing. \$3,800.  
Loy's (1,000; 30-40). "This Mad World" (M-G-M). Far too grim and tragic. Absence of box-office names also hurt. \$3,600. Very bad.

Aster (Public) (900; 35-50). "Roaring Ranch" (U). Hoot Gibson's picture got across at this house. \$2,500. Fairly good.  
Grand (Public) (1,100; 35-50). "Western Stage" (Par). Set half; "Mammy" (WB). 2d half. 2d loop runs. Around \$2,000.

## Boston Held Up Fairly Well—Front' up on Run

Boston, June 10.  
(Draw Pop. 850,000)  
Films did fairly good last week. Universal's "Western Front" at the Majeestic did uncommonly good with \$15,000.  
Met fair at \$37,000. Hot weather did not change this theatre's gross much from previous week.  
Loew's State had good week. New refrigeration plant may be reason for the drop. House had rep for heat in former seasons.  
Radio houses are still down during a few weeks. The Kelly Memorial figured at \$500 more than the K-A, whose \$21,000 is good, although K-A's \$21,500 is nothing but low.  
Estimates for Last Week  
Majeestic—"Western Front" did \$15,000 for first week of what looks like good run.  
Keith-Albee (Radio) (4,000; 35-50-60). "On the Level" (Radio). \$15,500.  
Keith-Albee (3,000; 60-60). "Sound the Corner" (Radio). \$12,300.  
Loew's State (4,000; 40-40-50). "Caught Short" (M-G). \$24,200.  
Met. (Public) (4,800; 40-40). "Devil's Holiday" (Par). \$40,200.

## WARNERS CASTING FOR ROLE ONLY IN FILMS

Hollywood, June 10.  
Warners is expecting a big change in talent lineup. Policy will be to cast each picture according to the role and not try to make the part fit the performer, regardless.

## Comparative Grosses for May

Table of grosses during May for towns and houses listed as previously reported weekly in Variety. Where title and gross of picture omitted, frequently is "sex" film or picture played in "sex" film style for that week.

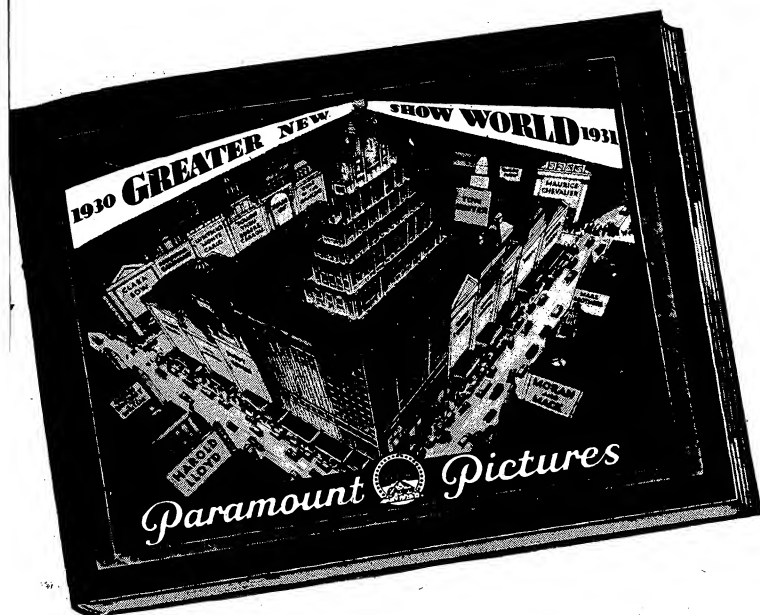
NEW YORK				
	May 3	May 10	May 17	May 24
CAPITOL	"Ship from Shanghai" \$109,000 Low... 30,000	"Redemption" \$63,000	"Divorcee" \$54,100	"Divorcee" \$72,800 (2d week)
PAR-AMOUNT	"Western Stars" \$95,000 Low... 49,100	"Fu Manchu" \$58,700	"Devil's Holiday" \$70,700	"Texan" \$75,300
ROXY	"Society Blues" \$173,658 Low... 59,800	"King of Jazz" \$102,700	"King of Jazz" \$62,700 (2d week)	"Arizona Kid" \$80,500
STRAND	"Notorious Affair" \$81,200 Low... 15,000	"Strictly Modern" \$28,000	"Wedding Rings" \$20,300	"Man from Blankley's" \$32,000

CHICAGO				
	May 3	May 10	May 17	May 24
CHICAGO	"Western Stars" \$71,300 Low... 33,000	"Divine Lady" \$46,900	"Society Blues" \$80,500	"Caught Short" \$53,000
McVICKERS	"Rogue Song" \$153,000 Low... 13,000	"B'way Madly" \$27,000	"Hold Everything" \$19,900	"Western Kid" \$11,000 (2 days)
MONROE	"Three Sisters" \$12,500 Low... 2,700	"Old Arizona" \$5,800	"Blaze of Glory" \$3,000	"Men With. out Women" \$2,900
ORIENTAL	"Hungry Eagles" \$52,500 Low... 20,000	"Dangerous Woman" \$22,500	"Redemption" \$22,500	"Fu Manchu" \$28,400
ROOSEVELT	"Big House" \$36,500 Low... 9,000	"Weary River" \$35,000	"Texan" \$28,700 (8 days)	"Texan" \$18,200 (2d week)
STATE-LAKE	"Spring Is Here" \$35,750 Low... 16,000	"Donovan Affair" \$26,000	"Murder Will Out" \$20,500	"French Gertie" \$20,500
UNITED ARTISTS	"Puttin' on Ritz" \$44,300 Low... 11,000	"Coquette" \$32,000	"Hell Harbor" \$14,000	"Romantic Night" \$17,500
ORPHEUM	"Song of the Flame" \$44,300 Low... 4,800	"Glad Rag Doll" \$12,000	"General Cab" \$5,200	"2d Floor Mystery" \$5,500

LOS ANGELES				
	May 3	May 10	May 17	May 24
EGYPTIAN	"Montana" \$141,000 Low... 6,000	"Young Eagles" \$3,900	"Benson Murder" \$12,000	"Western Stars" \$12,000
LOEW'S	"Caught Short" \$48,000 Low... 15,500	"Golden Call" \$26,500	"Lady of Scandal" \$26,000	"Born Reckless" \$23,000
PAR-AMOUNT	"The Texan" \$57,800 Low... 15,500	"Fu Manchu" \$22,000	"Man of Manhattan" \$18,000	"Devil's Holiday" \$12,000
UNITED ARTISTS	"Ladies Love Brutes" \$11,000 Low... 6,200	"Bad One" \$19,000	"Bad One" \$14,000 (2d week)	"Romantic Night" \$15,000
WARNER'S DOWNTOWN	"Mammy" \$17,000 Low... 10,300	"Mammy" \$14,000 (2d week)	"Numbered Men" \$15,000	"2d Floor Mystery" \$15,000
WARNER'S HOLLYWOOD	"Song of the Flame" \$16,700 Low... 12,000	"Man from Blankley's" \$21,200	"Courage" \$17,000	"Dumbells" \$17,000

SAN FRANCISCO				
	May 3	May 10	May 17	May 24
WARFIELD	"Rogue Song" \$14,000 Low... 8,200	"Divorcee" \$18,000	"Western Front" \$34,000	"Western Front" \$27,000 (2d week)
PAR-AMOUNT	"Girl in Hollywood" \$17,000 Low... 6,200	"Fu Manchu" \$15,500	"Man of Manhattan" \$13,000	"Devil's Holiday" \$12,000
CALI-FORNIA	"The Texan" \$12,000 Low... 6,200	"Song of the Flame" \$11,500	"Bad One" \$16,000 (2d week)	"Bad One" \$9,000 (2d week)
ST. FRANCIS	"Par Parade" \$10,000 Low... 3,000	"Par Parade" \$9,500 (2d week)	"Par Parade" \$7,000 (3d week)	"Par Parade" \$6,000 (4th week) (6 days)
EMBASSY	"Hold Everything" \$12,000 Low... 6,500	"Hold Everything" \$11,000 (2d week)	"Mammy" \$11,000 (1st week)	"Mammy" \$6,500 (2d week)

BOSTON				
	May 3	May 10	May 17	May 24
STATE	"Divorcee" \$40,000 Low... 12,000	"Redemption" \$13,800 (2d week)	"Puttin' Ritz" \$18,000	"Hell's Harbor" \$13,000
METRO-POLITAN	"Light of West" \$46,000 Low... 19,500	"Big Parade" \$34,000 (2d week)	"Snow Girl" \$19,500 (New Low)	"Man of Manhattan" \$42,100



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Directed by JOHN FORD

# BORN RECKLESS



FOR ENTERTAINMENT



FIRST

## Amusement Stocks in Sharp Rally After New Low Points

(Continued from page 3)

cent reports of the company have represented so much bookkeeping devices their real import is vague. The Kennedy party in the inside fight appeared to have made a clean sweep in the clash of the special meeting of preferred stockholders Monday, but it was not clear what the ultimate effect of that would be. Defeat of the insurgent crowd ought to work out to the benefit of the concern in the long run, but the immediate effect seemed to be the sacrifice of stock at low prices.

Dealings were heavy, with the ticker around 1 o'clock about half an hour behind floor trading, and indications being that the turnover for the day would run around 6,000,000 shares. Money was in large supply at the Stock Exchange desks at 3%, and was offered outside in quantity at 2½%.

Shubert got to a new low since its recovery at 17. There was special weakness in Fox around 45, and General Theatre bonds gave way considerably to the level of 98. The syndicate has tried many times. Difficulties in both issues appear to be typical of the troubles many of the syndicates are having in getting distribution for new issues.

### Break Old Bottoms

The new crash, and one which approximated that of last October in many issues, came in the last hour of trading Monday, when the amusement stocks were easily forced below resistance points established in the setback of May 7. Not only was it obvious that support was lacking, but the fact that levels that had gone through last week with stubborn defense had been for the time being abandoned. Volume was heavy among the leading theatre issues, as represented by the

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	Low of last week	Low this week	Monday's break.
Consol. Film (2) .....	10%	22%	21%
Eastman K. (8) .....	23%	23 1/2	22 1/2
Fox, Class A. (4) .....	4 1/4	4 1/8	4 1/2
Keith pref. (7) .....	132	129	117
Gen. Thr. Equip. ....	45%	42%	38%
Loew (34) .....	70%	70	70 1/2
Par-Fam-L. (3) .....	62%	64	61 1/2
Pathe Exchange .....	6	4	4 1/2
Pathe Class. A. ....	14	10	10
Radio Corp. ....	41 1/4	44 1/4	41
Radio-K-O .....	35 1/2	37	30
Orph. pref. (8) .....	87 1/2	92	90
Shubert .....	20%	19	18 1/2
Warner Bros. (4) .....	58 1/2	58	50 1/2

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Margaret Livingstone.

Music by  
Vincent Youmans.  
Joseph P. Kennedy  
presents.



**RONALD COLMAN**

in  
**"RAFFLES"**

Crook melodrama  
greater than "Bulldog  
Drummond."

With Kay Francis  
Adaptation and dialogue  
by Sidney Howard.  
Samuel Goldwyn  
presents.



**MARY PICKFORD**

in  
**"FOREVER YOURS"**

A radiant love story sur-  
passing her success in  
"Coquette", and "Tam-  
ing of the Shrew."



**ROLAND WEST'S  
"THE BAT WHISPERS"**

with

**CHESTER MORRIS**

Director and star of  
"Alibi."

Again united in the pro-  
duction of an even  
greater mystery play:

Presented by  
Joseph M. Schenck.



**DE SYLVA, BROWN  
and HENDERSON**

United Artists have  
signed this popular trio  
to produce a musical  
comedy romance. They  
are responsible for the  
stage successes, "Hold  
Everything," "Follow  
Thru" and "Manhattan  
Mary" and have written  
many song hits, among  
which are "Sonny Boy,"  
"Button Up Your Over-  
coat" and others.

Pres. by: Jos. M. Schenck



**JOAN BENNETT**  
in  
**"SMILIN' THROUGH"**

Sidney Franklin who  
made the great silent  
success will direct the  
Talking version in which  
this new screen favorite  
will be featured.

All Technicolor and  
Presented by  
Joseph M. Schenck.



# ASTOUNDING "SUPER 19"



## "The LOTTERY BRIDE"

Arthur Hammerstein's operetta with

Jeanette MacDonald,  
John Garrick,  
Joseph Macaulay,  
Robert Chisholm,  
Joe E. Brown.

Music by Rudolf Friml.

Presented by  
Joseph M. Schenck.



## EDDIE CANTOR

in  
"WHOOPEE"

Greatest spectacle of  
beauty, speed, music and  
exciting fun.

All-Technicolor.

Directed by  
Thornton Freeland.

Presented by  
Florenz Ziegfeld  
and Samuel Goldwyn.



## D. W. GRIFFITH'S "ABRAHAM LINCOLN"

Script and dialogue by  
Stephen Vincent Benet.

Cast includes  
Walter Huston,  
Una Merkel,  
Hobart Bosworth.

Presented by  
Joseph M. Schenck.



## HENRY KING'S "EYES OF THE WORLD"

Adapted from  
Harold Bell Wright's  
popular novel.

Cast includes  
John Holland and  
Una Merkel.

Presented by  
Inspiration Pictures, Inc.  
and Sol Lesser.



## NORMA TALMADGE

in  
"DU BARRY"  
"Woman of Passion."

The "Sarah Bernhardt of  
the Screen" in the great-  
est role of her career. A  
Sam Taylor Production,  
with Conrad Nagel and  
William Farnum.

Presented by  
Joseph M. Schenck.



## RONALD COLMAN

in

An original story by  
Frederick Lonsdale,  
author of "The Last of  
Mrs. Cheney" and other  
well-known plays.

Mr. Goldwyn is planning  
that this picture shall be  
the most astounding  
success Ronald Colman  
ever made.

Presented by  
Samuel Goldwyn.



## EVELYN LAYE

in

## "MOON MADNESS"

Popular star of Ziegfeld's  
"Bitter Sweet" in  
her first talking picture,  
an original story  
by Louis Bromfield.

Music by  
Nacio Herb Brown and  
Bruno Granichstedten.  
Pres. by Samuel Goldwyn.



## Irving Berlin's "REACHING FOR THE MOON"

with

BEBE DANIELS

A modern story with in-  
terpretive musical score  
by Mr. Berlin.

Adaptation and dialogue  
by

Wm. Anthony McGuire.  
Directed by  
Thornton Freeland  
Presented by  
Joseph M. Schenck.



## DOLORES DEL RIO and WALTER HUSTON

in a stupendous story  
of the great south-  
west by Willard Mack.  
Two great stars in  
one picture.

Presented by  
Joseph M. Schenck.



## GLORIA SWANSON'S

Second picture following

"What a Widow,"  
will be an intensely dra-  
matic story, an original,  
especially written for her.

Title, director, cast, to be  
announced later.

Presented by  
Joseph P. Kennedy.



## CHARLIE CHAPLIN

in

## "CITY LIGHTS"

A story full of pathos,  
tenderness and laughter  
the world loves, and  
done as only Chaplin can  
do it. The screen's su-  
preme comedy achieve-  
ment, the master com-  
edy of the age. Greater  
than "The Gold Rush"  
and "The Circus."



## "HELL'S ANGELS"

The most stupendous and  
spectacular air romance  
ever filmed. In produc-  
tion three years and cost-  
ing \$4,000,000, it will  
make screen history. Ben  
Lyons and James Hall in  
the leading roles, sup-  
ported by Jean Harlow.

Presented by  
Howard Hughes.

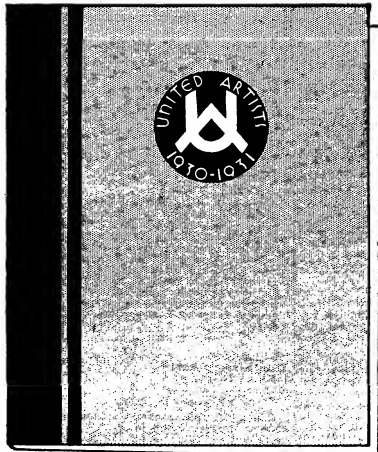


## AL JOLSON

in

## "SONS O' GUNS"

The first United Artists  
picture of this interna-  
tional favorite is adapted  
from New York's most  
successful stage hit, and  
promises to be the out-  
standing picture of his  
career. Presented by  
Joseph M. Schenck.



The book of the year—Every  
wise showman's index to the  
biggest money-makers.

**"STREETS OF MYSTERY"**

Tom Terris  
Scenic  
10 Mins.  
Strand, New York

One of series of travagles with explanatory talk of screen, photographed and verbally illustrated by Tom Terris, the vagabond director. In this and another caught previously Terris managed to slip in a story and suspense besides the scenery, and in this case Terris' ricki beat the average scenic by a wide margin.

India this trip. Terris speaks of a close pal—the latter never getting into focus—and his disappearance under the spell of a local dancing dancer. The couple is trailed the couple to a latticed case but is kayed by a mysterious incense and wakes up to find them gone. He never saw his pal again, he explains. The talking photo admits, while excitedly explaining, that the girl almost had him, too, and suggests she might have if everything hadn't gone awry all of a sudden.

Besides the yarn, some pretty shots of Far Eastern architecture, temple interiors and scenes. Before getting into his story Terris spins another yarn, this about native brush makers who follow the trails of camel caravans.

Terris doesn't get into the picture in person. Another voice introduces him at the start and at the finish informs the audience they have just listened to Tom Terris. *Bigs.*

**NICK AND TONY**

"Off to Florida"  
Comedy  
14 Mins.  
Globe, New York

The Pullman car again serves as a locale. Producers that use it with the slightest imagination generally make successful comedies. The way Nick and Tony do their stuff in "Off to Florida" makes this register high in this class.

All of the established gags and situations are used in this class. Before getting into his story Terris spins another yarn, this about native brush makers who follow the trails of camel caravans.

A piece of missing jewelry causes the highlight, the men being searching in one end of the train while the women are herded into seclusion by a matron.

After much slapstick Nick and Tony disappear, finishing the rest of the trip close to the wheels. *Waly*

**LYTELL AND FANT**

"Off to a Kind"  
Comedy, Dance, Instrumental  
8 Mins.  
Strand, New York

Throwback to the small time two-acts of other vaude days, this eight-minute short by Billy Lytell and Tom Fant, former blackface team working in white in this picture, being typical of the school. The gang all roll over and the two-man jazz band finish has been in shorts and somewhere before the picture starts the tap dancing on a mat, with close-ups of the footwork, and that's not new, either, nor is the dancing here so hot.

What the pair do well is to work speedily, with the short never dragging despite the frailty of the talent. This routine would hardly carry Lytell and Fant very far on the vaude stage. As a skit it's no better. *Bigs.*

**"DEVILS PARADE"**

With Sidney Toler  
Music, Dancing  
11 Mins.  
Winter Garden, New York

The devil's throne room, with Sidney Toler passing judgment on Broadway arrivals, is theme of "Devils Parade." Good novelty, fast moving, with plenty of tapping and laughs in between.

Only the boopa girl got by with a light sentence. Reformers, radio announcers who specialize on the items, producers of colored shows, actresses who complain of operations—all condemned to the boiler room. Latter amusing bit of props with huge thermometer on a slide door. *Waly.*

**"WHAT A LIFE!"**

Comedy  
11 Mins.  
Winter Garden, New York

Many burlesques on prison life have been attempted by short subject producers but "What a Life" is one of the most successful. It is full of situations and lines that contribute the maximum in laughs. Fits anywhere. Here with "Numbered Men" as feature, serious prison melody.

Reformers, threatening a warden with removal unless he makes life easier for the prisoners, return a month after to find the warden curtained, guards waiting on the inmates and the convicts wearing everything from tuxedos to golf pants.

A variety of tap dances, male and female, orchestra and songs are cleverly interwoven by an entertainment given the prisoners under the new regime. *Waly.*

**"TAXI TALKS"**

Comedy-Drama  
14 Mins.  
Winter Garden, New York

From a vaudeville act "Taxi Talks" is one of the most entertaining and diversified of short subjects. A taxi driver, selling his experiences at police headquarters, is interlocutor for three different incidents occurring in his car. Prelude is snapped so that action is gotten into almost immediately.

First is that of a rah-rah boy taking a pick-up for a ride through the park. Like in all of the others the lines are particularly smart.

In the next a southern colonel, wiser than usual, is entertaining his girl friend. Lots of laughs are provoked by the touch of the rejected woman and she uses it on him. The colonel anticipates every move of the gold digger, from the badger came to the kiss that removed the pocketbook.

Drama is high-spotted in the final of this three-act miniature. A gun man is throwing over his mool for a new prospect. But he leaves a pen-knife in the reach of the rejected woman and she uses it on him. Practically all of the action takes place inside the taxicab. *Waly.*

**"JAPANESE BOWL"**

Musical, with Technicolor  
7 Mins.  
Hollywood, New York

Colorfully framed and dressed and plus Technicolor, is pleasing to the eye, but woefully short on entertainment value.

To bring in the Jap idea, opening clip shows a small girl desiring to purchase a bowl in a Jap curio shop. Attend that the legend is about the girl and boy who loved each other but were driven apart by the girl's stern father.

Plenty warbling done by the featured girl, but always one song with the majority of the lyrics meaningless although bringing out the idea that she will wait forever for the East's strong high soprano, which at times comes over quiveringly. Boy later joins the girl for a love duet, disclosing a likable yener, but looking as much the Jap as Bull Montana.

A few slow fan steps, and a few hat and heel dance, interpolated throughout the warbling. Gets interesting purely from the standpoint of a curiosity.

**"MATINEE IDOL"**

With Henry Hull  
Comedy Sketch  
9 Mins.  
Hollywood, New York

Sophisticated parlor comedy which may carry a punch for the adults but doesn't mean a thing for young people. Henry Hull screens well timed. Henry Hull screens nicely and his voice comes over in good form. Is given able assistance by a well-matched young man of the suave type, a capable light comedian and an agreeable singer.

Hull is the English matinee idol who visits Dale's home to hear a scene from the play which Dale, as the playwright, is writing for him. Considers it implausible these modern times because the scene would have the husband shoot the wife's lover instead of simply serving divorce papers. Dale then confesses that he and Hull's wife are having an affair. As Hull goes to shoot him, Dale laughs and confesses that he and Hull's wife are having an affair. As Hull goes to shoot him, Dale laughs and confesses that he and Hull's wife are having an affair.

By one to prove to Hull which trend the emotions would really take under those circumstances. Hull apologizes and accepts the scene in the play as true to life. As Hull steps out of the door, his wife emerges from behind a screen in Dale's room where she has been hidden all the time and they go into a lover's embrace.

Crossfire is flippantly modern. Hull is the feeder for Dale, who snags the punch line for all they're worth. Both are polished actors.

**RYAN AND LEE**

"Tenement Tangle"  
Comedy  
7 Mins.  
Winter Garden, New York

Fairly diverting tenement skit pecking Ryan and Lee, minus the team from behind a screen and ducking the landlord until the boy gets a job. Nearly lands as errand boy with neighborhood pecker but is canned before the start when making goo-goo at the cash register.

On way home the lad picks up a stray dog and parks it in the family flat despite their protest. Dog corresponds with description of lost pedigree dog for which there is a reward. Resemblance is white dog with black ears but when they wash up the mongrel ears go snowy too and the reward bubble blows at fade out.

Ryan and Lee handle the cross fire in slings with some good wisecracking incorporated and making for a diverting short comedy. *Edna.*

**"MICKEY'S WHIRLWINDS"**

Comedy  
19 Mins.  
Loew's New York

In the series of Mickey McGuire kid comedies based on Fontaine Fox's cartoon about Tommyville. Comedy is spasmodic, but there's an angle in the use of the kiddies who will appeal to audiences, especially the neigba.

This story was written by E. V. Durling, who wrote above dog heads of the kind in the film. Albert Herman directed.

This short is about Mickey and his gang, who are basketball against a team captained by Stinky Davis. Latter's military academy is a checker referee. Mickey, despite mother's objection and the obstacle of a young brother, hops away and beats Phoebe to save the contest for his whirlwinds.

Mickey's brother may or may not be a midget. But if he isn't he's a great baby bet in pictures. Mickey is okay. *Char.*

**"SPILLS AND THRILLS"**

Gratland Rice Sportlight  
10 Mins.  
Greely Sq., New York

The sport of aquaplaning in its various forms. The regulars in Florida and start with a motor boat race.

Explains, through dialog between some of the characters pictured, that aquaplaning is really easy and not as difficult as it appears. Shows hurdles in the water. Also some titling with long poles between two men on separate.

Water slides are also shown in use. Spills racing boats cutting through rapids away and back. Not as many spills shown as might be expected. Girls in bathing suits are among the proudest watching the water slides and lend an interesting detail.

**"SPORTING BROTHERS"**

Gratland Rice Sportlight  
About 10 Mins.  
Globe, New York

Sooner, rugby and football are what Gratland Rice has grouped under the title of "Sporting Brothers." These are the regular newsreel variety, but carried to greater length.

Comments are interesting and the short entertainment that could be used as filler in any program. *Waly.*

**"23-SKIDOO"**

With Lew Fields  
Comedy  
8 Mins.  
Winter Garden, New York

Lew Fields grabs laughs as a heckled guest in garden party with locale set in the early '90s. The garden is doing landoffice business by the way. The second Dutch character, rolls in in an antiquated gas buggy after truanting at the Fields' reminiscence in jocular manner of the old bits seen at the show.

A misfit quartet of waiters propped through Fields' wheezes and remarks on interviewing and the roughest of the lot going palsy after having buffaloes Fields (old Fields musical-comedy bit) which precipitates the old, choking act for fadeout.

Contains some good laughs with Fields contributing most of them. *Edna.*

**Betty and Jerry BROWNE**

"Let's Elope"  
Comedy  
7 Mins.  
Strand, New York

Dim lighting, with the action taking place in a garden party, makes it difficult to see these two nice looking young people, who should be clearly visible to all on the vaude stage, where Betty and Jerry Browne formerly did this same skit, the use of spots permitted them always to be in clear cut view.

Much of their effectiveness is appearance, and a great part of that has been lost here. Besides, the "Let's Elope" script was not helped so much in the rewriting for films, where the old man in the window's sequence, which was the only contribution, and the balance left for the team to work out in their own way.

The chatter is not so strong and not as funny as the thought on which it hinges.

Story is a flapper eloping with a strange boy. Latter's friend was supposed to have been the eloper, but he never showed up. The friend, in lieu of a \$125 debt, the friend fills in for him. There is a nicely done pop song in harmony.

Browns as a team show prospects for short talkers and they have a good deal of direction. This short is no better than fair. *Bigs.*

**"AN OLD FLAME"**

Krazy Kat  
Cartoon Comedy  
6 Mins.  
Loew's New York, N. Y.

Conventional cartoon made in the conventional manner and in the regulation plot. No better than dozens of its kind but passable for the time.

The animals are going to a fire in this case, with the cat hero rescuing the femme interest in a blazing building by besting the flames which are ingeniously represented as villainous characters. Through-out the characters are doing or hoping about in rhythmic fashion, keeping the accompanying music in time. This rhythm is not bad, but being overdone apparently in an effort to give cartoons more of a semblance of sound.

Although some of the drawings are clever, this one has fewer laughs than the average. *Char.*

**"FIRST SEVEN YEARS"**

"Our Gang" Comedy  
19 Mins.  
Loew's Lexington, New York

The old order passes and gives way to new. Barely any of the familiar faces which were present in the previous "Our Gang" comedies is included in this. Only two recognized faces here and one is the clever kid, the freckle-faced kid, but the infant is a laugh from start to finish.

A new kid has the main role and is every bit as desired from the juvenile type. Is a sure bet for "Our Gang" comedies and will be seen about picture.

Kids are given grown-up wise-cracks to deliver in their own style. Tough laughs come from a gag about the two kids who are in the hand of the fair lady, the freckle faced girl. Use real swears and general laughs interspersed with gags.

A cinch anywhere.

**All Who Have Made**

**Vitaphone Varieties**

may take advantage of this opportunity to make that fact known in

**WARNER BROS.**

Special Edition of

**VARIETY**  
Out June 25, Next

**ACTORS, AUTHORS**

and others engaged, present or past, in talking short work can seize this chance to let the show business of the world know what they have to offer. In the **VITAPHONE VARIETIES**

**ACTS AND ACTORS**

who have appeared in shorts should give this special attention, by announcing their shorts, and, if carrying billing, include the billing in the announcement; also all information in connection with themselves, professionally, as writers, exhibitors, circuit heads and house managers to properly exploit them in any town played.

**VITAPHONE VARIETIES**

will continue appearing forever in the largest cities and the smallest hamlets, and the standing and opportune moment in the **WARNER BROS.** special edition issue of **VARIETY** for those of the talking shorts to publicize themselves, for the present and their future.

**WIDEST MEDIUM**

This is likely the widest advertising medium ever presented by any special number. Besides going direct to all of the great and immense Warner Brothers' theatres, wherever, every where, it will go to the whole of the show business all over, besides all of the daily newspapers of America.

Recall to the producers what you have done.

Recall to the theatre your name and billing.

Recall to the large fan public who you are.

Regular Advertising Rates Prevail

Forward your advertisement at once for attention and placement to

"Variety," New York City

**SCREEN SNAPSHOTS NO. 18**

With Andy Clyde  
Comedy  
8 Mins.  
Cameo, New York

Distinctly below the usual grade of these shorts. Apparently designed for the neighborhood, where it will serve nicely. Andy Clyde presides as m. c. He wears old clothes of dress up and down.

A closeup of Aileen Fringle and Grant Withers working before a camera in an assay. East-End and John Miljan—and even Louis Mayer and the Metro lion—lend attraction, and arrive at Eddie Cantor and Family in Hollywood is a good incident.

**FELIX FERDINANDO**

Comedy  
9 Mins.  
Globe, New York

Recording in this independently produced number is noticeably poor. Bristolphone device. Must be

Entire short has little to recommend it. Just one like hundreds of its kind and poorer in quality than average.

The boys in the band act as though they care every turn and turn graphed before. Their mugging attempts have an obnoxious reaction. *Waly.*

**"FOR SALE"**

With Gregory Raffo  
5 Mins.; (Comedy)  
Winter Garden, New York

Gregory Raffo tackles the insurance salesman, how to overcome every barrier in reaching the most temperamental executive. It is snapped up to the point where not a second is lost, and the audience finds applause spontaneous.

Raffo has an unlimited supply of everything in his pockets, so that no complaint can register. Finally out of the case, every turn and turn salesman comes to defeat only when taken by the scruff of his neck. *Waly.*

## IN GAY MADRID

(Continued on page 23)

# BEAT THE WITH THESE MIGHTY

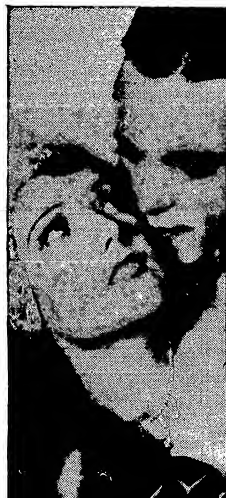


## RICHARD BARTHELMESS IN THE DAWN PATROL

WITH

Douglas Fairbanks, Jr., Neil Hamilton

Better than "Weary River". Stronger than "Patent Leather Kid". More appeal than "Son Of The Gods".



## SONG OF THE FLAME

"Far more gorgeous than on the stage. As fine as any to reach the screen. Magnificent. Splendid. Won applause and deserved it." Is what New York critics said about this all-color romance. With Bernice Claire, Noah Beery, Alexander Gray, Alice Gentle. Top business at \$2.00 showing at Warner Bros.

Theatre, Broadway.

Watch  
for Variety's  
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25th Anniversary  
Issue For  
FIRST  
NATIONAL'S  
Announcement  
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1930-31 Product



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# HEAT !!

## FIRST NATIONAL PICTURES

### BRIDE OF THE REGIMENT

One of the most stupendous All-Color productions that has ever graced a screen. With Walter Pidgeon, Vivienne Segal, Allan Prior, Louise Fazenda, Ford Sterling, Myrna Loy, Lupino Lane. \$2.00 hit at Warner Brothers Hollywood Theatre, New York.



### BILLIE DOVE IN SWEETHEARTS AND WIVES

WITH

Clive Brook, Sidney Blackmer, Leila Hyams

Biggest surprise sensation of 1930. Tremendous business in every spot it has played. Exceptional cast in exceptional story that's clicking in ace houses. Get this one right now!



# 4

OF THE GREATEST  
ATTRACTIONS  
EVER OFFERED  
FOR SUMMER  
RELEASE. . . .





## Behind the Keys

Dinner at Baltimore being arranged for Storin June 17.

# A Box-office Sequel to "Flight" and "Submarine"



**JACK HOLT · RALPH GRAVES**

## *in* **Hell's Island**

with Dorothy Sebastian  
directed by Ed Sloman



**Another Columbia Winner**

# Comparative Grosses for May

(Continued from page 10)

## KANSAS CITY

	May 3	May 10	May 17	May 24
<b>MAIN STREET</b> High...\$32,000 Low... 8,000	"French Girls" Stage Show	"Show Girl" \$17,800	"Cuckoo" \$24,000	"Ladies of Leisure" \$19,000
<b>LEWIS MIDLAND</b> High...\$35,000 Low... 10,000	"Free and Easy" \$17,800	"Society Blues" \$22,300	"Montana Moon" \$24,800	"Puttin' Ritz" \$18,200
<b>PANTAGES</b> High...\$31,800 Low... 5,000	"Party Girl" \$3,400	"B'way Scandals" \$2,200	"Arizona Kid" \$14,700	"Fox Follies" \$8,000
<b>NEWMAN</b> High...\$33,000 Low... 8,000	"Par Parade" \$15,900	"Hold Everything" \$14,100	"Big Pond" \$15,800	

## SEATTLE

	May 3	May 10	May 17	May 24
<b>PAR-AMOUNT</b> High...\$26,000 Low... 9,000	"Western Stars" Stage Show	"Par Parade" \$12,200	"Fu Manchu" \$9,600	"Texan" \$12,100
<b>MUSIC BOX</b> High...\$17,000 Low... 4,000	"Hold Everything" All Sound	"Hold Everything" \$6,500 (2d week)	"Hold Everything" \$6,500 (3d week)	"Western Front" \$12,000
<b>FIFTH AVE.</b> High...\$26,000 Low... 5,000	"Society Blues" Stage Show	"Children Pleasure" \$13,300	"Arizona Kid" \$15,300	"Caught Short" \$21,500
<b>BLUE HOUSE</b> High...\$16,000 Low... 3,500	"Ingagi" \$7,500 (3d week)	"Spring Is Here" All Sound	"Framed" \$9,600	"Cuckoo" \$16,000 (1st week)
<b>ORPHEUM</b> High...\$32,000 Low... 5,500	"French Girls" \$11,700	"Vude"		

## WASHINGTON

	May 3	May 10	May 17	May 24
<b>COLUMBIA</b> High...\$19,000 Low... 5,500	"Puttin' Ritz" \$7,000 (2d week)	"Divorcee" \$16,000	"Divorcee" \$19,000 (2d week)	"Par Parade" \$9,400
<b>EARLE</b> High...\$25,500 Low... 6,000	"Ladies Love Brutes" All Sound	"Western Stars" \$10,000	"Song of Flame" \$9,500	"Man from Blankley" \$19,500
<b>FOX</b> High...\$41,500 Low... 7,000	"Men Are Dangerous" Stage Show	"Temple Tower" \$15,000	"Golden Calf" \$19,500	"Society Blues" \$23,300
<b>METRO-POLITAN</b> High...\$21,000 Low... 5,000	"Mammy" \$9,000 (2d week)	"Hold Everything" All Sound	"Hold Everything" \$10,000 (2d week)	"Big Pond" \$16,000
<b>PALACE</b> High...\$27,300 Low... 11,500	"Free and Easy" \$22,500	"Young Eagles" \$15,500	"Gay Madrid" \$18,500	"Hell Harbor" \$15,200

## PORTLAND, ORE.

	May 3	May 10	May 17	May 24
<b>PAR-AMOUNT</b> High...\$23,300 Low... 5,000	"The Texan" Stage Show	"Par Parade" \$5,500	"Show Girl" \$5,000	"True to Navy" \$6,900
<b>ORPHEUM</b> High...\$25,500 Low... 5,500	"Hello Sister" Vaude	"French Girls" \$9,000	"Knew Women" \$5,000	"Cuckoo" \$15,000
<b>MUSIC BOX</b> High...\$20,000 Low... 4,000	"Rogue Song" \$10,000 (2d week)	"Hold Everything" All Sound	"Hold Everything" \$6,500 (2d week)	"King of Jazz" \$6,900
<b>UNITED ARTISTS</b> High...\$16,500 Low... 4,000	"Rogue Song" All Sound	"Romantic Night" \$6,500	"Bad One" \$7,500	"Arizona Kid" \$11,000
<b>BROADWAY</b> High...\$22,000 Low... 9,000	"Divorcee" Stage Show	"Lady Love" \$13,000	"Gay Madrid" \$14,000	"Caught Short" \$15,500

## MINNEAPOLIS

	May 3	May 10	May 17	May 24
<b>MINNE-SOTA</b> High...\$45,200 Low... 17,000	"Ladies Love Brutes" Stage Show	"Western Stars" \$24,400	"Caught Short" \$25,500	"Big Pond" \$24,100
<b>STATE</b> High...\$32,000 Low... 5,500	"Puttin' Ritz" All Sound	"Hell's Harbor" \$11,600	"Texan" \$11,600	"Fu Manchu" \$14,200
<b>R-K-O</b> High...\$22,000 Low... 5,000	"Beau Bandit" Vaude	"Temple Tower" \$9,000	"Cuckoo" \$12,000	"Knew Women" \$9,500

## PITTSBURGH

	May 3	May 10	May 17	May 24
<b>PENN</b> High...\$44,000 Low... 8,000	"Puttin' Ritz" \$25,000	"Young Eagles" \$23,000	"Divorcee" \$34,000	"Fu Manchu" \$35,500
<b>WARNER</b> High...\$32,000 Low... 8,000	"Everything" \$16,000 (2d week)	"Vagabond King" \$10,000	"Mammy" \$9,000	"Par Parade" \$16,000
<b>ENRIGHT</b> High...\$19,000 Low... 5,000	"Everything" \$18,000	"Big Pond" \$15,000	"Vagabond King" \$10,000	"Texan" \$15,000
<b>STANLEY</b> High...\$40,000 Low... 15,000	"Show Girl" Stage Show	"Big Pond" \$25,500	"Man from Blankley" \$25,000	"Texan" \$25,000
<b>ALDINE</b> High...\$30,000 Low... 5,000	"Crazy Ray" \$5,000	"3 Sisters" \$5,000	"Arizona Kid" \$7,000	"Ladies Love Brutes" \$10,000
<b>HARRIS</b> High...\$12,000 Low... 3,000	"Big Party" Stage Show	"Not So Dumb" \$5,500	"Hide Out" \$14,000	"Lady Love" \$2,000
<b>SHERIDAN SQUARE</b> High...\$11,000 Low... 2,750	"Ladies of Leisure" \$2,000 (2d week)	"French Girls" \$1,000	"Ingagi" \$9,000	"Journey's End" \$11,000 (2d week)

## BALTIMORE

	May 3	May 10	May 17	May 24
<b>CENTURY</b> High...\$27,000 Low... 15,000	"Benon Murder" Stage Show	"Free and Easy" \$16,000		"Fu Manchu" \$15,500
<b>STANLEY</b> High...\$33,500 Low... 11,000	"Honey" All Sound	"Vagabond King" \$14,000		"Song of Flame" \$11,000 (New Low)
<b>VALENCIA</b> High...\$11,000 Low... 1,900	"The Furies" All Sound	"Montana Moon" \$2,200		"Murder Out" \$2,300
<b>KEITH'S</b> High...\$18,000 Low... 5,800	"Mamba" All Sound	"Swing High" \$5,000		"Ingagi" \$14,000

## PROVIDENCE

	May 3	May 10	May 17	May 24
<b>STATE</b> High...\$29,000 Low... 6,200	"Puttin' Ritz" \$21,000	"Hell Harbor" \$13,000	"Divorcee" \$25,000	"Redemption" \$20,500
<b>MAJESTIC</b> High...\$16,500 Low... 6,200	"Sarah and Son" All Sound	"Everything" \$10,000	"Man from Blankley" \$10,000	"Texas Skies" \$10,700

## TACOMA, WASH.

	May 3	May 10	May 17	May 24
<b>BLUE MOUSE</b> High...\$28,200 Low... 2,000	"Texas Moon" All Sound	"Everything" \$6,700	"Everything" \$4,000 (2d week)	
<b>RIALTO</b> High...\$8,500 Low... 2,000	"Sarah and Son" All Sound	"Rogue Song" \$1,200	"Society Blues" \$3,000	"Divorcee" \$4,000
<b>R-K-O</b> High...\$14,500 Low... 4,200	"Show Girl" Vaude	"Notorious Affair" \$6,500	"Song of Flame" \$6,500	"Cuckoo" \$7,400

## DENVER

	May 3	May 10	May 17	May 24
<b>TABOR</b> High...\$18,000 Low... 6,000	"Playing Around" Stage Show	"Loving Ladies" \$9,350	"Framed" \$5,500	"Runaway Bride" \$7,500
<b>ALADDIN</b> High...\$16,600 Low... 7,000	"Society Blues" \$5,500 (2d week)	"Everything" \$11,500	"Everything" \$7,000 (2d week)	"Mammy" \$9,000
<b>DENVER</b> High...\$27,700 Low... 7,000	"Par Parade" Stage Show	"Western Stars" \$8,800	"Big Pond" \$16,700	"Devil's Holiday" \$16,700
<b>RIALTO</b> High...\$7,500 Low... 2,000	"Puttin' Ritz" \$4,100	"Laughing Lady" \$1,000	"Only Brave" \$4,800	"Rogue Song" \$7,500
<b>AMERICA</b> High...\$10,000 Low... 2,000	"Let's Go Places" \$5,000	"Green Goddess" \$3,000	"On Border" \$3,000	"2d Floor Mystery" \$4,500
<b>ORPHEUM</b> High...\$10,000 Low... 2,000	"Ingagi" \$14,000	"Ingagi" \$10,000 (2d week)	"Ingagi" \$10,000 (2d week)	"Around Corner" \$4,500

## TOPEKA

	May 3	May 10	May 17	May 24
<b>JAYHAWK</b> High...\$8,000 Low... 3,000	"Gen. Crack" and "Loving Lady" \$4,800	"Benon Murder" and "Devil May Care" \$4,800	"Western Stars" and "Big Party" \$5,300	"Spring Is Here" and "Without Women" \$4,300
<b>GRAND</b> High...\$12,000 Low... 5,000	"Honey" \$5,500	"Chasing Rainbows" \$3,400	"Par Parade" \$5,500	"Son of Gods" \$4,500
<b>NOVELTY</b> High...\$2,100 Low... 700	"See Paris" Vaude	"Song of West" \$1,400	"13th Chair" \$1,300	"Cock-Eyed World" \$200

## NEWARK, N. J.

	May 3	May 10	May 17	May 24
<b>BRANFORD</b> High...\$30,500 Low... 13,500	"Texas Moon" \$10,800	"Ladies Love Brutes" \$19,800	"Show Girl" \$15,500	"Devil's Holiday" \$25,300
<b>CAPITOL</b> High...\$15,000 Low... 2,500	"Diorati" \$5,200	"Christie" \$5,200	"Mammy" \$5,800	"Girl Said No" \$5,200
<b>LITTLE</b> High...\$4,000 Low... 2,000	"Die Meister-singer" \$2,900	"Rob Roy" \$2,000	"Life in Nature" (Foreign)	"Life in Nature" (Foreign)
<b>PLAY-HOUSE</b> High...\$4,100 Low... 2,500	"Let's Go Places" \$2,500	"Seven Faces" \$2,500 (New Low)	"Fu Manchu" \$15,700	"Texan" \$16,200
<b>MOSQUE</b> High...\$3,000 Low... 500	"Puttin' Ritz" \$17,800	"Hell Harbor" \$7,100	"Dumbells in Ermine" \$6,200	"2d Floor Mystery" \$6,300
<b>RIALTO</b> High...\$20,000 Low... 3,000	"Only Brave" \$6,100	"Society Blues" \$17,000	"Free and Easy" \$14,500	"Redemption" \$13,000
<b>STATE</b> High...\$25,000 Low... 10,000	"Montana Moon" \$15,000	"Benon Murder" \$15,500	"Western Stars" \$14,500	"Cuckoo" \$15,000

## Exploited Title Out Four in on Judgment

The title of "Check and Double Check," tentatively selected for only by Radio Pictures for the Arros in Andy's "Her," has been dropped. A substitute has not yet been chosen. It is understood.

Reason advanced for decision against "Check and Double Check" is that the saying has become too common and over-exploited.

Milt Silver, Universal's advertising head, has returned to his desk after a month's battle with it.

A judgment for \$22,675 was filed in the U. S. Supreme Court by the Consolidated Film Industries against the Quality Distributing Corp., the estate of Abraham Carlos, George H. Davis and Paul J. (Elmer) an order given for advances to Quality on the manufacture of "Black Butterflies" and other films.

All defendants, but the Carbo estate withdrew their answers. The answers had alleged the plaintiff broke an agreement to make advances on eleven films after four had been produced, and caused a damage of \$125,000.

# CANADA LOSES INDIE LEADER

Ottawa, Can., June 10. Harry Alexander, owner of the Park Theatre, Toronto, and acknowledged leader of the independent exhibitors in Canada for many years, has succumbed at last. Alexander has joined with the Bloom and Fine theatre circuit, a subsidiary of Famous Players Canadian Corp. Alexander and the late J. C. Brady, owner of the Madison theatre, Toronto, were the leading exhibitors in the Motion Picture Exhibitors' Protective Association, which became the M. P. T. O. of Canada.

# THEATRE SEATING 2,000 IN TOWN OF 2,000

Reading, Pa., June 10. Hershey, Pa., about 35 miles from here, home of the giant Hershey Chocolate Company's factories, is to have a 2,000-seat theatre, to take the place of a smaller house. Although the town itself does not have more than 2,000 people, the district is largely populated and the theatre is close to an amusement park. It is being built by the Hershey interests, which own everything in the town.

## 2 Fox Div. Mgrs.

Harry Arthur added Harry Woolfin and Charles Kurtzman to the Fox feature operating staff. Woolfin, becomes Fox's division manager of Manhattan, Bronx and upper N. Y. state division, handling 14 houses. Woolfin has been eight years with Fox and West Coast Theatres, succeeding Rudolph Kramer. Kurtzman, brought on by Arthur from the coast, where he was division manager with Publics, will be placed on special exploitation of Fox houses that need promotion help. Kurtzman's first assignment is the Fox, Brooklyn. Following about a month there, he is slated to go to the loser in Atlanta.

## Still Going Strong 4th Consecutive Year Benny MEROFF



MARRO-CURIO-GRANADA  
CHICAGO



# RU

See page 27

# MEGLIN KIDDIES

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by Howard McKent Barnes. Break-breaking comedy.  
The story of a woman who finds her love  
story. With MAX ROBSON, who immortalized play on  
stage.

#### 2. "EAST OF ASIA"

by K. C. Clement. Fine Drama of the tropics. Combine  
"Rain," "White Cargo," sex and sensation—you will  
never forget it!

#### 3. "THOU SHALT NOT SQUEAL"

by Leslie Butler Blake and Harry Clay Blancy. First  
commitment of the crook world—with suspense and  
punch thrills. Compelling crowd-getter.

#### 4. "THE APE"

by Adam Hall Shirk. The most startling mystery play  
ever written. Now the international rage. Hair-raising,  
screamy, yet replace with laughter.

#### 5. "EAST LYNNE"

by Mrs. Henry Wood. Enduring classic heart-drama. Per-  
fect woman's picture. Like "Way Down East"—preen-  
nial, golden draw.

#### 6. "IN OKLAHOMA"

by May Sheldon and Loring Kelley. Spectacular outdoor  
melodrama of national fame. Vibrating entertainment.

#### 7. "EVERYBODY'S GIRL"

by Richard Barry. From his New York. *Princess Theatre*  
success, "Harden," Vital drama of a girl deceived. Ultra-  
modern. Sure-fire winner.

#### 8. "THE MIDNIGHT ALARM"

by James W. Hackett. Sweeping drama, changing  
bell, fling "wheel"—JIFF! Our Irish melodrama  
retracted for the benefit of your money till.

#### 9. "THE WORST WOMAN IN PARIS"

by Alexander Kosoroff. International stage sensation.  
Puritanism, sedition, scandal, and a woman—of  
Parisian analysis and fascinating women. Tremendous.

#### 10. "DANCING FATHERS"

by May Sheldon and Loring Kelley. Popular play with  
appeal to all ages. Packed with sentiment, humor and  
glittering showmanship.

#### 11. "BODY, SOUL AND DRESS"

by Olenin-Volgar. Imperial prize continental play. Start-  
led blasé Europe—took it by storm. Box office smash.

#### 12. "RED KISSES"

by Charles E. Blancy. Firee love and adventure in the  
tropical diamond mines of Brazil. Breathtaking enter-  
tainment.

## EIGHT EPOCHMAKING "VICTORY" SPECIALS

#### I. "DAVY JONES LOCKER"

By the great American playwright, Richard Barry. New Broadway stage success—  
acknowledged greatest sea melodrama ever written. Modern pirates, sunken trea-  
sures, and the most thrilling of adventures—action, suspense, and romance—heart throb, thrills as never before. Master entertainment—packed  
houses!

#### II. "THE ROMANTIC SCOUNDREL"

Produced by Victor Clapham. Booth Tarkington says, "Greatest story of a social  
adventurer in all prose literature." Marking new era in showmanship—a romantic  
comedy—"Jekyll-Hyde" hero worshipped by women, spinning all. A gorgeous,  
musical background.

Six more "VICTORIES" to be announced from time to time.

Each VICTORY is a "special"—individually, specially produced. Unlimited as to  
expense, reflecting sky-peak of showmanship.

Each "VICTORY" is a VICTORY for LIBERTY and for YOU!



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M. H. HOFFMAN

VICTOR HALPERIN

EDWARD HALPERIN

H. M. GUMBIN



# FOX HAS CLOSED 105 HOUSES EAST MISS.

## Stands 4th in Race to Increase Theatre Holdings at Present

In the race for theatre supremacy Warners are now a close second to Public East of the Mississippi. Fox, making the key move a year ago, has dropped below R-K-O for eastern and midwestern operations. A late Fox check-up shows that an approximate 285 theatres Fox is operating only 180 in the east with many of its New York houses set to close all the summer.

The Harley Clarke regime by closing nearly half of its east-of-Mississippi box offices presents first material proof of a policy of cautious progress. Advance in the theatre end for Fox, according to executives, is to be steady but stable. Houses that cannot show a profit or a reasonable margin will be discarded.

Like with the Warners, many of the Fox properties are under lease. Where undesirable the lease is not being renewed; Some houses with expired leases, are among the 105 theatres now listed as dark by the Fox organization.


Some Fox houses in good neighborhoods are dark because renovations are underway or about to start.

In the seven Fox theatre districts summaries show as in current operation approximately 32 in Wisconsin; 7 in Chicago; 18, New England; 17, Long Island; 47, Brooklyn; 17, New Jersey; 27, Upper New York; 57, Manhattan; 10, Bronx; 1, Westchester.

Among the houses closed are 3 in Bronx; 1, Long Island; 2, New England; 4, Upper New York. All of the eight Fox de luxe houses east of the Mississippi are in operation.

### Film from Molasses

Paris, June 1.  
Butiro-cellulose may be the coming material for film support. It has as much resistance as nitro-cellulose but is non-combustible. It is now being developed by the local Keller-Dorian interests and will soon be introduced in America. Same material also talked of as a substitute for rayon. Raw material used to produce it is molasses.



# BY

See Page 28

*Harry Rowfant*  
PRODUCED BY  
PARAMOUNT PUBLIX THEATRES  
ON THE COAST



FANCHON & MARCO PRESENT  
**JONES AND HULL**  
"TWO NUTS"  
in "BOX O' CANDY" IDEA

# BERNARDO DE PACE

A Riot with "TOP O' THE WORLD" Unit  
Now at Indiana Theatre, Indianapolis, Ind.  
Direction WM. MORRIS OFFICE

# ARTHUR'S SYSTEM FOR FOX HOUSE MGRS.

Unless what is reported as "a lot" of house managers in Fox theatres snap into the new policy and follow the co-operative code set by Harry Arthur, there will be considerable changing around and "outing" from now on.

The headquarters will be moved from 1000 Broadway, established a year when the old Fox organization formed Fox Metropolitan theatres to oversee its indie acquisitions, on July 1. Arthur and his executives will then have accommodations in the new annex at 56th street and 10th avenue.

Managers, it is declared, must prove themselves modern in every respect with a faculty for grasping and executing details from headquarters.

The Arthur policy also makes of the district press agent a man of importance. He is being encouraged to become a member of the local chamber of commerce and also to seek a place at the tables set by Lions or Kiwanis.

## W. E.'S SMALLER HORN

Made For Theatres, Of Limited Stage Space

Chicago, June 10.  
With perfection of experiments by ERPI in eastern laboratories, Western Electric is now manufacturing a new horn for theatres with restricted stage space.

Departure from the standard horn is that the new one is half the depth, twice as long of sheet steel instead of wood, and has two goose-neck columns. Tonal capacity remains the same.

New horn's dimensions are 52x 107 inches and only 25 inches in depth, while the standard horn is 52x52 inches and 53 inches deep. Present output is 200 horns a month, with 40% exportation abroad.

## Denver Indie Helps Win Local Exchanges' Prizes

Denver, June 10.  
Harry Huffman of the Aladdin and America, only first run house here showing Fox and Warner productions, is slated because Warners' Denver exchange won the cash award and trophy for San Morris month and that the Fox local branch is second in the race for the Jimmy Gieger prize.

This is probably the only place where an independent exhibitor is hooked up with both Warner and Fox, and certainly the only place where both connections won prizes for film sales.

In the past year the local Fox exchange won three first and one third prize in national competition.

## FOX CUT TO 50c TOP

In Effect at Washington House—Kids, 15c, Any Time

Washington, June 10.  
Last week Fox went to a Friday opening. Next Friday this deluxer takes a drastic cut in its admission as well as reducing it to 25c for matinees and 35-50c, nights. Kids 15c, all times.

In so doing house with stage show is underselling its chief competitor and is on a par with the other straight picture houses.

Fox is also tying in with the government and is shortly to have lobby exhibits of the various bureau's activities—one each week.

A similar 15c. rate is in effect at Fox's Brooklyn, N. Y., house.

## UNLICENSED FILM

\$25 Fine for Exhibiting Picture in Brooklyn

Pleading guilty to a charge of leasing an unlicensed motion picture film, Jack Maharian, 30, of Union City, N. J., owner and manager of the Zenith Film Supply Co., 630 9th avenue, was fined \$25 or five days in jail in Special Sessions. He paid the fine.

Maharian was arrested on the complaint of Frank B. Dermody, inspector for the Motion Picture Division of the State Education Department, on April 24.

Dermody told the Justices that he with another inspector had visited the Idle Hour Theatre, Myrtle avenue, Brooklyn, and viewed a five-reel film entitled "God's Gold." They took the license number which appeared on the film. Investigation showed that the number had been issued for the film "Dynamite Dan" and that "God's Gold" had never been passed by the license commission.

# \$7,500 REWARDS FOR BOMBER OF ROYAL, FRISCO

## 40 Attacks in 15 Months on Nasser Houses—Started with Talkers

Everybody's looking for the destructionist who placed a time bomb in the roof of the Royal theatre, neighborhood picture house here a week ago. Rewards totaling \$7,500 are offered for his arrest.

The Royal offers \$5,000. Allied Amusement Industries of California, \$1,000. Industrial Association of San Francisco, \$500, and the Theatrical Federation of San Francisco, offering musicians, stage employees, motion picture projectionists, bill posters and billers and the Janitors' Unions joined with a reward of \$1,000.

The bombing of the Royal climaxed a series of attacks made against this house since March, last year. During the period, police records show that eight odor or tear bombs had been exploded in the auditorium. Alhambra and Castro theatres, also owned by the Nasser Brothers suffered like attacks bringing the total up to more than 40 in 15 months. Ten arrests were made.

An Arrest Made  
These bombings, the police say, began with the advent of talking pictures and the dispute between Nasser Brothers and the Musicians' Union over the displacement of orchestras. That dispute is still being fought in the courts. Latest move is an appeal of the Nasser Brothers from a decision of the District Court of Appeal upholding the musicians.

In the present bombing one arrest was made. Mrs. Annie Rizzo who jumped bail following her arrest in connection with an odor bombing a year ago, was re-arrested on the old charge, while the police began a check of her movements.

She showed complicity in the Royal Theatre bombing. Amateur methods in handling the dynamite used in the Royal theatre job lessened the force of the explosion, failed to do any serious damage.

## Wilmington Sewed Up

Wilmington, Del., June 10.  
Purchase by Warners of the Savoy, town's only indie, leaves that company practically alone here, holding everything except two neighborhood houses.

R-K-O, previously using the Savoy, is now excluded. Radio is reported bidding for site of a bankrupt department store to build a larger house than any now here.

## Next! For Doc Lee

Bushwick, Brooklyn, N. Y., one of the R-K-O sick 'uns, has been turned over to old Dr. Joe Lee for treatment. Dr. Lee is now operating on three others, Greenpoint, Prospect and Orpheum.

Once a straitjacketed big time and lately in vaudin, Bushwick switched to straight pictures a month ago.

# COURT TANGLES OVER W. C. INDIE PRODUCERS

Hollywood, June 10.  
Legal tangles between James Cruze, Inc., and First Division Distributors of New York received little clarification from the Superior Court here. A motion asking that First Division be restrained from interfering with Cruze, Inc., was dismissed the day after it was filed.

The squabble hinges on whether the First Division contract is an "exclusive" or whether Cruze and Samuel Zieher can produce more than the stipulated number of 30 talkers and release the surplus through channels other than First Division.

## STATEN ISLAND HOUSES

Brill May Sell to Warners or R-K-O With Deal Near

There is a probability the Sol Brill lot of houses (11) on Staten Island will go to Warners instead of R-K-O.

Dickering is now on with WB and R-K-O, former having opened negotiations over the R-K-O interests evinced an interest.

While R-K-O went into the matter in a preliminary way with Brill, nothing definite toward the closing of a deal has been arranged.

Paramount-Public is opening a 2,300-seater at Stapleton Sept. 15. That will be the first real opposition to Brill on the island.

## Buckley as Fox Guest Points to Circuit Deal

Hollywood, June 10.  
Looks like Fox has a deal on to purchase the Chris Buckley string. The Buckley theatres are in the Albany, N. Y., sector of which the Lehigh, in that city, is the main site.

Connection for the deduction comes from a special reel made out here with and for Buckley, who came west to attend the Fox convention as a guest of the picture company.

The special reel, to be screened in all of the Buckley houses, is titled "Chris Buckley's Impressions of Hollywood." It shows the exhibit walking around both Fox lots and meeting the stars. When it came time for him to converse with the "name" people the action had to be stopped, as an emergency call for a chair was put in because Buckley's knees were wavering and threatened to crumble.

## Publix Buys Farash

Trio in Schenectady Schenectady, N. Y., June 10.

Information, unconfirmed, is that Publix has closed for at least two houses and probably three of the Farash theatres here.

Negotiations have been underway for some time. According to the information, hitch was over the future of two of the principal Farash stockholders, W. W. Shirley, president, and Guy Graves, secretary. Both are minority stockholders, with W. W. Farley, former Democratic state chairman and former state excise commissioner, the majority stockholder. Understanding is that Farley was more than willing to unload, but Shirley and Graves held out for jobs with Paramount in addition to sale of their stock.

Deal is reported as closed, with sale of Wedgeway, State and Strand theatres, and all members of Farash out as far as Publix is concerned. This, however, cannot be verified.

# 3-SIDED FIGHT FOR B&K'S HOLD IN CHICAGO

Chicago, June 10.  
With the State-Lake and Palace, R-K-O spots, putting on name state shows, they are forcing Publix-B & K, both for the Chicago and Oriental, also to scotch expensive flesh draws.

Looks like Chicago is going to be a hotbed for a tree-cornered fight between Publix, R-K-O and Warner Bros., with Fox and everybody else locked out completely.

Peculiar thing is that Chicago, America's second largest city, has in the past had one firm, Publix, controlling the city. For the first time there are signs of a fight, with R-K-O coming in as important competition.

## CANADA AND MIDWEST PUBLIX DIV. HEADS

Chicago, June 10.  
For the midwest, John Bauman will be divisional director. At Publix-B & K, Publix-Kunsky and Publix-Famous-Canadian. Dave Wallerstein will be Bauman's assistant in New York.

Divisional manager in Chicago will be Walter Immerman, now in Detroit. District managers under Immerman will be E. M. Gluckman in charge of all Chicago de-luxe houses outside the loop; Lou Weil for the family sound houses; Carl Strodel and Les Dally for the rest of the B. & K. circuit.

Nate Platik, formerly of Chicago, takes over the Detroit Kunsky division. J. J. Fitzgibbons will be divisional general manager of Canada.

J. J. Rubens will be divisional director in New York for Publix Great States. Divisional managers here will be Marie Rubens of Illinois, and Henry Sticksmaier for Indiana.

Fitzgibbons takes the new post immediately, headquartered in Toronto. Main offices and headquarters of P. Canadian will remain in that city.

Famous Players-Canadian, Ltd., title under which it was known, will continue as the official designation.

The present officials, including Adolph Zukor as president and the present board of directors, will remain as is, it is understood, with P. Canadian retaining its individual identity as in the past.

## Talking Trailer

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STUPENDOUS MASTERPIECE  
"ALL QUIET ON THE WESTERN FRONT"  
NOW AVAILABLE  
National Screen Service  
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## SEYMOUR and CORNCOB

"HOLLYWOOD MUSICAL HITS"  
FEATURED IN FANCHON & MARCO'S "BRENNETTES" IDEA  
THANKS TO FANCHON & MARCO, HARRY WALLER  
THIS WEEK FOX THEATRE, SAN FRANCISCO

# WARNERS TAKING 38 OF COSTON'S HOUSES

Chicago, June 10. Warners will take over 38 indie houses on the Coston books within 10 days.

Houses are: (northeast), Adelphi, Buckingham, Commodore, Highland, Howard, Music Box, Plaza, Rosewood, Rivoli; (southeast) Archer, Atlantic, Brighton Park, E. A. R. Frolic, Halffield, Harper, Hamilton, Metropolitan, Oakland Square, Owl, Peoples, Piccadilly, Ramova, Shakespeare, Wabash; (westside), American, Boulevard, Century, Chopin, Montclair, Orpheum.

Out of town: Orpheum and Parthenon, Hammond, Ind.; Indiana and Garden, Indiana Harbor; Ritz, Berwyn; Annetta and Palace, Cicero.

## Stage Show Back at Howard (Pub), Atlanta

Atlanta, June 10. Publix will shortly bring back entertainment in the flesh to the Howard.

Howard now operates on an all-sound policy. Within a short period of time, no date has been definitely set as yet, a pit orchestra and stage entertainment will be placed in the theatre.



**PANCHON MARCO IDEAS**

Fox West Coast Theatres Unit, Los Angeles

# NOR

See page 31

## EARL LINDSAY

Just returned from Hollywood. A four week contract extending to 16 months, engagements, staged the presentation for "Broadway Melody" at Grauman's Chinese Theatre and conceived the ideas for settings and costumes in addition to staging the dances and ensembles for the following pictures:

### PARAMOUNT

"The Dance of Life," Moran and Mace in "Why Bring That Up?"

"Illusion," "The Love Parade," and "Sweetie."

### FOX

"Happy Days" (first Grandeur picture), "Her Golden Call"

### EARL LINDSAY

260 WEST 72d STREET, NEW YORK CITY ENDICOTT 3453

## Pathe's 2 Two-Reelers Wkly at Coast Studio

Culver City, June 10.

Pathe is now averaging a couple of two-reelers a week. Harry Delmar started a series last week, his first being "All for Mabel," with Sally Starr, Bob Carney, Sy Williams, Cupid Allen, Lella McIntyre and Rod McLennan.

Harry Holman went to work last week in "The Pay-Off," short written for the screen but incorporating some of his vaude material. Frank Davis is directing.

"Two Plus Fours" and "Some Babies" are shorts just finished. For the latter, Wallace Fox had a mob of 58 on a Chicago street scene Saturday.

## Boothby Back to Bank; With 1st Nat'l for 5 Yrs.

Warren Boothby who has guided the activities of First National since its acquisition by the Warners, and who was financial intermediary and consultant for the Warners, will probably return to the banking field. For 20 years before joining First National as treasurer five years ago, Boothby was a high executive in the First National Bank of Boston. The bank has offered Boothby his former berth and he is considering accepting it after an extended vacation.

Independently wealthy and rated as a millionaire, Boothby has several times during the past year expressed his intention of resigning the Warner post. Shortly after the Warner buy of F. N., Harry Warner placed Boothby, in the capacity of First National controller, in charge of all financial matters within the organization. Boothby was also the Warner contact with the banks. He was regarded by many within the organization as being closer to the Warner president than any other executive. His resignation was voluntary.

## Richards Well Enough To Buy Another House

New Orleans, June 10. E. V. Richards has purchased the Globe, adjoining the Tudor, which he bought last year. Price, \$138,000.

Tudor and Globe are both leased to Publix.

E. V. also owns the Childs restaurant building which adjoins the Globe. Purchase of the latter gives him a straight 105 feet on Canal street. Property on Canal street is valued at \$10,000 a front foot so that E. V.'s holdings along the stem assure a trifle over a million. The Childs building lease has many years to go.

Richards has almost entirely recovered from his several operations and is at his summer home. Elmwood Manor, formerly a recreation place of Saenger employees, which he purchased from Publix, and upon which he has just spent several thousands. Elmwood Manor is at Bay St. Louis, Miss.

## Warners' Picnic

Warner home offices, 1-500, will picnic at Indian Point June 21.

The affair this year is developing more young competitors for Waxman's job than the p. a. A. P. probably knows about.

## RADIO PREPARING FOR EUROPEAN EXPANSION

Sales organization of Europe for the Radio Products for the 30-31 season, with further exchange affiliations expected, is under way. Joseph I. Schnitzer, president, and Ambrose Dowling, foreign head of Radio Pictures, are sailing on the "Leviathan" today (11) for a comprehensive tour of Britain and the Continent.

Earl W. Kramer, formerly with U and lately the shorts subject department of Radio, sailed for England Monday on the "Bremen" to supervise Radio activities from London.

## SHADOW OF THE LAW

(Continued from page 19)

comes manager of the mill as well as the test of courage and the heart interest as the girl who still loves the ex-con after discovering what his fate has been. Natalie Moorhead a perfect pick as the femme ferve.

Powell is Jim Montgomery until his escape and John Nelson after that. As the former he attempted to protect a newly-met girl from a brutal husband and struck him and he knocked him out of the window to death below. Through a mysterious girl's flight the accused's alibi falls to stand up and he is sent up for life. Escaping through the aid of his cell-mate, who also gets out later and through efforts to help Montgomery is brought into the story for comedy purposes, he bends all his efforts toward locating the woman who can clear his name.

Getting her address, he sends Pete, the former cell-companion, to New York, fearing to go himself. The dame, now revealed as a blackmail, turns Pete over to the cops and goes to North Carolina to carry out another blackmail scheme, expecting the now John Nelson, through his affection for the local girl, to fall for \$50,000's a purchase price of her eye-witness testimony. In the meantime, a New York cop comes for Nelson, latter fighting extradition through sticking his fingers in the machine machinery to destroy evidence of old finger-print records. Through the determination for delay, cop sees an about face and goes for the blackmail, rather leaving things all set for the sentimental fadeout.

Ganier or the writers have given the picture a good surprise ending. Speaking of withdrawing dick, the girl remarks that "he's not so hard-boiled after all," with Powell retorting for the direct aide that "he'd be sore if anyone found it out."

In several respects the story and situations of "Shadows of the Law" are illogical, including the prison escape, the escape of Pete, the fingers in the machinery and the fear of blackmailing. Most unexplained feature of the picture is why the blackmailer turned Montgomery's former cell-mate over to the cops.

These implausible situations are, however, not altogether detrimental, such a good impression is left through picture's high entertainment value, the smoothness of the continuity and the suspenseful comedy relief. Comedy relief is effective and Paul Hurst is a capital type as Pete, the former con man. He has a natural flair for speaking comedy lines and contributes a lot to this talker in the way of laughs. His scenes in prison and with the woman heavy are pips.

Regis Toomey, George Irving, Frederick Burton and other actors have lesser roles. All are well done. On the strength of "Shadow of the Law" Fox has advanced Ganier. Formerly, the company has been making him co-direct with others. This is the first talker he has directed singly.

Besides his superior treatment, the camera work and angles lend considerable production value. Recording A-1.

Char.

## R-K-O THEATRES TOP NOW SET AT 500?

Radio-Keith-Orpheum is now in control of 218 theatres from coast to coast, an increase during the past year of 77 houses.

With the ultimate goal of R-K-O not definitely set but 500 or more theatres mentioned as a strong possibility within another 12 months, the company is jumping into the house-grabbing competition with as much zest as displayed by other big operators.

In some situations, where perhaps everything is sewed up except a small indie circuit, all of the Big Four are putting in bids. One indie exhib with a comparatively small general town all to himself recently started to burn with Park Public coming in to build but since has had offers from other big circuits to sell. It seems the competitors developed a sudden anxiety to go into the town through a buy after learning P-P was building there.

Through its acquisition of houses, R-K-O is gradually making out of the class it was formerly in as an almost exclusive operator of vaude theatres. While buying indie circuits and properties capable of playing vaude is the chief effort in R-K-O's theatre annexing program, straight film houses are also being taken.

## DILL'S PATENT BILL WITH HOLE FOR DELAY

The strong possibility that the bill introduced in Washington by Senator Clarence C. Dill (Washington) and known as Bill No. 4442, which would give this session of Congress, is alarming pictures and the electric, it is reported.

The measure is one that provides there shall be a complete defense of an alleged patent infringement through the ability of the defendant to bring counter-suit against the patent owner under the anti-trust laws. Senator Dill's bill also provides that the trust issue must be tried before the patent issue with obvious delays resulting.

It is figured that ordinarily it would take four years for a decision on the trust issue and another four years on the original infringement action.

Through talker apparatus, radio and other mechanical mediums in show business small infringers of patents are afforded what is described as a loophole for time through the bill.

Last week the Dill measure passed the Senate without a roll call, but was called for reconsideration by Senator Walsh (Mass.) and a roll call.

## OVERLAND BOUND (All Dialog)

Produced by Rayton Pictures. Distributed by Dell (estate rights). Featuring Al Sledge, Jack Palance, and Al Sledge. No other credits listed. At Stanley, New York, June 9, 1936. Running time, 54 minutes.

Bad western, with the only possible excuse it has sound. That in itself didn't do this flicker any good. Recording (no system credited) awful. The voices boomed and screamed, according to whether man or female, always accompanied by a mechanical scratching and tinny sound. It could not have been the Stanley's projection, for previously two shorts came over clearly.

One good player here is the hero, who may be Al Sledge. Ray has a great voice and makes a tough cowman instead of the usual parlor type. He doesn't mean a thing. A railroad is supposed to pass through property owned by an old lady, who sees son run away from home. One of the villains wants to buy the property, and gets another villain to pose as son and get their inheritance. One of the villains later exposes him, and all ends well. This story is used so often it may be any other picture under another name.

## West Coast Publicity Men Take on Added Work

Los Angeles, June 10. Fox West Coast's publicity boys are reaching out to take in additional territory. Frank Whitbeck and George Brown will do the mental expanding, according to plan. Whitbeck, who has been developing himself almost exclusively to the Fox theatres in Los Angeles, will drop the local angle to concentrate on mapping out publicity and advertising campaigns for the entire circuit.

Brown, handling the Carthy Circle and Chinese, will add Loew's State, Boulevard, Criterion and new Pantages house to his publicity and ad lists.

Whitbeck will lay out and launch the campaign for "So This Is London," which opens at the Carthy Circle June 15, following J. Edgar's "All Quiet," after which Brown stays in there.

## Vic Shapiro's Vacation

Hollywood, June 10. Vic Shapiro goes east June 21 for a three-week vacation, flying both ways.

He will spend part of his eastern time around Lake Placid, returning to coast July 14.

## Joan Crawford featured in M-G-M's "Montana Moon"



Uses MAX FACTORS MAKE-UP

"The Choice of the Profession"

A make-up with Max Factor's Preparations is applied quicker, smoother, thinner, and is an important aid to correct characterization.



Max Factor's PANCHROMATIC MAKE-UP for the screen

Max Factor's THEATRICAL MAKE-UP for the stage

At All Leading Drug Stores

MAX FACTOR'S MAKE-UP STUDIOS, Hollywood

90% of all makeup used by the Screen and Stage

Since 1914 Hollywood's leading makeup artist (Los Angeles Chamber of Commerce Station)

## ARCHIE

# JESSE J. WILSON "SPEEDY"

ONE OF THE FEATURES WITH PUBLIX "LANTERNS" UNIT

## NOW PLAYING PARAMOUNT, NEW YORK

Direction R-K-O, MARTY FORKINS

Independent, LEDDY & SMITH



## Young America HIMSELF

eddie  
quillan in

# NIGHT WORK

EDDIE QUILLAN'S breezy personality and spontaneous humor in *THE SOPHOMORE* swept the country in a gale of merriment and swamped the box offices with a flood of dollars. It definitely established Eddie as the personification of Young America Himself. Previews before conservative audiences and hard-boiled critics forecast *NIGHT WORK* as an even more hilarious comedy than *THE SOPHOMORE*.

YOU'LL GET WHAT THE DOCTOR ORDERED for entertainment purposes in *NIGHT WORK*. It's one long riot of laughs, zippy action, hilarity and heart throbs. A spectacular cabaret sequence introduces specialty dance numbers and corking song hits, with a snappy theme number sung by Eddie Quillan and Sally Starr. Featuring Sally Starr and Frances Upton. Directed by Russell Mack. Produced by E. B. Derr.

ONE THAT IS CLICKING BIG

## SWING HIGH

The greatest outdoor show on earth brought to the screen in a mighty spectacular drama. With HELEN TWELVETREES, FRED SCOTT, DOROTHY BURGESS and a brilliant cast. Directed by Joseph Santley. Produced by E. B. Derr.



AND THREE THAT ARE ON THE WAY

## HOLIDAY

A gripping romantic drama of present day society—an outstanding stage success. With ANN HARDING, MARY ASTOR, EDWARD EVERETT HORTON, ROBERT AMES and HEDDA HOPPER. Directed by E. H. Griffith. Produced by E. B. Derr.



## HER MAN

A poignant drama of a woman who offered body and soul on the altar of sacrifice for the love of a wastrel. Featuring HELEN TWELVETREES, MARJORIE RAMBEAU, RICARDO CORTEZ, PHILLIPS HOLMES, JAMES GLEASON. Directed by Tay Garnett. Produced by E. B. Derr.



## BEYOND VICTORY

A war picture revealing the spiritual awakening of man at war. ALL STAR CAST including: William Boyd, June Collyer, Robert Armstrong, Helen Twelvetrees, Fred Scott, James Gleason, Zasu Pitts, Laura Hope Crews. Produced by E. B. Derr. Directed by John Robertson.



PATHÉ



# DRAWING CARDS!

*The crowds pay  
to see the big  
star names!*



And in picture business, while other companies waver in policy, M-G-M remains

## THE "DRAWING CARD" OUTFIT!

**NOW and SOON!**  
**NORMA SHEARER**

*The Divorcee*  
*Let Us Be Gay*

**MARION DAVIES**

*The Florodora Girl*

**DRESSLER-MORAN**

*Caught Short*

**GRETA GARBO**

*Romance*

**LON CHANEY TALKS!**

*The Unholy Three*

**WILLIAM HAINES**

*Way Out West*

**JOAN CRAWFORD**

*Our Blushing Brides*



**METRO-GOLDWYN-MAYER**  
*Your Lucky Star*



# Hollywood Bulletin

(Continued from page 15)

"Leave It to Smith" is on with P. J. Wodehouse already writing on the lot.

George Berthelon and Edward Croninger left for Puget Sound to line up "Silver Horde" locations for Radio.

Low Cody goes into "Beyond Victory" (Pathe) instead of Robert Armstrong. Latter still on location in "Railroad Man" (Radio).

Christies will tokenize "Meet the Wife," Lynn Starling's play, following "Charles's Aunt."

Warners take over four Santa Barbara screens for operation about June 16. Victor Rosen to manage.

With resignation of Robert Harris from head of the scenario department at Metro, that title has been abolished. Sam Marx, New York, and Lou Edelman, formerly of the sales department, go in on a two-way proposition to fill the berth vacated by Harris.

As an offshoot of the Macloon's recent production here of "Desert Song," Ned Holmes, business manager of the show, filed a wage claim with the Labor Bureau for \$880.

After finishing "War Babies" for M-G, Buster Keaton will leave with his family for Europe.

On a quest to gather authentic data for his next picture, "This Modern World," Alexander Korda, Fox director, is leaving for Biarritz.

AINSLEY  
**LAMBERT**  
DANCERS  
Now at Publix-Balaban & Katz  
Theatres  
ORIENTAL—GRANADA—MARBRO  
CHICAGO, ILL.

GEORGE  
**PRIZE**  
And His Famous "PUNCH and JUDY"  
Featured in F. & M. Gyp. Gyp.  
Gyp's Idea

This is the adaptation of "Bastard."

Fox is testing Phil Neely, vocalist in Abe Lyman's band, for "Just Imagine."

Van C. Newkirk has been elevated from traffic manager to studio director at radio station KHJ. Ray Winters has been added as announcer.

William Hamilton, film editor at Radio, is recovering from an appendicitis operation at the Angelus hospital.

William Darling is in New York for a conference with Joseph Urban. Latter is due here July 1 for Fox.

Megaphone on Paramount's "Tom Sawyer" and "Huckleberry Finn" will be handled by John Cromwell.

Zion Meyers and Jules White's next dog talker for M-G will be "All Quiet on the Canine Front."

Charging that he was unlawfully cancelled on a two-day booking at Santa Barbara, Bob Pettieord, vaude, filed wage claims for \$95 against Jean Meikeljohn.

Grace Hayes set for the next "Little Show" by Charley Foy, her agent-husband.

Superior Court has approved Loretta Young's new contract with First National. It calls for \$875 a week with yearly options for \$1,250 next year and three succeeding boosts of \$500 each. Although married, Miss Young is a minor, therefore the court's jurisdiction applies in this state.

Warners, joining the railroad story cycle, will make "Romance of the Rails," by Maude Fulton. William Wellman will direct, with Marion Nixon, James Hall and Grant Withers in the cast.

Upholding the theory that stage players don't mind playing extras in films, Claudia Dell and Marie Wells appeared as nameless models in "Life of the Party" at Warners.

Sid Silvers, released by Warners, goes with Paramount in the east as a writer-actor. Six months' contract.

Busby Berkeley goes with Paramount as a director on a year's contract with options. He will move to the Par lot after finishing work on "Whoopie" for Goldwyn.

Robert Chisholm, British baritone,

has been taken by Paramount on a five-year contract with options. First is opposite Jeanette McDonald in "Honey-moon Hate." Following this, Chisholm will do a stage show for Arthur Hammerstein in the east, then return here for more pictures.

Talk around about Davey Lee returning to pictures. Paramount is said to be after the lot for "Skippy," while Columbia is also interested.

George MacFarland has been borrowed from Fox for "Half Shot At Sunrise," Radio.

Welford Beaton, editor of a Hollywood trade paper, is directing independent shorts.

Jack McLaughlin, reported to be backed by the Mexican government, is making musical shorts for Spanish speaking countries.

Ground has been broken at Radio for another new building. Structure is to be a two-story camera and "still" department.

Carol Miller, doing a specialty with Ben Bernie's band, singled out by Metro for a test.

Lester Cohen, novelist, has been brought here to write originals for Columbia.

Henry Ladd engaged by Radio to assist Pearl Eaton in handling dance numbers on "Leatherstocking."

Sam Shipman and John B. Hymer left Metro after completing "Never the Twain Shall Meet." Both have been here for seven months. Hymer is returning to New York. Shipman wants to stick here a few weeks longer.

The same day that Sono-Art released James Ashcraft as p. s., he was engaged by U. A. He returns to New York to join that exploitation department.

Phyllis Haver is here, her first visit since marrying, to stay two weeks.

Helen Cohan, second daughter of George M. Cohan, made her stage debut here in "June Moon" Slipped into the show without extra publicity.

After asking \$100,000 to direct "East Is West," Universal discovered Edwin Carewe would not be available until completed with "Resurrection." U is now looking for someone else.

## Joint Zoning Meeting in Chicago Circuits, Indies—and Pettijohn

Chicago, June 8. For the purpose of re-zoning this city in regard to exhibitor protection on pictures sold out of Chicago exchanges, a meeting between Charles Pettijohn of the Hays office and distributor and exhibitor representatives was held at the Congress Hotel Monday.

A committee of 15, representing major circuits and independents, including three exchange men, Harry Lorch (Pathe), Levy Alexander (Columbia), Jack Miller (Chicago Exhib. Assn.), Aaron Saperstein (Allied group), also four down-

town exhibitors, Steve Bonnis, Fred Anderson, Alex Manta, Edward Alger.

The zoning plan attempted in Los Angeles and Detroit is not proving satisfactory, but Pettijohn states that he will remain in town until a settlement is effected.

The present zoning and protection plan established by Paramount for Chicago covers 30 to 120 days' release protection with a radius of 100 miles.

Pettijohn refused to touch on the competitive advertising situation which has been a sore point among Publix, G and K, and R-K-O.

### Pettijohn's Plan

The zoning and protection plan Charles Pettijohn is fostering in Chicago is the same which the Hays office says is now in effect in Los Angeles and Detroit.

It took nearly three years to get the machinery installed on the West Coast where indie interests fought it. The new draft went through six weeks ago and that, is now re-circulated here, was the principal reason for Pettijohn's trip to Hollywood.

Pettijohn has overstayed his leave in Chicago, originally having been expected back yesterday (10). Hayates are confident that he will put the plan through.

## Detroit Fox Cuts

Detroit, June 10. The Fox de luxe house here, under the management of Bill Raynor, has cut prices to the bone in an effort to bring the house out of the red.

With prices of 25c till five and 50c evenings, Saturday and Sunday, with 15c for children at all times, new seats has caused a furore in local show circles.

House has capacity of 5,100 seats and has played to hunger almost since its opening almost two years ago. With a net of between \$30,000 and \$35,000, it took an unusual picture to pull the house out of the red.

Other de luxe houses play to a 75c top, as has the Fox till this cut.

The effect on the situation here remains to be seen. Other houses contemplate no action.

### DICK HARLAN AT FOX

Hollywood, June 10. Richard Harlan, associated with Henry King on several productions, goes with Fox to direct Spanish versions. His debut as a director will be a Spanish version of the Fox dramatic short, "Friendship." Harlan's father is American consul at Havana.

★  
**TON**

See page 37

## ACKNOWLEDGMENT

- I have just been signed by the Warner Brothers to play the lead in their forthcoming picture-operetta, "Children of Dreams."
- I want to thank Sigmund Romberg, who has written probably his greatest score, for believing I can sing it. Also, Oscar Hammerstein, 2nd, for writing such an original and beautiful story and feeling I can do it.
- I want to thank R-K-O. for exploiting me as the R-K-O. Radio Girl and featuring me in their theatres. I am grateful for Mr. Hiram S. Brown's high, personal opinion of me, and to Mr. Joseph Plunkett (he who kept me so long at his good, old Strand Theatre) for his endorsement. And to Miss Rosalie Stewart for her co-operation on the Radio Hour. I thank them all most sincerely.
- To the music publishers, for always being so kind; to Lee David, for his interesting arrangements of my popular songs.
- To the trade papers: "Variety," for its constantly encouraging reviews of my work ever since I started, especially at times when it meant so much; also the "Billboard" for the same, and its recent glowing criticisms; "Zit's" for its flattering mention of my radio work.
- And last, to Benjamin David, my manager, who has guided and directed me step by step through everything, and made it all possible; for his undiminished faith and his persistent, ceaseless efforts.
- I leave for the Coast in a couple of weeks. I hope I will do well, so these friends may not be disappointed. I will try.

Exclusive Management  
**BENJAMIN DAVID**  
Hammerstein Theatre Building  
1697 Broadway  
New York City

**MARGARET SCHILLING**



## N. V. A. Drive's \$485,000 Below Expectations; Sanatorium at Saranac Opens About July 1

Total of the recent N. V. A. drive in the variety theatres amounts to \$485,000, according to compilation in Pat Casey's office. It is much under the buoyant expectancy of \$1,000,000, when it was announced that the picture circuits for the first time, would participate.

With the money in hand Casey anticipates that the N. V. A. Sanatorium at Saranac, N. Y., which had its official dedication last Labor Day will formally open for the Saranac patients around July 1. Most of the moneys collected will go toward the payment of accrued bills and completing the equipment of that expensive institution, started by the late E. F. Albee.

Largest contributor to the drive's fund was the Loew's circuit with around \$120,000. Second is the R-K-O at \$114,000. Fox contributed about \$70,000, divided east \$44,000 and Fox West Coast, \$26,000. These are the vaudeville circuits.

**Picture Circuits**  
A high mark set by an independent circuit was Comerford's, with \$6,300.

Among the picture circuits which devoted themselves to the audience collections for the first time, Warners secured \$48,000, and Publix, \$41,000.

The lowest comparative contribution came from Balaban & Katz in Chicago, Publix subsidiary at \$1,300.

Amount secured this season in the N. V. A. Drive of \$485,000 is \$100,000 less than last year's. It is also about \$500,000 below the estimated amount required for the annual support of the N. V. A. clubhouse in New York and the Saranac sanatorium.

An adjourned meeting of the N. V. A. Fund directors will be shortly held, to agree upon some plan to meet the deficit.

### Radio Keeps 'Em Up

Radio threatens to spoil the traditional actor's prerogative of sleeping late in the morning.

Performers appearing on the new Lux Hour over WJZ do their first show at 8:15 a. m. for 15 minutes and repeat an hour later.

It completely ruins the morning for snoozing.

### HELLINGER OF 'MIRROR' SPIELING FOR LOEW'S

Mark Hellinger is "getting up early for rehearsals" these days, opening Saturday at Loew's Boulevard in the Bronx to break-in and coming into the State the Saturday following. Mark says he's no fool—he has five people with him and beaucoup femme s. a., not just himself. Also taking no chances on the authors, Harry Ruskin and Paul Gerard Smith doing the material. May even bring out his prize bull and Gladys for the bows, if necessary.

The "Mirror" columnist says he's only doing it because of the dough.

#### Althoff Back East

After a long absence, Charlie Althoff and his "Opry House" act comes back to R-K-O June 28 at the Madison, Brooklyn. This is the only date booked thus far, but additional time is said to be in the offing for the act.

Althoff recently did some picture work and also toured for Publix.

### DARLING MAY GO INTO WARNERS' MAIN AGENCY

Eddie Darling, from reports, has reconsidered his hasty refusal to accept a subordinate vaude booking position with Warners' booking office, under Walter Meyers' general management. He is said to have tentatively accepted with final consent due when the Warners' present vaude agency moves into the non-commission booking office on West 44th street, New York, this week. The vaude agency will then be in the Warners' non-commission office, when the vaude office 5% will probably be dropped.

If and when coming in, Darling will be in charge of the vaude booking, with Meyers supervising this phase along with all other booking and casting for Warner enterprises.

Meyers stated that outside the possible addition of Darling to the staff, there will be no changes in the booking personnel for the present. Harold Kemp remains the booker with Steve Trilling his booking assistant.

Meyers declared he will do none of the actual vaude booking, but rely on the bookers for the act-buying and supervise from his gen. position. Whether Darling will also refrain from actual booking was not stated. The former Keith's booker was once the peer of all big time vaude bookers but is not known to be thoroughly versed in the present style of three-a-day or more booking, through his absence of almost two years from activity.

**No Commission**  
Under the unique no-commission booking arrangement, a departure for large vaude-playing and booking circuits, and an innovation adopted by Warners as a possible boon for the circuit's own talent-buying, the booking office will operate gratis for acts and the circuit as a service bureau for the latter. The absence of commission fee may help, it is believed, to bring about a better standard of vaude salaries, and help trim some exorbitant figures down to normal size.

This does not mean the passing of the agents' commission, but with agents in Warner bookings obliged

### Tracing a Gag

If you want to keep a gag exclusive, keep it to yourself.

Here's the mouth-to-mouth tour of one gag in Times Square:

Herman Turgo returned from Hollywood and, having dinner in Mrs. Gerson's joint that night, told the newest Hollywood funny to Meyer (Basil) Gerson.

A few minutes later Basil told it to George Lottman, press agent. Next morning in the barber shop Lottman spilled it to Mark Hellinger, the columnist, getting shaved in an adjoining chair.

That afternoon an eavesdropping manicurist was telling it to each of her customers. Next morning Mark used it in his "Daily Mirror" column. It was credited to Billy Newell, actor. Billy Newell's press agent's name is George Lottman.

### ED LOWRY MAYOR OF ST. LOUIS FOR 1 HOUR

St. Louis, June 10.

Celebrating three years in this town as m. c., Ed Lowry at the Ambassador was designated mayor of St. Louis for one hour Monday.

Mayor Victor J. Miller bestowed the honorary title, speaking from the stage of the Ambassador over a radio hookup Saturday.

That launched "Ed Lowry week" in connection with his 4,000th performance.

to collect their percentage from the acts they represent. Warners does not place a limit on the amount of commission an agent may charge an act booked for a Warner theatre, although the average commission charge is around 10%.

R-K-O's agents are limited to flat 5% and that booking office charges another 5%.

### TED HEALEY ATTACHED FOR WIFE'S OPERATION

Hollywood, June 10.

An attachment of \$10,000 has been served by Dr. H. B. Willis against Ted Healey. Lawyers are trying to untangle the matter, while \$1,500 of Healey's salary with Fox is already tied up.

Claim involves an operation last year to Betty Healey from whom the comedian is separated.

Sue demanded by Dr. Willis is labeled as exorbitant by Healey, who states he paid the doctor \$1,200, the amount he originally demanded. Healey has been playing Fox West Coast theatres on a studio contract preparatory to starting work this week on Fox picture.

Betty Healey is now in Hollywood.

### Sam Bernstein's Bumps Big Dough Agency

Sam Bernstein, vaude producer, is asking \$250,000 damages from the Bethlehem Engineering Corporation, owners of the Bond Building, for injuries sustained by Bernstein when he got out of an elevator in the building. Bernstein alleges he is crippled for life.

Bernstein, who had and still has an office in the Bond Building, alleges that he was hurt leaving a crowded elevator last April.

At the Polyclinic hospital, an X-ray showed a broken bone in the left foot and a torn ligament. After remaining in the hospital for a while, he went home and stayed in bed for five weeks, with his foot encased in a plaster cast.

Bernstein alleges costs of \$70 for the hospital bill and \$15 extra as tips to nurses.

### "Follies" Colored Hooper

Pittsburgh, June 10.

While playing here at Stanley last week in the Publix unit, "Dude Ranch," Jazlins Richardson, colored hooper, was engaged for Ziegfeld's "Follies."

After negotiations with Bill Robinson fell through, Stanley Sharpe got Richardson.

## SECOND WEEK AT R-K-O PALACE, NEW YORK

WILLIE

A N D

EUGENE

# HOWARD

Presenting "THE INTERVIEW"

Written in Collaboration with HARRY W. CONN

Assisted by CLIFF HALL

Direction EDWARD S. KELLER

Address "Variety," New York

## N.B.C.'s Clearing House

(Continued from page 33)

or Artists & Concert Bureau from the NBC.

While R-K-O vaudeville couldn't see Rudy Vallee at \$1,750, letting him go because of the \$250 increase, and Paramount is now paying Vallee \$1,500 a week, Ayresworth now favors the centralization and specialization of all its talent strictly for the Radio group or family.

### For NBC

Despite Eddie Scheuring's initiative in breaking away from R-K-O vaudeville on several different occasions and selling to Paramount for a much higher price—as in the Vallee instance, where Scheuring figures as Vallee's personal manager—there still is a friendly feeling all between the Radio-Paramount groups. This is fast coming to a head through the Sarnoff-Zukor negotiations and which possibility NBC already regards as a probability judging from its booking plans for the future.

NBC's general attitude on its talent merchandising is that it is only a matter of time before they monopolize everything in almost every direction. They look upon the Radio-Par possibility solely as another outlet for NBC talent.

### The Loew Report

They regard R-K-O-Loew buy talk along similar lines, especially welcoming the Loew possibility. R-K-O houses have been found inadequate for NBC outlets and the broadcasting people greatly welcome the thought of having the Loew houses at their disposal should any buy-in or buy-up deal eventuate, as is expected and has been right along with the Radio group.

NBC for no little time has had strong Fox-Loew sympathies through the media of Rothafel at the Roxy (Fox property) and the Capitol musical programs (a Loew house). Roxy is now said to be under contract to R-K-O or NBC to follow his present Fox term of 15 months, or sooner.

NBC also regards with glee the

Radio-Par possibilities because, through Par, it would give them also the Par-affiliated Columbia Broadcasting System. NBC needs a supplementary circuit to cooperate on its "time." Right now NBC is faced with an embarrassment of riches through having almost every minute of its commercial time, not alone in the choice nightly hours, but throughout the morning and afternoon as well, booked solid.

NBC is still serious about its Radio Amusement Centre, a 60-odd story building on 49th street and 5th avenue, wherein it is proposed to house all the affiliated Radio interests taking in the NBC broadcasting studios, RCA commercial and entertainment branches, Radio-Victor recording laboratories, RCA Photophone, R-K-O stage and screen branches, et al., with that building to include the central booking and clearing house for all Radio-affiliated talent and bookings.

### Murray's Short

Los Angeles, June 10.

Ken Murray will do a Pathe short with Helen and Milton Charleston, Murray to pick his own story. Frank Davis will direct.

Placement by Harry Golub of R-K-O. Golub also spotted Juanita Connors and her 12 Debutantes in "Remote Control." M-G.

### Delmar After Talent

Hollywood, June 10.

Harry Delmar is eastbound on a talent hunt. Looking for possibilities for Pathe shorts.

### Ida May's Debut

Hollywood, June 10.

Ida May Chadwick, vaude dancer, makes her film debut under Pathe auspices.

She will be in "Pardon My Gun."

## Rogers at \$10,000 Per

Par-Publix is reported paying Will Rogers \$20,000 for two picture house weeks. He opens June 13 at the Metropolitan, Boston, with the following stand not yet designated, but probably New York Paramount. Rogers flew east from California to play his first pop price theatre engagement in years. Booked by William Morris.

### Phillips Takes a Chance

Hollywood, June 10.

Joe Phillips, vaude comic, arrived here this week from New York. He's on spec.

## Colored Dancer Charged With Stealing \$640 in L.A.

Hollywood, June 10.

Roy McKinney, colored dancer known as "Snowball," was arrested here at the R-K-O theatre charged with taking \$640 from a white man.

McKinney was held on a grand theft count. Bob Albright, in whose act McKinney was employed, put up \$1,500 bail.

Hearing comes up June 16, with dancer meanwhile continuing with act in R-K-O unit at Long Beach. He can't leave state until trial is disposed of.

## POP AT PALACE, CHI, BETTER THAN AT \$2

Chicago, June 10.

Paradox of the Palace change from two-a-day to four-a-day is that the house is offering better vaude for \$5 cents than was there for \$2, and with only five acts instead of eight, and a picture thrown in.

For the first time this year the house was able to bill out in front for two weeks in advance. Also unusual.

## By Royal Command of Their Majesties the King and Queen of England

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# CHILTON AND THOMAS

have appeared before their Majesties at the Royal Command Performance, May 22, London—The highest honor attainable in the world—one of the few American acts ever to appear on a Command.

"The reception of Chilton and Thomas at the Command Performance was tremendous and one of the most outstanding items on the program. They are undoubtedly the greatest song and dance acts America has ever sent England," says George Black and Val Parnell of General Theatres Corporation.

C. and T. can return to Europe anytime—Harry Foster—Henri Lartigue

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## MRS. VALLEE CAN'T USE NAME—LOSES JOB

On advice from the circuit's legal department, R-K-O has dropped negotiations for vaude bookings with Leonie Cauchols Coulter, one-time wife of Rudy Vallee.

Mrs. Coulter, daughter of a wealthy coffee merchant and now married to Lieut. Commander Coulter of the U. S. air service, had her marriage to Vallee annulled about two years ago. Before marrying Vallee she was the wife of Frank McCoy.

Mrs. Coulter was submitted to R-K-O as possible opposition for Vallee, currently at the Paramount, Brooklyn, with a week at the R-K-O Albee for the meg singer's former wife to serve that purpose. She is not a professional player but was considered as a probable freak attraction.

Mrs. Coulter is restrained by the law from using the Vallee name, due to the annulment of the marriage.

## Animal Act Unit

Par-Publix units are scheduled ahead to July 13, on which date a stage show under the title of "Noah's Ark" will go out, with animal acts in the cast. Boris Petroff will do this one.

Other new units scheduled are "Roof Tops," to be produced by Frank Cambria, opening June 27, and "Varietrix," Jack Partington unit opening July 4.

## Mahoney's New Dance

The xyphonic dance created by Will Mahoney and introduced in "Sketch Book," which closed last week, will be brought into vaude by the comedian.

Mahoney starts an R-K-O route June 14 at the New York Palace.

## Kerr-Weston Give Up

Hollywood, June 10. Donald Kerr and Effie Weston are on the rebound east, after several months in Hollywood trying to crash the studio gates.

## MANWARING BACK

With Wayne Christie Doubling With Other R-K-O Agents

Two former R-K-O agents, ousted in recent reductions in the agency lists, are returning to the booking floor as associates of two others who were reinstated last week by Charlie Freeman. They are N. E. Manwaring and Wayne Christie.

Manwaring goes with the Max Gordon office and Christie with Claude Bostock.

Manwaring was formerly in an R-K-O partnership with Maurice Rose, reinstated last week under a double franchise with Milt Lewis.

Christie was a booker until going with the Harry Romm agency about a year ago.

## No Bandyng

Los Angeles, June 10. A Hungarian musician, afraid his classical rep would be soiled if vaudeinm audiences banded his name around, insisted on blind billing at the Million Dollar. He opened as "One of the World's Greatest Violinists."

After one day he decided to take chance and okayed up of his name. Name is Duci de Kretzjarto. So far no bandying.

## Gene Dennis, No Switch

Gene Dennis, girl mind reader, reported cancelling Loew route to go to Warners, is sticking with Loew instead. She will rotate over the Loew Circuit with heavy exploitation.

## DURAND WITH BENTHAM

Edel Durand, agent, is now connected with the M. S. Bentham office. He went with M. S. Bentham yesterday (Tuesday).

Durand was originally slated to go with George Choe.

## Maylon and Kling Again

Maylon and Kling are once again a vaude team after three years, caused by Miss Kling's marriage to a non-professional. He died a year ago.

Miss Kling returned to the stage several months ago in dramatic stock.

## Employee's Life Insurance Plan Started by R-K-O

Group insurance for everyone in Radio-Keith-Orpheum and subsidiaries, including Radio Pictures, has been approved by the company following arrangements of a tentative contract with the Equitable Life Assurance Society.

The insurance becomes effective July 1, providing that at least 75% of the R-K-O organization subscribes. Acceptance blanks, along with figures to cover insurance and payroll deduction authority has been given all the employees.

Through the group insurance, rates are cheaper than if obtained as individuals. Under the contract employees are rated in seven different classes. Class 1 is for those receiving up and including \$30 weekly in salary, while Class 7 is for those getting over \$150 a week.

For a \$1,000 life insurance policy or \$1,000 accidental death and dismemberment, with weekly benefit of \$10, the monthly cost to the employee is \$1.45. In Class 7 for a \$10,000 life and a \$1,000 accident policy, with \$40 weekly benefit, cost is \$9.55 a month.

No medical examination is essential if employee accepts plan by July 1, but after that date is compulsory.

## Show Leads as Acts

Chicago, June 10. Charlotte Greenwood and Bryant Washburn are being offered for vaude separately.

Played the two leads in "Mebbe," face which will close here Saturday.

## Baby Grands Grow Up

Jane and Katherine Lee have been signed to head a new Publix unit, "Sportland," which Loula McDermott is producing and which opens in New Haven, Conn. June 13. Stan Kavanagh, Fred Evans' boys and girls will appear in support.

## Alex Gerber Out There

Hollywood, June 10. Alex Gerber, vaude producer, arrived here Sunday. Object of visit not reported.

## 4-Week Notice for Vaude Acts In New Mutual Wheel Contracts

A special contract drawn up by Jerome Wilzin, attorney for the William Morris office agency, provides for four-week notice, either way, between the Mutual burlesque wheel and the vaude acts booked into the wheel shows by Morris.

Contract specifies that the acts will play the policy of the Mutual house (two or three performances dolly) with 36 weeks named as the playing time next season. No vaude acts will be engaged by the Mutual other than through the Morris agency, the latter charging 10% with the Mutual houses deducting the commission weekly from the acts' salaries.

A rehearsal period is set at from 10 days to two weeks.

It's understood the Morris office is paying acts for the Mutual from around \$100 for a single, to as high as \$550 for a turn where its people can also double as principals in the show. The wheel would like to book around 65 acts, apportioning about two to a show. Morris is holding an audition today (11) for I. H. Herk and his producers of the wheel. The agency so far has placed around 15 turns with the wheel shows for the new season, all contracts issued by the Mutual wheel as the responsible party.

The wheel has its own booking office for the placement of principals and choristers. This is apart from the Morris office and does not conflict.

Formerly the wheel incorporated a two-week notice clause in its contract. The extra two weeks were agreed upon between Morris and Herk through the experiment of playing vaudeville turns in the burlesque shows for the coming season.

## Sticks to Burlesque

It is understood Herk has issued strict orders against smut, but the shows will not be limited in spice. To reach the latter end as far as possible, three or four material writers have been engaged by Herk to go over the scripts, books or whatever the companies will have to follow for a performance. This

going over will be during rehearsal time, which usually starts early in August. So far Howard Green and Edward Davies have been retained as the rewrite men, for dialog, gags and situations.

An attempt to induce Herk to substitute the name of Music Hall for Burlesque seems hopeless. He has lined up some other changes but stands pat on Burlesque, despite the free employment of that name by the stock burlesque companies.

Mutual shows will travel this season with principals only and one stage hand. Stationary chorus troupes will be in each house. Latter is a box office as well as an economical move, and likewise an experiment.

## 3 Names from B'way

Three names have been booked for vaude by R-K-O direct from B'way, musicals. They are Ruth Etting, "Simple Simon," William Gaxton, "Frenchmen," and Bill Demarest, "Sketch Book," all agented by Charlie Morrison.

Mrs. Etting opens June 28 at the New York Palace and Gaxton June 21 at the Albee, Brooklyn. Demarest's first date also will be June 21 at a theatre to be picked.

## MRS. EDDIE FOY'S WOES

Mrs. Eddie Foy, Sr., has filed suit for \$15,000 against Marvin A. Levine who allegedly seized illegally the Foy delicatessen store at 3432 Boston Post Road. A. M. Perkins is attorney for Mrs. Foy.

Mrs. Foy stated that she was deprived of the delicatessen store, which she has tried to make into a paying proposition since the death of her husband in 1928, due to the attitude of the surviving children.

Mrs. Foy has for her benefit arranged to direct a special show to be held Sunday (15) at the Hampden theatre, New York.

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IRENE

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"THE MINIATURE MIRTHQUAKE"

Direction R-K-O, JACK CURTIS

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## R-K-O Effects Liaison with N B C Covering Important Ether Talent

Attempt will be made by Charlie Freeman to bring about closer relations and booking co-operation between the R-K-O booking office (vaude) and NBC artists' bureau (radio). Although both are subsidiaries of one company, Radio Corp., the stage and air branches have never established regular talent-exchange relations, with the NBC placing more of its contracted artists with opposition vaude circuits than with R-K-O.

Booking of NBC acts for vaude by R-K-O in the future, by arrangement made with Freeman, will be handled by Phil Ponce, selected by NBC as its vaude representative.

Ponce will be granted all floor privileges along with the franchised R-K-O agents and sell his material on the regular agents' basis.

### Keep 'Em in Family

In booking acts under exclusive contract to the NBC, R-K-O will tie so exclusively with the NBC itself, through the latter's representative. R-K-O vaude agents cannot represent NBC contract artists in R-K-O without special arrangement with NBC.

NBC has never favored its own Radio relative, R-K-O, in any dealings in the past, nor has the R-K-O booking office sought to create any definite co-operative system of exchanging talent. Because of that, radio names like Amos 'n' Andy and Rudy Vallee, both NBC radio artists exclusively, have been booked into opposition theatres when others outbid R-K-O for them, or when disinterest on R-K-O's part lost for that circuit chances to beat the opposition to other turns.

One of the worst R-K-O booking office boners on record was the sudden loss of Vallee to Par-Publix. For almost a year Vallee has been playing in direct competition to R-K-O at the Pavamoun't theatres in New York and Brooklyn. R-K-O had him first but lost him.

### A Booker's End

After 25 years or so of booking actors, Julie Delmar has finally turned into one himself.

Delmar is m. c'ing the shows he books as head of the R-K-O club department.

### Bill Mack With Blondell

William Mack, former Loew agent, will be partnered with Arthur Blondell under the latter's R-K-O agency franchise.

Blondell was given a franchise in the R-K-O office changes two weeks ago, after 18 years as a booker and scout with the circuit.

## COLORED TOBA MISSES USUAL MUSICAL TABS

Musical tabs as regular stage attractions for the Negro circuit known as the TOBA have found the going so crimson that the number attempting to operate on that wheel has diminished to less than a half dozen.

Circuit is still existing, but unable to offer the regular weekly musical as it did in other years.

It's gotten so now that a Negro show producer can just about write his own ticket with the TOBA houses starving for worthwhile productions away from their skimpy vaudefilm program.

## JIMMY BURNS' SHORTS

Former Indie Agent Now Indie Film Producer

Jimmy Burns, formerly an indie agent, is now an indie producer of talking shorts.

Burns completed the first short in a schedule which calls for 15, the past week. It is "The Garden Scene" from the opera "Traviata."

It was made in New York, with Marie Delores and Martino Rossi as the leads.

Lewis J. Maisei is production manager for Burns.

As yet nothing has been done about the distribution.

## Vaudfilm New Policy For Warner, Ptsbgh, at Reopening in August

Pittsburgh, June 10. Warner here will close July 4 for six weeks, to reopen Aug. 15 with vaudeville and pictures. Will be town's single vaudefilm house.

For last two years Warner has been running straight pictures. Previous to that it was a presentation house. Business lately has fallen off considerably and vaude is looked upon as recourse.

House will close to have stage enlarged and new cooling system installed.



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"FAMOUS  
BLONDES"  
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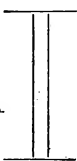
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R-K-O PALACE, New York, Week June 7

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Management of LYONS & LYONS

## REPORT PUBLIX CHANGE IN ALA. TO VAUD BILLS

Birmingham, June 10. Understanding here is that Publix will start stage acts at the Alhambra within a few weeks, or months at the most, surely by the revival of interest in the theatre by autumn. This time the idea is that it will be straight specialty bills. Formerly the house played a policy of stage units, but it didn't pay and the units were dropped after determined efforts to attract a local following. Idea is here that the unit show policy left the house pretty deep in the red.

Change of the Alhambra to straight specialty shows in conjunction with pictures will give Birmingham two vaudeville houses. The Ritz, recently taken over by R-K-O through the Interstate buy, is the other. It lately has been making an advertising campaign with the slogan: "The Only Stage Show in Birmingham."

Charlie Freeman will leave Saturday or Sunday for a trip to Chicago and a look at the R-K-O booking office there.

## ENOS FRAZERE "Acme of Finesse"

MANAGER  
LEE F. STEWART & LEWIS MORLEY

## R-K-O's Montana Week

Meryl Davis' Broadway theatre, Butte, and the Babcock, Billings, both in Montana, both towns in straight pictures for three years, or since the passing of the Ass'n "death trail," will return to vaude in September to play the R-K-O western road shows. With Anaconda, also Mont., they will comprise an additional week on the Orph trip. Billings and Anaconda will play the bills two days and Butte three. The three Montana towns were sold the R-K-O vaude idea and brought in by Fred Curtis, doing road work for R-K-O.

## O'Day at 58th St.

Herman Whitman, in charge of Proctor's 58th and 86th Street houses since opening, has resigned and will sail for Europe probably Saturday (14) for a long vacation.

William O'Day, erroneously reported as having resigned from R-K-O, has been transferred from the 125th Street to handle the 58th, and Charles Eagle, formerly at the Bushwick, now closed, will take over the reins of the 86th Street.

Eve Werner and Lucille Lynch, Hale girls, were injured in auto accident at Freeport, L. I., June 4 and treated in Freeport police station. Their car was parked when an intoxicated driver crashed into them.

## F. & M. "Ideas" Going Into New East Spot

With the presence here at this time of Mike Marco (Fanchio & Marco) and Doc Howe, the F. & M. west coast manager, and after conferences with Harry Arthur, in charge of the east section of Fox theatres, house changes were made this week.

The Audubon, 188th and Broadway, New York, closed Sunday (June 7). It will remain dark until a refrigerating system has been installed.

The Crofona (Bronx) changes policy next Saturday (June 14), when F. & M. Ideas will play a half week there, with F. & M. vaude in the last half. The first unit in its "International Revenue" with stage band policy and Sol Lowe as m.c. Lowe came in from the Coast with Marco, the two flying east from Los Angeles.

The Park Plaza, New York, installs a new policy next Saturday with a band on the stage instead of in the pit and the F. & M. acts working in front of it on a split-week basis.

The Savoy, Brooklyn, drops its F. & M. booked vaude June 15, and goes into straight talkers for the summer. Its fall and winter policy will be determined later.

The State Jersey City, booked by Jesse Kay in the F. & M. offices, closes June 13 for at least eight weeks to permit a cooling system to be installed.

F. & M. start booking the R-K-O house in Nashville the latter part of this month, with F. & M. Ideas supplied from the New York office. F. & M. will play its units there three weeks on an experimental basis.

## McHugh Enfranchised

Added to the list of agents to whom Charlie Freeman has returned R-K-O agency franchises, is Bart McHugh, the Philly agent. McHugh was among the 10 agents released in the big cut last winter. He will continue to work out of Philly.

## State-Lake Off Showings

Chicago, June 10: Friday night showings of three to five acts have been discontinued by R-K-O at the State-Lake.

With five and six acts on the regular bill, combined one ran over two hours of vaude together without intermission, and sent the house into overtime. Only show house remaining for R-K-O is the neighborhood Englewood, once weekly.

## ILL AND INJURED

Harvey Zimmerman, son of Marty Zimmerman (Joe Leblang's), improving slowly in Polyclinic hospital, New York, with two fractured bones in his right ankle.

## PANTAGES BAILED OUT

(Continued from page 33)

the Pantages case. In the opinion of the judicial quorum 'Pantages' was suffering from severe heart attacks, imposed by his long confinement, and that further incarceration would result in great and permanent injury to his health and would make his death imminent.

Supreme Court granted the bail after bail requests from Pantages' attorneys had been refused three times in Superior Court and once in the District Court of Appeals. Pantages' freedom now pends decision on his appeal from his conviction in the Superior Court and sentence of one to 50 years in San Quentin prison on a charge of attacking 17-year-old Eunice Pringle, dancer. Appeal is likely to be prolonged in its decision for some time yet.

The Ramsay, Ramsay, N. J., went ablaze after the show Friday night (6) with damage estimated at \$15,000. House had been playing vaudeville policy with bills booked independently.

Roy Mack, shorts director for Warners on the coast for the past year, has been transferred to New York for shorts assignment in the eastern Warner studio.

## I.A.T.S.E. ELECTION WITH CANAVAN AGAIN PRES.

Hollywood, June 10.

Elections of the I. A. T. S. E., in convention here, were without hitch or opposition.

William Canavan was re-elected unanimously as president. Fred Dempsey, Boston, is sec-treas, succeeding Richard Green.

Vice-presidents elected in the following order: Covert, Elliott, Beck, Mich. Harner and Campbell.

## Musical Tab at Halsey

Tab musical stock supplanted vaudeville at the Halsey, Brooklyn, this week with "The Gingham Girl" as opener.

Sam Ash and Lou Miller, singers, now playing for Loew, go into the Hollywood Gardens, Pelham Road, Bronx, on June 12, for two weeks.

Three McCann Sisters, now with R-K-O, shift over to Loew June 14.

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## PARAMOUNT

(Unit—"Lanterns")

What is lacking in the stage unit "Lanterns," made up of three different acts, but one of them a big novelty flash from vaude, the current feature, "Shadow of the Law" (Par) more than makes up for. Result show leaves a favorable impression on the whole. Business classes look like a cinch. With the William Powell talker, a finely-made melodrama cut from a none too original pattern but strong entertainment, nevertheless.

Paul Ash is in the pit conducting the house orchestra for added box office appeal and the unit, while suggesting nothing special, is well strengthened by the Chinese Whoopie Revue, familiar to vaude fans and a feature that will attract some in the Par-Publix de luxers here and in other keys. Idea of a revue manned by Orientals is novel in itself and might build by word of mouth.

Entertained in a unit, the Chinese Whoopie Revue doesn't seem to have the strong punch it did in vaude, this possible through the use of a larger house, since Wong's work while effective here is better in more intimate theatres, particularly when his small voice is considered.

Wong got a fair response with his un-Oriental routine and style of working but has not been in vaude. A clever performer, he will find himself, across stronger in the Par-Publix houses on the unit route.

The Floradora sextet, routine of the Chinese boys and girls well worth further proving the stage and music material is a much better asset in large picture houses than some of the best talked about vaude acts.

Jones and Wilson, doing a black-face act, seem rather out of place in "Lanterns," but that makes little difference. Jack Peterson, the star of the show, has given them a Chinatown setting and put them into the uniforms of a Chinese band, the clash in atmosphere. Jones and Wilson, formerly in vaude as Jones and Jones, have a good laugh, but containing better than ordinary material and gags even though there is a tendency to use cheap jokes such as pronouncing "rotten" for "written."

Also supporting Whoopie outfit is "Flamingo's" Syncopators, a mimicry of the strong music and dancing for clever dance bits. The company of act is set in what represents a dancer's mouth, with the girls in chairs giving impression of monster's lower teeth. Clever idea.

Other response to the "Lanterns" settings are not unusual with impression on some scenes of a rather empty stage, although this doesn't seem necessary through the original unit. Settings and atmosphere better first half of unit than after. The unit, with finale, is a good picture build-up to flash. The Japanese lanterns lend a glow at the finish, but something is missing here.

Running time of stage show is flat 32 minutes. This is a trifle shorter than the average.

Paramount News and Mrs. Jesse Crawford at the console playing a novel arrangement of "Cherches" directed to "you."

## PANTAGES, HLYWD.

(New)

("Rose Garden"—Unit)

Hollywood, June 4.

Another niche was carved in the hall of Hollywood's famed theatres opening last night (3). The box office, the usual ballyhoo and exaggeration, the new Pantages still surpasses, in point of structural magnificence, any of the others locally.

Fox-West Coast, in acquiring the operation, has made no error, providing, of course, the picture policy can be solved. No definite film policy has been laid out. First runs will be the choice when it is obtainable, even at the expense of going on the outside. The new picture, a Sono-Art, indicates. Unless running out of first runs, second runs will not be encouraged here. That's the understanding.

For its stage selling point are the Fanchon and Marco units. These are second run, the Pantages, opening downtown at Loew's and continuing on the regular route of the Pantages. The value the stage shows here should rate it. Fanchon and Marco will put in their complete, the picture, a new one, which was brand new, of course, and specially staged. Considering the well-to-do interest in the picture, it is in the stage comeback, the F&M shows at the Pantages should contribute a good deal in its price.

Theatre proper, both inside and out, reaches as near a modern stage of perfection as can be found any-

where in the country. Architectural style is the last word in that sort of thing, with every modern appliance and convenience. Nothing has been left out. Even if the reported cost of the building, over \$1,000,000, is true, the money is evident. It would be difficult to become descriptive about everything in the theatre. The important features are the over-sized lobby, spacious foyer and balconies, comfortable and convenient seating for the 2,635 seats, and the 10,000 square feet of floor space on the stage. The stage is a big thing, the sound from the screen coming over clearly to all points of the house. W-E equipment.

Decorations are good all over, with the foyer and lobbies getting the best of it. All in all a creditable job done by B. Marcus Price, the architect.

Premiere program ran through smoothly enough, considering the attending hubbub outside, with traffic jammed and the streets roped off for the mob of curiosity seekers. It was a necessity common to all opening nights.

It was 8:30 by the time a reel of clips from Metrotone News flashed on the screen for the opening time. The clips were followed and then the dedicatory speeches and announcements from the management, including the m. c. Cantor, as usual, hit with quips and gags.

Lloyd Pantages dedicated the theatre to the public in a brief and well voiced address, omitting any mention of his father. Regarding the latter, the program mentioned him as the shadow behind the institution. That feeling of the theatre to the atmosphere all through the opening.

Marion Davies, whose picture, "Floradora Girl" (M-G), had its local first night, gave the appearance with her leading man, Lawrence Gray.

Fanchon and Marco's "Rose Garden" was as fast and flashy a piece of staging as the producers have ever done. In fact they could not have done it better. The enormous stage to work on, it required some careful routing and timing of the group of singers and dancers. Somewhat of a Roxy touch was lent in the introduction of a flower garden on stage, with a group of singers and dancers, tenoring the number. On the two platforms on each side of the house a group of singers and dancers, with Helene Hughes, soprano, filled out the scene to magnificence.

Specialties were delivered in fast tempo, with the first of the "Four turned out a neat dardevil adagio routine, with the three boys and girls, in a routine. Helen Petch, a snappy acrobatic tapster, scored and displayed her acrobatic skills. Helen Petch and Esley, mixed dancing team, came out for burlesque adagio. A couple of giggles on a more playful by both the man and woman.

Castleton and Mack, standard picture boys, came out in the east, sold about acrobatics well. Another standard was Red Donahue and his partner, who did a routine with plenty laughs. This turn, spotted in "one," clicked heavily.

Yael, number one, from the mixed ensemble against the band. Helene Hughes and Stanton dovetailed into the finale, an elaborate aerial ballet, with the band. The picture, Gertrude Hoffman, was number here about 12 girls took to the stage, going through a series of acrobatics. Windup was a blaze of lights and effects, with six girls in the air, with the band. The air while three acts of adagio teamwork the floor. Show ran a close 40 minutes and will probably remain that way.

Slim Martin, heading the orchestra in the pit, did a good job of it. The picture, "The only one," since he left Abe Lyman's band a couple of years ago. He has decided to return to the stage, but still retains his sliding troupe, but still for his punch. Orchestra of 18 men is a tinsel organization capable of handling either pop or classical. They demonstrated this by playing "Luxy Rhapsody," new composition by Howard Hanson, then turned on "Twelfth Street Rag," identified with Lyman for many years. It was supported by the picture, "The only one," which came to the fore, making his instrument talk.

House was a sellout opening night, with only 100 tickets left. Pairs of tickets were given away; all to the press. It is said an unlimited number of tickets were given away. The Pantages and Fox-West Coast factions that no other seats were to be had.

Opening was sealed at \$2-\$3.50, with regular prices of 40-65c prevailing thereafter.

Personnel of the house includes: Fanchon and Marco, manager; Lloyd Pantages, asst. mgr.; William Brinkley, house superintendent; Howard Hanson, stage manager; Claude Rudolph, stage manager; and Emil Unruh, publicity director.

If the magnificence of the house routine, has not been enough, Pantages may be a money maker. But it may all depend on the break in pictures. *Spm.*

## ROXY

(Presentation)

New York, June 6.

Not without reasonable occasion Roxy, in his house program, calls attention to the "musical refreshment" in the big pavilion over the summer, while the symphonic and operatic seasons are in vogue.

It is the only New York warm weather queuing station for the summer, the big pavilion, the higher forna to boop-poop-a-doo. In this connection it may be noted that the Roxy pavilion noticed departure of Erno Rappe, the symphony under Joseph Littau has gone smoothly forward.

This week the picture of Von Suppe's "Die Schone Galatea," rather ponderously Russian, except in its title, is being shown. The lights up. Still, the applause was insincerely enthusiastic, so maybe it shouldn't be mentioned.

Leon Leonoff, who merits the recognition he gets in the current house program, has a good average stage show. But not one of his best.

Main scene is "A Russian Wedding." Many persons are prepared to testify that there has been a lot of Russian music, Russian and Gypsy motifs. Regardless of the degree of skill involved, there is an inexpressible sweetness and dulness to the inevitable folk music, drinking and Slavic ring-around-rosie. It's been going on for years, and the Roxy, while the audience can't throttle at least one articulate protest.

As the Roxyettes were slightly off form this week. "Putting On the Dog" had the 32 in dog costume, and the Roxyettes, who they seemed to run out of steps before the finish. But don't call it a little less scintillating than the Roxyettes generally are.

Father Brown, who has long ago exhausted the "The Foretold" act, reveals her frothy character in "Aie Bluette." With a little less of the "The Foretold" (practical) in "one" before drapes, the more imaginative should get a medal.

Business Friday night was quite good, with "Born Reckless" (Fox), on screen. *Land.*

## LOEW'S STATE

("Seeing Double" Idea)

Los Angeles, June 5.

There is plenty of opportunity to make something out of the "Seeing Double" idea. If this idea if more thought and attention could be given to the proper casting of the specialty numbers was very poor.

The assembling of seven sets of girl acts of boys is not such a difficult task, but to have each one a finished performer is a different matter. Talent had to be identified for the idea. Had it not been for Ben Bernie and his band holding the first 30 minutes of the show, the rest of the unit would have been a minus affair. This is Bernie's initial picture house, in Los Angeles. He opened the show with a routine of popular songs, calling upon each member of the band for a vocal number. The singing of each number. Bernie then went into his intimate style and won instantaneous applause.

After 30 minutes of pep and music, Bernie turned the stage over to the "The Foretold" act, of the Stroud twins, who made a pair of m.c.s., introducing the other twins. The girls vary so much in size, looks and appearance that they fell into a routine of ensemble dancing it looked like a mixed chorus. The girls, who were in a picnic. Girls' dancing ability in pairs was later displayed to good advantage. Each pair had a different routine, ranging from tap dancing to acrobatic and contortionistic work. Those who couldn't dance, were in the background, the male division of duplex entertainers to carry the high spots. Stroud twins, who were with the acrobatic routine. The Stroud twins, through nonchalant wit and a little bit of dancing, were in the high spot in the last half of the presentation.

Feature, "Redemption" (M-G), supported by a Walt Disney "Silly Symphony" cartoon, Fashion news and Motown news. The last running time, two and one-half hours. Business on opening night was good. The picture, "The only one," was the first new show in town opening on the same night.

## LOEW'S 175TH ST.

New York, June 6.

Folks up here won't come across with the excitement of the only one and only reason why the pretentious presentation picture, "The only one," was not a success rated with the opening of this house of gilt and crockery last Washington's Birthday, has slipped back to a two-week change of grind films.

Those presentations, which came with the picture, were a few weeks ago, represented nearly half of the overhead. It was also said at the theatre that with straight

pictures the present nut can be accounted for over a week-end.

Up here they are none the less as well as the night picture will eclipse any offering of livestock. A weak sister, "The Ship From Shanghai," is being run the next week-end. A fairly well filled house at 8:30 evidenced much interest in the Broadway had passed over as stupid.

Two short subjects, the Metrotone newsreel and an organ solo, rounded out the program.

The epidemic of presentation and live act slashing, especially evident in local Loew emporiums, is simply the result of the great realization that people in the average New York neighborhood regard the expenditure of 75 cents as a day-day occasion—something to be splurged among Broadway's own.

From this perspective and until the neighborhood buy idea is cleverly sold, it is admitted that most of the people away from the main stage will have the satisfaction of the kind of picture diet that the smallest indie houses offer. Moves of the kind, the Roxy, since the half-back up to which the houses designed for presentations are forced to exact, can be underlaid every time by the theatre owner who is given the opportunity of such a trade cut-in.

From this perspective, the management declares the absence of presentations is only a temporary expedient. The theatre will last through the summer and from then on unless these neighborhood people get the downtown idea out of mind. *Wrig.*

## CAPITOL

("Steel Blues"—Unit)

Opening day no party in attendance, with Ramon Novarro's "In Gay Madrid" and Dave Schooler as the last of the "The Foretold" act, after a three months' absence. But it was one of those hot days.

The picture, "The Foretold," though the rest of the show is quite fair excepting that, as noticed the week before, the picture is a little too long. Twice, before and after the stage presentation, the trailers ballyhoo coming week's seven feature. The picture, "The Foretold," is not alone heralded, but with it the usual assortment of "The Foretold" act, etc. The Paramount does the same thing in a measure, but somehow the picture, "The Foretold," is a little better. Paramount into the newsreel or the colorful and tastefully artistic creation of the trailers really makes an entertaining interlude. Not so here.

Schooler's return was heartily welcomed, further sustained by nice presentation. Schooler is perhaps one of the most legit dancers on the circuit. He is a very personable, talented and, besides, quite musically. His legit piano playing is a real asset. He has cut up, comedies and is generally quite active in every department.

His picture, "The Foretold," Carr and Les Gellis. Former is quite an eccentric comedienne, clever and a good mixer up with their acrobatics with politics and dancing.

The Chester Hale ballet reminded of the Marjorie St. Lawrence act at the Roxy of a similar type of industrial or mechanical presentation. However, it did not know I was especially on the costume end, with the outfits, as well as the scenery. The picture, "The Foretold," by Arthur Knorr credited for making under Louis K. Sidney's direction, a picture of a picture. The picture, "The Foretold," is a picture of a picture. The picture, "The Foretold," is a picture of a picture.

The popular Yasha Bunchuk conducted the "Fourth Symphony" (Tchaikovsky) overture. Bunchuk apparently is quite a fair here. He carried over from the picture, "The Foretold," succeeding David Mendoza, and next Sunday celebrates his first anniversary in the picture, "The Foretold," made quite an occasion for benefit of box office. *Abel.*

## ORIENTAL

(Presentation)

Chicago, June 6.

It would probably be very funny some day to see the picture, "The Foretold," of B & K morosely playing the stage and mumbling inproperly over the picture. The picture, "The Foretold," arrived in time for that single rehearsal preceding a new show. The picture, "The Foretold," arrived at 11:30 a. m. for a scheduled 11:45 show. It is reported to have been a picture of a picture. The picture, "The Foretold," arrived at 11:30 a. m. for a scheduled 11:45 show. It is reported to have been a picture of a picture.

Miss Pennington, plumped in toward the end of the 40-minute picture, "The Foretold," sang and giggled one number, then the picture, "The Foretold," was over. She went over big, rendered invaluable assistance to the picture, "The Foretold," which included a new finish wherein

(Continued on page 55)

## NEW ACTS

JAY C. FLIPPEN

Blackface

13 Mins.; One

Picture (St. V.)

By the way, to blackface, Jay C. Flippen has walked into a wide open spot and he fills it to perfection. If anything is a rarer commodity in a wide open spot, it is a single woman, it's blackface singing, which gives Flippen a starting point. He is a very good performer, he can be relied on to do the rest.

Flippa's style, delivery, voice, diction, and every gesture are built for cork. He was doing okay lately in whiteface with an audience plauditing him from out front, but the response was not in a class with that formerly rendered the former black up Flippen. The white face and the style didn't mix.

Flippen at the Palace averaged a laugh every time. His songs fared just as well.

A big difference a little can make can make. *Bigs.*

## DROHAN AND DUPREE (3)

Comedy

18 Mins.; One and Two

Academy (V-P)

Not from burlesque himself, Drohan, the comic of the theatre, has dipped into the burlesque grab bag for all of his material. Result is a laugh every time. The when doing wicel stuff in vaude.

The bits used by Drohan are ancient. That sort popped in burlesque all over the place. It flopped there it's a wonder why anyone producing a vaude turn could have taken it to the theatre, and just as hard, in vaude.

Drohan got a few laughs with his grotesque putty-nose and blacked out teeth makeup, but without the comic's personal contributions, this turn would die with its unfunny bits. By the way, the picture, "The Foretold," is a picture of a picture. The picture, "The Foretold," is a picture of a picture. The picture, "The Foretold," is a picture of a picture.

Opener is variation No. 56 of the flirtation in "one," with the usual "The Foretold" act. The picture, "The Foretold," is a picture of a picture. The picture, "The Foretold," is a picture of a picture. The picture, "The Foretold," is a picture of a picture.

When that's over, nothing much is expected. Nothing much is right. *Bigs.*

## MAE QUESTELLE (2)

With Eddie Clark

Songs

Academy (V-P)

With a slightly changed routine, trimmed down several minutes, and a new picture, "The Foretold," the Clark, Mae Questelle's act is stronger now than when first routed. Okay for No. 2 spot, played here.

Miss Questelle is the amateur who won the Helen Kane contest in R. The picture, "The Foretold," is a picture of a picture. The picture, "The Foretold," is a picture of a picture. The picture, "The Foretold," is a picture of a picture.

Opening with "I'm Dangerous Now McGrew" from a forthcoming Paramount picture starring Helen Kane, Questelle is a picture of a picture. The picture, "The Foretold," is a picture of a picture. The picture, "The Foretold," is a picture of a picture. The picture, "The Foretold," is a picture of a picture.

As Helen Kane singing "Anticha" closes, with number directed to orchestra conductor. This routine, which was a picture of a picture. The picture, "The Foretold," is a picture of a picture. The picture, "The Foretold," is a picture of a picture.

Clark, o. k. at piano. *Char.*

## HELENE DENIZON and Co. (8)

Dance

12 Mins., Full and One

Hippodrome, New York

The picture, "The Foretold," is a picture of a picture. The picture, "The Foretold," is a picture of a picture. The picture, "The Foretold," is a picture of a picture. The picture, "The Foretold," is a picture of a picture. The picture, "The Foretold," is a picture of a picture.

Six girls, who do chorus work as Miss Denizon. Nicely costumed and fulfill their purpose. Another change, the picture, "The Foretold," is a picture of a picture. The picture, "The Foretold," is a picture of a picture. The picture, "The Foretold," is a picture of a picture.

## PALACE

This neighborhood, more or less a white elephant for several years was figured to get the long-awaited break when the Riverside, fur up town, folded, but expectation that direction have failed. The Street is getting few if any of former Riverside clientele. And seemingly is that once they be surface car or subway they ride the 1st Street to Times Square.

With bill chopped to four acts instead of five for summer, Eileen Marjorie, acrobatic sister team,

(Continued on page 60)

continued on page 60)





# Craze on for Girls' Escorts Wanting To Stick 'Round When Not Asked

Paula and Sally Gonzales, sisters, 21 and 20, respectively, hostesses in a night club, appeared in West Side Court and told Magistrate Raphael Murphy what a tough job they had in getting rid of Leonard Legrado, 26, hosiery salesman, of 368 West 30th street.

Leonard refused to quit their apartment, the sisters said. They called the superintendent of the building, who tossed the hosiery salesman through a window. Leonard still wanted more. "The sisters had to get Patrolman William Kennedy of the West 65th street station who 'baggged' Legrado on the charge of disorderly conduct.

The hostesses stated that they met Legrado at their place of employment. He offered to take them home in a taxi. "Judge, who would refuse a ride home after a hard day's work?" queried the sisters.

When arriving at their domicile, Legrado invited himself in. He was insistent. They tried to get him to go but he refused. Legrado had bought ice cream and cake and why should he be "rushed," he asked. Assistant District Attorney Wiedner.

The superintendent began hostilities, said the salesman. "I did nothing, judge," said Legrado. "35 or two days," announced the court.

Legrado paid. **Taffie Only Fooling** Thomas J. Taffie, 22, engineer and residing at 839 West End avenue, received a suspended sentence in West Side Court from Magistrate Raphael Murphy after the defendant had been found guilty of disorderly conduct.

The defendant is the son of Thomas J. Taffie, manager of Loew's New York theatre, asserted Detective Howard Clancy, of the West 100th street station, who made the arrest.

Young Taffie was charged with throwing a cylinder containing sulphur dioxide in the lobby of the apartment at 310 West 94th street. The sickening fumes created excitement in the building and brought the police emergency squad.

The defendant had escorted Kay Armstrong and Agnes Cameron, night club hostesses, to their home, 310 West 94th street, after they had attended a party at the elder Taffie's home, stated Clancy. The hostesses rode in the defendant's roadster to their home.

Arriving at their apartment, Young Taffie was told "goodnight" by the girls. But he desired to escort them to their apartment upstairs. They raced inside the lobby with the defendant after them. The elevator operator shut the grill door in Taffie's face.

The latter then threw the cylinder. The fumes pervaded the entire building. A crowd was sent to the detectives and emergency squad. The arrival of the cops added to the excitement. The defendant said he was only "foolin'," stated Clancy.

## MINIMUM TARIFF IDEA

G. V. Goes for No-Covert But Two-Buck Combo Rate

Small cabarets, or what's left of them in Greenwich Village, are cutting in on former tariff or mixing beverages and food in order to offset the opposition of the speakeas of the neighborhood and still keep going.

The clubs have the edge on speakeas with those seeking entertainment since none of the speakeas project anything in this direction save beverages.

With the new reduced scale in ginger ales, seltzer and other mixing waters are scaled at 25 cents instead of 50 cents formerly with only stimulation being that couple tables must yield a minimum check of \$2.

The small places are not offering snags, but have decided tries to furnish dance music.

## "Variety"

For Summer

JUNE, JULY and AUGUST

\$2

Address "Variety," New York

## MAYOR'S NEW SEC ON DRESS THING, TOO

The appointment of Magistrate Thomas R. McAndrews as secretary to Mayor James J. Walker was jubilantly received in Times Square.

Judge McAndrews has lived most of his life off the "Main Stem." His home is on West 61st street. Hardly any member of the magistrature is better known to the show people and the owners of the theatres than Judge McAndrews.

The Mayor will have to step some to keep abreast of McAndrews sartorially.

Judge McAndrews is a lover of shows and also the "right power" of John F. Curry, leader of the "Wigwam."

John F. Hylan gave McAndrews his first appointment on the magistrature's bench. Only a short time ago Mayor Walker reappointed the judge for 10 years.

The appointment of Judge McAndrews as secretary to Mayor Walker is believed to groom him for McKee's job as president of the Board of Aldermen.

## Yellow Peril Forces B'way Dance Halls to Flat Rate for Dance

Most Broadway dance halls are going flat rate, admission included. The former taxi dance arrangement in order to withstand competition from the Chinese restaurants operating without cover charge and permitting patrons to dance as long as they wish after dining.

The chowmenies have cut in considerably on couple trade, but the dance halls are getting the stage as usual because of the hostess angle. The flat rate charge in the dance hall doesn't mean a thing to a fellow unless he brings his own dance partner along.

## N. Y. HOTELS' METHOD TO BEST DEADBEATS

New York's hotels, especially those around Times Square, will no longer be safe for questionable characters, deadbeats, persons living incognito or others avoiding one thing and another, if the plan put into effect by one of the largest becomes checked.

The plan is tried by one known hotel, does not make a person's home his castle when living there, unless he is a k. with the management or has the necessary references.

The hotel in question is sending hotel dicks through tenants' rooms while the latter are out checking through labels in clothing, correspondence, etc., to determine if name on register is the same.

It is understood from the inside that the dicks are going through everything in rooms of guests they don't know or are suspicious about, taking no chances on sheltering persons not wanted or on getting mixed up out of hotel bills.

After being in the hotel two days one guest was checked up under the plan, with the discovery made that he was registered under an assumed name. Among his effects was a bill from another hotel. That other hotel was called and they made the pinch.

Now far the plan will go through possibility of guests squawking on being investigated by hotel detectives cannot be said, but at the hotel where it is in progress there is some known resentment against the stunt.

## Bootleg B. B. Pools

Despite abolition of the Albany baseball pool through court edict, several other baseball pools are being bootlegged around New York and especially in Times Square. The pool tickets will for \$1, but only the chumps are going to buy, then preferring to pass up to play office pools, which bring less returns but, are on the up and up, and must pay off when you win.

## Mebbe

Knoxville, June 10. This anti-evolution talk produces strange ideas.

A local news photographer was snapping an old Bible, huge thing, in front of a woman's house. A laborer walked by and inspected the Bible.

He was told it was several centuries old. "Wondering, the overall philosopher said: "Them Bibles way back there was a lot nearer right than the ones they've got now, wasn't they?"

## FLYING RATES CUT IN TOLEDO

Toledo, June 10.

Independent plane operators at Toledo Transcontinental airport claim they are having their throats cut by Curtiss-Wright Flying Service as result of record bid done by Indies carrying for penny-a-pound. Standard passenger rate had been \$1.50, but Curtiss-Wright here, began hauling at \$1 per and threatened to go to 50c if Indies cut to \$1.

Arbitration meeting failed when everybody concerned began calling each other liars and questioning genealogy.

Battle goes on. Indicated Curtiss New York office will take hand.

## BLUE'S BOOKKEEPER FREE

Not Enough Evidence on Girl's Larceny Complaint

Margherita Padula, 23, of 118 Elm street, Albany, N. Y., sobbed when she lost her case in West Side Court.

Edwin Sheres, 23, bookkeeper for Jack Blue on West 51st street, and residing at 511 West Belmont avenue, Brooklyn, who was charged with the larceny of Miss Padula's \$150 was freed by Magistrate-Raphael Murphy.

The court felt that there was a lack of evidence.

Sheres was forced to spend a night in West Side jail at the time Magistrate George Ewald requested a complaint of larceny lodged against him. Sheres' incarceration was due to the fact that time was lost after his fingerprints were taken.

Sheres entered a general denial of the charge. He stated he was not an employee of the outfit but just an employee.

Miss Padula stated she had received 22 hours of dance lessons from the Blue outfit. Two more hours were due her. "It was not the hours but the promise made that they would obtain a job for me," sobbed the little dancer.

A woman employee and attorney for Blue pointed out to the court that Miss Padula brought the action as a publicity stunt. "We sent her to a job, but she has a yen to be a 'follies' girl," asserted the attorney.

Blue has been arraigned in West Side Court on similar complaints from other pupils.

## Policy Slip Carriers Caught, But Freed

Detectives Carberry and O'Neil of Inspector Patrick McGuire's staff arrested two men after an auto chase that began in front of Roosevelt Hospital and wound up on West 51st street. The prisoners were charging hands with a pack of policy slips. They were discharged by Magistrate Murphy in West Side Court.

They carried their names as James Johnson, 414 West 36th street, and Harry Hartings, 43, 102 DeKalb avenue, Brooklyn. A paper bag containing huge quantities of altered "slips" were found in the tonneau of the defendant's car.

Two men that sat in the tonneau escaped when the chase came to a halt.

The slips were taken to court as evidence, but not being actually found in the possession of Johnson or Hartings the court dismissed the defendants.

## Inaccurate Biographies

William Haines

By Claude Binyon

## PEGGY WORTH MUST SUE FOR BALLYHOO BOOZE

Alleging that she threw a party on behalf of Baker & Co., real estate firm, to which she invited as guests prospects to buy real estate, Peggy Worth, actress, has filed suit against the real estate company for \$110.

In her list of expenditures for the party, she innocently listed "Liquor, gin and Scotch, \$59."

Baker & Company, through their attorney, Abner J. Ruben, of Rubien & Breffhoff, alleges the claim illegal on the grounds that she listed "liquor."

Miss Worth's allegation she was engaged to throw such a party by the sales manager of the company is also denied.

## Broker's Ring Returned By Stranger in Hotel; Court Frees Chauffeur

Sidney Breakstone, 26, taxi chauffeur, of 208 East 12th street, was freed by Judge Ewald in West Side Court. Murphy, Breakstone was charged with the theft of a \$7,000 diamond solitaire ring stolen from the finger of Herbert Mansfield, broker, of the Victoria Hotel.

The ring was mysteriously returned to Mansfield by a stranger. The latter rapped at his door at the Victoria, so he testified. Proferring the ring, the broker in his apartment, the stranger said:

"Is this your ring, Mr. Mansfield?" handing the broker the gem. While the latter took it to a window, the stranger disappeared, testified Mansfield. He could not say that Breakstone removed the ring from his finger.

Detective John Walsh of the West 47th Street station, testified that Breakstone had said he gave the ring to "Mr. O'Keefe." Who the latter is was not learned. The name "Which Lewis," said to be an owner of a night club at 2d avenue and 9th street, came to the surface during the course of the investigation.

Wieder admitted he had had a few highballs. He said he visited several night clubs.

## ACTOR, 65, HOMELESS, ASKS COURT FOR 2 MOS.

Making a tearful plea to Magistrate George Ewald in West Side Court, to be sent to the Workhouse on Welfare Island for two months, John Cody, 65, homeless, jobless and friendless, told Assistant District Attorney Max Wieder he was the originator of the Hebrew comedienne, Wieder advised Cody to go to his old actor's wise.

Cody's clothes, threadbare, and his face seamed with lines of care, thanked the court. "At least I'll get some food and a place to lay my head," he said. Cody stated he had not eaten in two days. He was on the verge of collapse.

Wieder directed that Constable Eddie Sullivan, get some hot chicken broth for the old actor. Wieder slipped a \$10 bill in Cody's hand as he started for the Workhouse. Wieder advised Cody to think it over before the court sent him away. Cody was insistent.

Cody said he began in the show business after a program boy and waiter in Volck's Garden on Spring street, he said. "That in many years ago, my boy," mentioned Cody.

## Indoor Golf Course Craze Increasing in Square

Many indoor golf courses increasing in mushroom growth in the city. "Three Ways Food" for M-G-M, but before that for Columbia, he soon was known the length and breadth of the land as "that golf feller." Eventually he became a star.

To what, an interview once asked him, "do you attribute your success?"

Harris thought it over. "I don't know," he said, "unless it was hard work and plenty of it."

"Plenty of what?" asked the interviewer.

"Just plenty of work," said Haines.

"Oh," said the interviewer. "She was a lady, but she seemed disappointed."

Ladies are like that.

There's no use mincing words. William (Yahoo) Haines was the town snoot back in Stanton, Va. Two doors away lived Otto Whippet, the sort of kid who forgets his name if you ask him too quickly. Otto came home one day with his clothes in tatters and half his hair shaved off.

Mrs. Whippet shrieked. "What, happened to you?" she cried.

"I was playing," said Otto numbly. "I was playing with Yahoo Haines."

"But your clothes!" exclaimed Mrs. Whippet. Otto shrugged his shoulders.

"We were playing cowboy," he said. "I was Yahoo's horse."

"But your hair!" mourned Mrs. Whippet.

"It was hot being a horse," said Otto vaguely. "Yahoo said if I had my hair cut shorter it would be cooler. But he didn't have time to cut it short all over so he shaved it off on one side."

"Where is that Haines boy?" demanded Mrs. Whippet, savagely. Otto shrugged his little shoulders again with an air of utter finality. "It's too late," he said. "He has already been spanked for the day."

He went to the grocery store for his mother and swallowed the change on purpose. He did it because he's going to visit his cousin in the country tomorrow."

## He Grew Up

Yahoo continued like that. His father was a broker and really didn't have enough spare time to take Yahoo out on a lonely road and accidentally push him out of the car. So he did grow up.

His first real love affair was a Stanton event. Yahoo met the girl, plump blond of 30 or so, at a church social.

"How are you, kid?" he asked, slapping her somewhere.

"My cave man!" cried the girl, grabbing Yahoo by the neck and swinging the floor against his head. Haines sat up and looked deep into the girl's eyes.

"If I ever marry," he said, "I want a girl like you. A girl who can curb my impetuous nature. I'm a woe when I get started."

"If I ever marry again," said the blond, "I want a son like you."

"I'm a son," said Yahoo irritably. "I burn up and grow cold. I smoke. Feel this muscle."

The girl felt Yahoo's muscle and the bone snapped.

When Yahoo got out of the hospital he went to New York.

## In New York

Bijou Fernandez, on a quest for talent for M-G-M, saw Haines on the street one day. Yahoo was standing morosely, and there was a definite glint in his eyes.

"Do you like New York?" asked Bijou.

"It's all right to visit," said Haines, "but it's no place to live."

"Did you make that up out of your own head?" asked Bijou.

"I think so," said Haines, scratching his head.

"You," said Bijou, "are just the type I'm looking for. Would you like to be in pictures?"

"No," said Yahoo.

"All right," said Bijou. She started walking away.

"Hey!" yelled Yahoo. "Why don't you come back?"

Yahoo took a train to Hollywood. Stated in "Three Ways Food" for M-G-M, but before that for Columbia, he soon was known the length and breadth of the land as "that golf feller." Eventually he became a star.

To what, an interview once asked him, "do you attribute your success?"

Harris thought it over. "I don't know," he said, "unless it was hard work and plenty of it."

"Plenty of what?" asked the interviewer.

"Just plenty of work," said Haines.

"Oh," said the interviewer. "She was a lady, but she seemed disappointed."

Ladies are like that.

Jed Harris has Charles Lawton, English star of "On the Spot," for inaction. Harris turned down the older Wallace meller of that name which Lee Shubert bought for N. Y.

## London Chatter

Ernest Toller's meeting the boys. Lopez going against the boys. Rose Quong giving recitals. "Handsome Gigolo" new song hit, continental.

Clash on the tennis courts. Billy Brenco on a bicycle. Al Fresco cabarets. Hal Kemp not over-enthusiastic at the Coliseum.

Joe ballets new vaude-stunt. Gillie Porter reckons he's arrived. Jack Edge's Jill now has a brother, Jack.

Freddie Forbes determined to crash Hollywood.

Philip Ridgeway trying to take credit for local ether. None given. Dorothy Fisher's opening her own stepping school.

Hal Bryan settling down after America.

Hyde Park Lido coming.

Sun bathing in central London.

Ballerina's got a new electric sign for the Queen's.

Trevor Williams has been tramping in Ireland.

Reduced prices most places seem to be helping the b. o.

New bandbox theatre, Grafton, so small it's hardly got room to take dough in. Probably won't anyway.

Four Hamlets in town at once. Just too bad.

Leslie Henson's taken to clock golf. Scores look better than the real thing.

Anthony Eufrat, playing with Talulah in the Camella epic, carried on with broken arm.

Marie Tempest given new set of "Mrs. Fraser" dresses. Play's a year old already.

Jack Weaver has waved the baton at the Victoria Palace for 20 years.

Ventilation in nite dives is working the gaddies these hot days.

Saps in Wardour Street play tennis on the roof lunch times, fopping pills down on heads of passing flicker magnates, if any.

John Maxwell, back from America, has a cold when the legmen get on for the dope.

Betty Asford, chorine, married.

One British talker has its phone "out of order." Can't pay the bill.

Press this time not falling so hard at statement Shaw has sold his talker rights.

Shakespeare coming into his own in London rated a tough break for the critics.

Harry Lachman has a pash on alcove crashes.

Gillie Potter, after his "command performance" success, is asking \$500 per week, and turned down \$800. Previous salary was \$200.

Earlier hours for M. P.'s. Derby race fever in Nite blast.

British talker directors conglomerate in Soho coffee bars and curse

American renters out of hand.

One woman shows the rage.

Any Johnson getting film offers.

Beaverbrook giving up horse racing.

Manners around town are getting worse and worse.

Lupino Lane reports no luck with his kiss curl.

Adrienne Allen rates herself the British Greta Garbo.

Spilt in the Hulbert-Courtneidge team due soon.

Julian Wylie's got an idea the talker is dying.

Greta Garbo's brother over here. Says he adores her, etc.

"Crazy paving the race. Refers to the slabs more than the saps on it.

With Lord Eynck back at work the nite dives are shifting again.

Bad language stated to be the cause for "Suspense" war play, fopping out.

If the "summer" continues the way it's begun, it'll be English again. Just lousy.

W. P. Clegg, new to management, fallen for the old gag. Calls his shows "artistic successes."

Rafael Sabatini's wife was dragged by burglars when he broke into hubby's flat to try and find out how he wrote best sellers.

Fact Sheriff's new comedy deals with cricket has made Maurice Towne look sideways at the foreign rights.

One indie unit made a talker it can't show because there isn't enough dough left to pay the recording fees.

It's reckoned the rapping Swift got from a judge in recent law case must make St. John Ervine think life's good again.

Terence Ahernton, one of the brightest film legmen, out of the flicker racket to a nite desk on Allied Newspapers.

Final matinee of "Rio Rita" in London so packed with "comps" that management for show unable to take care of newspaper men whom they were anxious to oblige.

J. B. Morton ("Boachomber") this country's best columnist, has penned novel, "Drink Up, Gentlemen" fierce satire on his own rascals.

Consor Board here still see silent versions and read the script—so the statement goes—because their talker set will break down now and then.

Least trouble the old way.

Spaff, in the witness box, says there's no such thing as a distinguished journalist, which just shows how a guy gets to know things.

During "Life's" anti-Prohibition campaign it received a commendatory letter from England's most famous cartoonist Tom Webster, misread the signature and published same as from "Tonie Webster."

## Panama Chatter

By Bea Drew

Night life here pretty dead. Patrons say entertainers are kept too long. Some of the people at a local cabaret have been there eight months, with very little change of material. Not enough patrons may be the other reason.

The "California," native cabaret, has closed. Tired of watching the police watching.

President Arsenosena of Panama decided not to permit Jal-Alai to be played here. It's considered gambling and illegal under Panama law.

That's funny enough to those in the United States who have heard about Panama.

Talk of a \$500,000 casino and tourist hotel.

Lucile Rogers' Husband.

When the "Resolute" passed through here on its world cruise, Lucile Rogers was on board with her husband, Stewart F. Malcolmson. They were married in Bombay, Feb. 23.

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## Chatter in Loop

Cal Smith, treasurer of the Cort, is up after a two-week battle with a summer.

There are more speaks in ten square blocks along Peoria st. than in the loop and near north side.

Stevens Hotel opened 13-hole golf course on the south side.

Stevens' "Column or Less" feature discontinued during his absence.

Merger of the spice of trade, hit the very foundation of civilization.

Lombard College, seat of learning at Galesburg, Ill., got a kick in the pants after 79 years of molding

adventurous persons through the canal zone. Stevens' "Column or Less" feature discontinued during his absence.

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## Broadway Chatter

### Capacity 11,000,000

(Continued from page 6)  
Reports from all of the 32 zones, a Hays representative went over several states, including Michigan, Ohio, Pennsylvania and Oregon to determine average on seating capacities. In those states the average was found to be around that figure.

In the end, including the New York zone (No. 1), the average seating capacity for the theatres is around 2,000, but west of the Alleghenies, it is declared there are thousands of "shooting galleries" of all types, especially in towns of less than 5,000 population, that run considerably under 500 seats.

Percentages

Other figures revealed in the latest and most complete checkup ever undertaken is that large circuits of producer-distributors control only 21% of the country's theatres. This is declared to be the exact percentage despite any impression that 7% of the film accounts in the U. S. are still indie.

Reports show that there are actually 309 indie circuits operating four or more houses that do not have any direct producer-distributor ties. It was found. This takes in so-called shooting galleries, mill theatres, firemen's halls, lodges, auditoriums and other places that book film and charge regular admission.

These, plus the small joints throughout the country, at crossroads and everywhere, bring down the average seating capacity to around 400, 500, or less.

Large Houses 75%

Through operation of the majority of the large seaters the producer-controlled circuits, however, represent around 75% distribution return, it is claimed in distrib circles.

Strictly admitted as a guess but held as near the right figure, if the figures possibly be checked up accurately the 11,000,000 seats in the U. S. are filled on an average of 10 times weekly. To make up for the small, inconspicuous places that are open only two or three times weekly, if at all, on a basis of 22,700 theatres, the average would be brought to that figure through larger turnover.

Normally, approximately 10% of all theatres are closed down for varied reasons, but since the advent of sound and more recent business depression, 20% is stated.

Close to 20% or between 4,000 and 5,000 houses. Out of an approximate 900 theatres in the east served by the New York exchanges, around 340 are now closed.

This figures against the computed 11,000,000 seats and the turnover based on operation at all times of over 20,000 film an account.

It is now estimated that approximately 10,000 houses are wired with either synchronous or non-synchronous apparatus, with list including some 200-seat theatres, according to the records. Exhibs have found synchronous equipment obtainable as low as \$700 and claimed as satisfactory, this permitting some of the smaller places to wire.

The Hays office has formerly more or less guessed at number of theatres throughout the country, finding some 10,000 theatres on latest complete checkup that on 1929 film accounts actually exist.

A decade ago the figures were placed at approximately 17,500 theatres, with a total capacity of only 5,000,000, while five years ago the figures were presumed as being 20,500 and the number of seats around 8,000,000.

Present figures were undramatic of 10 years ago even by the most Utopian of showmen.

Since the war, countrywide building of new theatres has increased the number of theatres to present figures, with seating capacity nearly doubled through erection of large houses. It has been during the past five years that serious oversteering brought about serious oversteering conditions in many spots, including key centers.

In the column where reports statistics on total capacities, an increase is regarded as a strong possibility through replacement of old small seaters with larger modern houses.

Present figures do not include the theatres under construction planned by the giant circuits.

Mary Nash going vaude in sketch. Jack Pegler's due from west coast.

Vincent Lopez to Lido, Saratoga, for August again.

Green Room Club has big dots scheduled for the night of June 21.

Tommy Carr off on his annual sojourn to Bermuda.

Nat Mortan is batching it again after being kicked.

Neville Plesson's latest partner is Louise Groody.

Picture press agent tips Times Square waiters with passes.

Bill Beddell back from mountain sanitarium. Pelvis in a cast.

Ruth Ettings in new "Jollies." Current in "Simple Simon."

Shubert back Friday from Europe.

Madrid road reopened last night (10).

Cohan theatre entrance much improved.

Joe Phillips, the comic, to Ha-Hollywood on spec.

Sam Lyons-Betty Dodge romance cold.

Lucile Mendez west to join spouse, R. Ince.

Sidney Piermont of Loew's wears a ladies apron when shaving.

Sean Finley is trying of that New York trip every Thursday.

Harry Sherman finally got his name on the door in Par-Public.

"Triars going for sun baths on club on Harlem 'Speedway'."

Frank Green, legit actor, to London, his first trip home in 20 years.

Warner Circuit's coming out to Indian Point via boat June 21.

Mary Sawyer didn't remain long in L. A., returning this week and intends to stay here.

"Hott" Morosco is latest recruit to hatless brigade but still wears those starched high collars.

Girls in T. S. theatrical offices, however, wear all colors of rainbow in summer prints.

Irv. Strouse says bye-bye to Broadway Monday; going to the coast.

Not enough soft drink joints along Broadway so Shulke's going to pen another.

Another slash in cigarettes. United now selling Lucky Strikes and Old Golds for 12 cents straight.

Several basement eating places closed because of the pansies gathering there.

Pauline Marie is reported having created a newogue for imitators.

Pipes are popping up along Broadway, mainly puffed by p.a.'s and 12 cents straight.

6th avenue speak sells two whistles for a quarter. It's apple jack with a kick.

R-K mob getting up petition asking Charlie Freeman to smoke nicer smelling stogies.

George Patten and Marian Skit ("Hit the Deck") have doubled in a taxi in Times Square.

Harry Walker's new chat proves there are still a few agents getting coin.

Judge Frederick Goldsmith due back from the Municipal Court bench this week. Vacation over.

Eddie Gorman, lightweight pug, camphored the gloves to pilot a taxi in Times Square.

Bots Botsford, P. A. of Publix, is away on a three-week trip. Takes in the coast. Business on the side.

Roadhouse weather knocking off patronage plenty in the Broadway speakeas.

Mae Schlops, niece of the Cocoa King, in the chorus brigade of Carroll's new farce.

Charlie Freeman needs only six more weeks to become mayor of Freeport.

Matt Clark shuttered his elder State in the 40's to reopen his roadhouse at Merrick, L. I.

"Say, where's that new Greek show playing, what's its name, Lyol something or other?"

Jack Donahue has new runabout motor boat. Calls it "The Hoofster." Painted green.

Al Selig is bragging about a horse named "Johnny's End" winning its first race at Churchill.

Eileen Brenon of the "Sun" acrobatic.

(Continued on page 46)

## NEW YORK THEATRES

10th MONTH  
BROCK FEMBERTON Presents  
**Strictly Dishonorable**  
Comedy Hit by Preston Sturges  
Staged by Antoinette Perry & M. Pemberton  
AYON THEATRE, West 4th Street,  
Eve, 2:30, Mat. Thurs. Sat. 2:30

BELASCO Theat. W. 4th St. Eve. 8:45  
Mat. Thurs. and Sat. 2:30  
LUB MOORE  
DAVID BELASCO Presents  
**It's a Wise Child**

"HERE IS A COMEDY THAT EVEN  
WARM WEATHER CANNOT MELT."  
—CHARLES DARNTON, Eve. World.

RAMON  
**NOVARRO**  
IN GAY MADRID  
With M. G. Sullivan and Ray Turner  
with Gretty Niering, Lillian Howell  
and George Fennell—Stage  
CAPITOL BWAY  
51st ST.  
COOL

ROXY 50th St. & 7th Ave. (Dix.)  
of S. L. Rathel (Rev. Op.)  
Fox Novello Drama of Gaiety  
**"BORN RECKLESS"**  
featuring LOUIE LORRE  
An Exciting, Beautiful Stage Show  
of Mot. Songs and Dance Numbers  
Cool Refreshing Air Midnight Pictures

6TH MONTH  
**GRACE GEORGE**  
In the St. John Ervine comedy  
**"FIRST MRS. FRASER"**  
With A. E. Matthews  
and Lawrence Brown  
PLAYHOUSE 48th St., E. of B'way, Eve.  
8:30, Mat. Wed., Sat., 2:30

RKO JOY THEATRE 47th St.

R. F. KEITH'S **PALACE** 47th St.

Always Comfortable and Perfect  
Ventilation  
VAN & SCHENCK  
Willie & Eugene Frances  
HOWARD WILLIAMS

R-KO PROCTORS **58th ST.** NEAR 3rd AVE.

Wed. to Fri., June 11 to 13  
Constante  
in "RICH PEOPLE"  
With REGIS TOOMEY  
JOHN H. KILLER and FRANCES  
Other R-KO Attractions

R-KO PROCTORS **86th ST.** COR 1st AVE.

Wed. to Fri., June 11 to 13  
Constante  
in "RICH PEOPLE"  
With REGIS TOOMEY  
Norton Berle & Co.  
Hickson & Brown

Neat-Panamas have deluged the  
stores adjacent to Broadway. Some  
selling for \$1.65. As Panamas, they  
are near to Broadway.

## Paris Chatter

Arthur Fiedelbaum, Metro's executive in Germany, will marry Miss Jere Lawrence on June 15 in Paris. Bride is the sister of Lady L. Lawrence, Metro's special foreign representative, and is well known in Paris, where she has spent considerable time studying music. She just spent a week in Carlsbad with her parents to recuperate from appendicitis.

# Joe Laurie Paying Off

By Joe Laurie, Jr.

Since becoming a columnist (?) I have been reading my contemporaries and noticed every once in a while they complain about how tough it is to write a column.... How hard it is on the poor dears to dig up things to interest their readers....How tough it is on them to sit around night clubs inhaling stale air and sipping anti-Volskeid beer. How the editor is yelling for their copy while they are suffering with a headache received at an all night poker session....How contributors pan and threaten them....How bored they become interviewing celebrities....How hard Broadway is on their nerves....How terrible it is on the "little woman" who wants to be a columnist husband until the small or smaller hours....How they never get to see their children.

## Just a Trick

And I notice by the time they are complaining about this they have finished their column.

It's an old trick telling the reader you can't do a column, finishing one while telling it. So I figured why not I put one of those things across right here?

I could write about dozens of things that have happened in and out of show business the past week. About the man who met that meet me and ask why I don't use their names.

About the benefit Bob Hague gives yearly at Hoboken where almost 100 Lambs appear at what he calls the Protestant Benefit for the Catholic Church.

## Plugging Friends

About the funny speech "Bugs" Baer made at the "Graphic" Sports dinner when he opened up saying, "Fellow athletes, and fell over Whelan's lap."

About Gene Fowler's new book, called "Ropes of Sand," to be published by the Little, Brown Co. About a fine artist I know in Philadelphia by the name of Vic Guinness who should be doing his stuff in New York.

About another Philadelphia, Joe Cunningham, who rates as one of America's great humorists.

About Ben Hecht, who told someone he liked my column.

About Tom McNamara's annual pilgrimage from California to sock the fish in the Priars' Club grill. About a Variety copy reader who told the editor I thought I ever wrote and saying "lousy."

About Capt. Patrick Irving O'Hay bidding on two race horses.

About inside the life of John Dempsey and Jack Kearns getting together again.

About Will Rogers being nominated for vice-president in 1932, and no doubt if elected will be the first one to ever introduce a rosin box in the White House.

About Harry Hirschfield saying he was a veteran of four drafts.

## Well Known

About a certain well known couple in vaudeville getting divorced soon.

About a certain well known couple in pictures getting married soon.

About many a publisher getting panicky on account of publishers' cutting down on their fall publications.

About my sister-in-law closing down Milt's show and back on the lay-off pay roll.

About Phil Dunning working on a new play at his beautiful home in Westport.

About Joe Gordon, the United Press man from London, back here on a visit.

About Irving and Madeline and Harry Fay breaking in a new act.

About a place on East 49th street that advertise that they buy, sell and exchange puzzles.

In fact I can write about a lot of things and people and why should I for just one column?

Friends I have omitted here may register their squawks as usual, one Priars, New York City.

## Ahearn in Short

Danny Ahearn, New York east side boy, author of "How to Commit Fives" and "Get Away With It" (Fives-Johnson), will appear in a forthcoming Manhattan News release, probably for next week, doing a talk on the utility of crime. He will be the brief talk for Farmington News yesterday (10).

## Chi in June

Chicago, June 10.

Marriage license bureau sticks on two extra clerks. Spring up new peewee golf courses.

Seven boys in the beer racket get bumped off.

Cops round up 287 suspects—then release them.

Homewood nag wins, 50-1.

Radio fan mail drops off 62%.

Mugging tourists line up before Art Institute lions.

Beer prices go up five cents a glass.

Extra cops on all construction jobs to keep the lookers from cluttering up the stems.

Bums move from Madison street to Grant Park.

White City and Riverview grab all daubs.

Reporters ride squad cars to get news.

Dailies deride their columns while the columnists vacation.

## Warned for "Steering"

"There is no need to ballyhoos. Theatre ticket agencies are permitted by law. But you have no right to park yourself on the sidewalk and impede pedestrian traffic. Moreover I don't approve of the method to solicit trade," said Magistrate Jacob Ellipier in West Side Court to Jay Zuckerman, 21, salesmen employed by the Equity Ticket Agency.

The court accepted Zuckerman's plea of guilty. He ordered Zuckerman fingerprinted and finding he had no former record, suspended sentence.

The defendant was charged with disorderly conduct (steering) in front of the Mansfield theatre where "Pastures" is being played.

"We have your 'print' now and the next time it will not be so easy for you," warned the court.

## Dress and Undress Fete

### In Paris for Tourist Aid

Paris. Endeavoring to retain the tourist trade in Paris up to the very end of the season, Gaston Gerard, commissioner for tourism, has arranged a Paris Festival Week, starting June 23. This will include dress and undress contests by Parisian artists, several gala nights at open theatres, a motor fashion parade, and a ball at the Opera. After the Grand Prix at Longchamps, at the end of June, horse races take place at the seaside resorts and the Paris season officially ends.

## Chump Literature

Los Angeles, June 10.

"What Happened That Night" is lesser title of a booklet sold at newsstands in a sealed envelope for a dime.

"Here's a thrilling story of 4,000 words about the most discussed woman in America. She lives in Los Angeles. At further stage read side the envelope. "Some say, 'it never should have been printed.' Others say 'It's the best story ever written.' Do for yourself."

By this time anybody can guess that the lady is Almee McPherson, and anyone will risk a dime on new info.

The booklet reveals that the night referred to is the eve of Almee's sailing for Palestine. What happened that night was she delivered a sermon. The sermon is described in enthusiastic detail by a sympathetic visitor.

## ANTI-ST. PEDDLERS DRIVE

A new and vigorous drive against street peddlers in Times Square has been launched by the police at the instigation of the Broadway Association, whose membership includes many of the showpeople in the Broadway district.

The association is also petitioning co-operation of the City Magistrate in stamping out the street peddler nuisance by requesting that chronic violators be given jail sentences instead of small fines, which it believes would be most effective in reducing the gyp peddlers out of the district.

## OFFICE BLDG. SLUMP

Probably Force Rentals 'Down'—Agents' Let-Outs, One Cause

Office rentals are due for a tumble in buildings of Times Square unless operators remain adamant and prefer to operate with current vacancies rather than shave the rentals and get occupants.

Survey of office building vacancies ranging from 15 to 35%. Most vacancies have been caused by agents and bookers having been compelled to give up their former spacious quarters and subletting space with others if still continuing in the racket. Many folded up permanently and their offices have been vacant for months.

The larger buildings are up against the possible reduction angle worse than smaller ones since if making reductions for new tenants would naturally have to give old tenants a reduced rate also or face plenty of grief and dissatisfaction all around.

Some of the buildings are offering fair sized rooms for as low as \$3 a month but no takers. The larger buildings, 75% occupied, and getting top rentals, can stand the gaff of the vacancies much better.

## "ENGLISH BOB" ACCUSED OF HITTING WM. SHEA

Robert McCormack, 62, tall and stately, and known on his record as "English Bob" and "Big Bob," will deny in West Side Court before Magistrate Francis X. McQuade that he struck William Shea, 314 West 75th street, owner of race horses.

McCormack lives at the Esplanade Hotel, 305 West End avenue, near the home of Shea. The latter was charged with "hospital foul" following the alleged assault suffering from a broken left arm.

The day that Shea is said to have been struck he went to the Belmont race track and witnessed Shea's Novena win at 3 to 1. He then went to St. Vincent's Hospital. Patrolman Francis Mulrean of the West 68th street station made the arrest and since has assumed the attitude of a "sphinx."

McCormack is charged with felonious assault. Shea made no statement in West Side jail proved faulty. He is out on \$10,000 bail furnished by Sam Abloff, jeweler, 307 West 112th street.

## At 7 A. M.

As clerk, Joe Sencer, in West Side Court, gleaned the facts from William Shea and McCormack has a business deal some years ago. Some say it was a bet and that McCormack demanded a settlement from Shea. The latter made a late bet between them June 2, as Shea left his home about 7 a. m. for Belmont. Harsh words developed and a struggle ensued. Shea fell and landed on his left arm. Mulrean was called and made the arrest on Shea's complaint. Shea hurried to Belmont after a physician attended him.

"English Bob" has had a colorful career. His "lemon sheet" (criminal record) shows 20 arrests for miscellaneous offenses. Five are convictions in this state and others. He began his criminal career in 1893. Last year, despite "Big Bob" age, he was arraigned and freed on the charge of assault.

McCormack is an inept dresser. Whether the argument was over a long standing bet could not be learned. Shea, at St. Vincent's, asserted his injury was the result of an auto accident.

## 2,000 Capacity Tent Show

### As Realty Ballyhoos

Chicago, June 10.

First real estate company in the west to actually open a tented repository company, with the sole intention of displaying prospects to the grounds, is the H. O. Stone company here. Organization has invested approximately \$5,000 in what is now a small building.

The show ever set up. Early last May, they stayed three years at the Westington, Oak Park, are handling the show now.

The 2,000 and is located where the Stone company has a development of several hundred acres. There each night Ross and his night gypsies are expected to run in piles to the spot. Expect to run 20 weeks.

# 'Round the Square

Golf Balls and Pistol Shots

A couple of out of towners in the Park Central hotel were asked by an ast. mgr. what they were doing in their rooms; it sounded as though they were firing off pistols.

A complaint had been made by the persons in the next room, the ast. mgr. mentioned, with out of towners recalling the Rothstein shooting episode as the cause of the ban.

"They were practicing golf shots into a basket on the wall, but moved the next morning to another hotel without such terrible memories."

## The Ideal Sportsman

A very wealthy owner of a large stable which races on the metropolitan tracks changed trainers. A subordinate trainer informed the new "manager" a stable horse entered that day could not possibly lose, and if the manager wanted to make a bet, it would be cinched.

The new manager, to ease himself in with the owner, went to him that afternoon at the track, saying:

"Mr. Blank, you see, in the fourth race is a pipe today. I stake my reputation on it and you can't lose. Make as big a bet as you want to."

Whereupon the very rich owner replied:

"And if I do bet and win, what am I to do with the money?"

## "Lost" Jewelry

Curious happenings are told of late regarding "lost" jewelry, with a presumption the gems were insured. An unavoidable inference is that the insurance money was preferred by the owner to the jewelry itself.

Two of the most famous married instances have been the clubs and recently. A diamond ring was found on the ballroom floor of one club house. It was estimated worth considerable. Notice posted a ring had been found brought no claimant for it.

The same thing, excepting this time a much more valuable diamond bracelet, was kicked about and picked up by another woman in a ballroom, but the posted notice did not disclose its owner.

## Fun in Hollywood

(From Variety's Hollywood Bulletin)

It was one of those parties. Toward the end of the evening 50 per cent didn't know who other fellows on names up to 10 per cent didn't know their own. A man and his wife about to drive away noticed a couple, apparently without a car, but in a condition attesting the host's generosity.

"Can we give you a lift?" The careless ones were in that state in which they would agree to anything. They poured themselves into the back seat. After a few minutes the driver thought to ask the couple where he might drop them. They had both passed out of the picture completely. To all questioning the only answer forthcoming was a contented purr.

With insufficient sleeping space in his own home, the chap drove the two to a downtown hotel. He registered them as "Mr. and Mrs. Blank," and with the help of his wife put them to bed.

The couple came too in the morning. As no third person was present, they were called upon to introduce themselves.

## Crack-up no Gag for Shappy

Shappy (M. H.) Shapiro of the Paul Whitehead office was in the crack-up of the tri-motored Ford transport plane which fell in seven feet of water in Boston harbor last Thursday. He was bruised and was treated for shock, returning to New York late last week—but not via plane.

It was no gag to Shappy. His friends had been kidding him prior to going to Deansboro on his day previous. Shapiro accompanied Jimmy Gillespie, Whitehead's manager, on names up to 10 per cent didn't know their own. A man and his wife about to drive away noticed a couple, apparently without a car, but in a condition attesting the host's generosity.

Shapiro was around Boston playing concerts, tuning up for his start this week at Hollywood Gardens, up Pelham Parkway way.

Just before showing off at the Newark airport for the north-bound trip, one pel ed Shappy up inquiring if he was interested in buying a parachute. Another phoned to offer insurance. Solicitors, they long distanced him at the Ritz, Boston, after the accident. Shappy talked weakly but he always does talk under his breath.

## An Auctioneer's Monolog

Remember this furniture is not like the junk being made these days, this is the genuine mahogany made by real craftsmen. But you've looked around, I don't have to tell you. Don't be influenced by people who tell you things will not be cheaper on the last day, these are the days of penny sales. Everybody waiting for the last day will force prices up then. And don't wait for everybody to go to lunch, everybody is waiting for the same thing.

I bid 35, sold for 35. Sorry madam, should have spoken sooner.

What one piece of furniture is for the rest of the day, my money is as good as another's, but we can't wait all day. Going at 77, what, madam, 76? Oh, all right then the bid's open again, 76, 80, 85; sold to the gentleman for 90. And madam hesitated at 77.

I've bid 3 for this table, Oh, what a crime, 3, 4, sold for 4. I never heard of such prices. This rug, sold for 50, one just like it yesterday for 80. What, madam, you thought you were bidding on something else? Bid's open again, etc.

Spooks around the Square have been tipped that 400 special mop-up flin go on duty July 1 when Prohibition enforcement passes to the Department of Justice.

## NOISE NUISANCE

First Conviction—Music Store's Loud Speaker, Cause

The first conviction under the recently passed anti-noise Health Department ordinance occurred in Special Sessions when Joseph Krauss, 39, music dealer of 427 East 89th street, was found guilty of "permitting excessive noise to emanate from a sound-producing machine known as a phonograph" from his store at 144 Second avenue. He will be sentenced Friday, meanwhile five months in jail.

Krauss was arrested May 6 by Health Department inspectors, who charged he permitted a loud-speaker phonograph to play from 10 p. m. to 1 a. m. daily, to the annoyance of neighboring tenements. It was the first arrest under Section 21-A of the Sanitary Code, which was passed on April 22. Krauss, 39, asserted his injury was the result of an auto accident.

## One Too Many in Room, And the Usual Happens

Harry Struckler, 33, Bronx haberdasher, and residing at 229 West 97th street, received a suspended sentence from Magistrate Louis A. Brodsky. Struckler's wife, Madeline, and his sister, raised Struckler's 97th street apartment early one morning and found a strange fellow hiding in the closet.

Struckler, a former show girl, sought to locate the stranger, but Harry is alleged to have seized his wife's arm and wrenched it. A blooded who shared in the raid advised the unknown lady to dress and "beat it." She did.

Struckler was then arrested on his wife's complaint charging domestic violence. "Harry had no business to injure my arm," charged the ex-show girl. Several adjournments were taken by Struckler. Finally Magistrate Brodsky told the Yessie, a Bronx court clerk, to open a Bronx court and open a suspended sentence on the haberdasher.



## Broadway Chatter

(Continued from page 44)

planning to coast to interview the film celebs.

Hostesses in the take joints are now going for new designs when a chump is lifting. Baby lemons are masquerading as gin fizzes at \$1 a crack.

When Johnny Weissmuller, champ swimmer, returns in July from Europe, engagement to Camille Lauler is expected. Johnny has just published a book on how to forestall drowning.

New influx of ragamuffin shoe-shiners frequenting the Square lately pick up anything and everything lying loose when they pass in and out of buildings.

Moe Ducole sold out his Broadway lease on 45th just off Druggery to Schulte and moved his stock to his other store at 53rd and Broadway.

Child adoption around show circles appears to be a mania of late. Also outside of show business. One orphanage is said to have a waiting list of 500 hopeful pseudo parents.

John and Christo will take space in every and all Long Island sheets, numbering 72 in all, to advertise the opening June 18 of their Pavilion Royal.

"The cops were in hopes Commissioner Mulrooney would call 'em off the nightly 'stagger plan' trick in Broadway. But the Whalen gag still rides.

Vera Sawyer of M. P. Producers and Distributors Office to give luncheon at the Biltmore by the Motion Picture Board of the International Federation of Catholic Alumnae.

Although most theatres are content to advertise their premises as 20 degrees cooler, the Barker of the sex picture at the Earl Carroll loudly announces that house as "70 degrees cooler inside."

Ned Bitner, 16-year-old son of Ed Bitner, is the envy of Rocco Vocca and Nat Feist. Can shoot golf in the 80's without half trying while Rocco and Nat have to break a leg to get a score over 100.

Heywood Brown got a kick out of being told by the Palace theatre stage manager he couldn't appear without his coat. The dancer ahead had as near nothing on as no protest. HB couldn't see the logic.

J. Fred Coots won the golf cup in the championship tournament held by the Oakridge Club in Westchester the past week. Jack Pearl held the deuce spot and George Jessel and Harry Richman split the trey.

Those Dougherty's with the winning sweepstakes ticket at the Quebec split, seemed to have had a publicity man with them, at home in Brooklyn and in Canada. If a publicity gag for the sweepstakes thing, not so loud.

Zeppelin arrival and take off at Lakehurst, N. J., last week, proved a life saver for the bus lines operating out of Times Square. Most of the Coney busses were diverted to Lakehurst trips at \$5.00 round trip and did land-office biz.

Thomas Metz, septuagenarian writer, said "hello" to New York the past week for the first time in six years. Metz spent the past six years in Paris. He's best known as a composer of "There'll Be a Hot Time in the Old Town Tonight."

As regularly reported recently in "Variety," Col. W. S. Butterfield of Michigan, had a daughter, his sixth. An absent-minded reporter neglected to say the Colonel is 67, with his eldest son 43. The Colonel would not mind. He rather thinks the same way about it.

The Abel Greens were married nine years last week, on Abel's birthday. Despite their length of time and a long Paris visit, they still "dear" each other. It was

## Curfew Must Be Observed

Speak operators in Times Square, who have been going lax on the 3 a. m. closing law since former Police Commissioner Whelan swapped his swivel chair at headquarters for another at Wanamaker's, are finding out that the curfew closing is still in force.

Detectives from Inspector McCormack's squad have been tabulating the violators, mostly operating as restaurants, but on list as success speaks, and have been notified they'll have to continue the 3 a. m. closing law or else.

Downtown places still running on 24-hour schedule, especially in Greenwich Village.

## SAPS ARE HEP

Real McCoy Chinese Quarter in Newark Draws Tourists

A trip to Chinatown no longer intrigues out of town saps like it used to and operators of the Chinatown lines are angling for another spot as sure as sun and moon in sight.

Since the Yellow Peril invasion of Broadway and some of the best showmen have passed up Chinatown for uptown stands with the latter district, formerly a show place of other decades now offering nothing but smelly markets, dingy stores and mediocre chop suey restaurants in comparison to uptown.

The Joss House and Bowery Mission are all there is left to glimpse at in Chinatown with an extra 50 cent kick on tourists for the former and a collection taken up at the latter. The Joss house purports to be a Chinese religious service but is an outside concession not operated by Chinese. The Bowery Mission shows a congregation of Mission staffs at service and also the concrete floor flop house in the basement. Both terrific enough to touch the onlooker.

The fall off in bus trade on the trips to Chinatown is mainly due to the out-of-towners going back home and telling the neighbors there's nothing left to be seen in Chinatown.

Newark's Chinatown, Newark, N. J., is a far better show place for slummers and is also getting the out of town Chin patronage the one who is the mainstay of Newark's Chinatown.

while in Paris Abel discovered his birthday was also their anniversary, June 3. Previously Abel had been celebrating June 21 as his natal date. Caused by indifference or long usage.

Big social events, theatrically, in New York last week were Senator Francis Murphy's marriage at the Hotel Astor Thursday night, and Colonel Roscoe Allen's wedding Sunday night at the Century Park Casino. On the Senator's invitation, issued by authority of Mr. and Mrs. William Smith, the bride's parents, the name of the groom was spelled out as Samuel Le Traunk, and then in brackets, like this: (Senator F. Murphy), proving the mugg thinks more of the Senator than he does of his wife.

A reformed souse, liked at his enforced good behavior, observed that "a side room in Campbell's looks like a nite club to me."

Betty Compson leased Otto Harbach's classy shack in Larchmont, moving in when back from west coast.

Jules Albert, opening for the Crivling Goldmans at the Castilian road house, says he's brought his own Walling Wall up to Pelham.

## TO ERR IS HUMAN, BUT R-K-O OVERDID FUMBLES

### M. P. League Standing

	Won	Lost	Pct.
Fox .....	3	0	1.00
R-K-O .....	2	1	.667
Warner .....	0	2	.000
Columbia .....	0	2	.000

Accidents will happen or misplays or a passed ball which accounted for Fox losing out R-K-O in a 12-inning battle on the Catholic Protective grounds in New York June 7, by a score of 12-0. It was anybody's game until the 12th, when a passed ball eluded Bottomley, R-K-O's catcher, and Levy, Fox's shortstopper, scooted in with the winning marker.

Some loose playing at times, especially by R-K-O, with nine errors telling some of damage done in scoring by Fox. Only two errors charged to R-K-O.

Some tall and rangy hitting by both sides, with Fox clouting Bender for 20 hits and Schultz for four while R-K-O got 10 bingles off Bender. Bender, who had fanned 12 and Schultz two, while Weiner struck out six and Gans seven.

At one time Fox was six runs ahead but R-K-O got busy and tallied six in the eighth and two in the ninth to take the lead. Fox tied it in last half of ninth on a two-bagger by Gans and a hit by Israel.

Score by innings: R H E  
Fox 13 20 20 10 11-12 24 2  
RKO 0 20 0 10 20 0 0 11 13 9

Batteries: Fox—Weiner, Gans and Israel; R-K-O, Schultz, Bender and Bottomley.

(Rain postponed the league match between Warner Bros. and Columbia Pictures.)

## De Lormes Pleads Guilty Of Swindling Many

G. Philippe Laumaine de Lormes, 51, of Sea Cliff, L. I., who, 20 years ago, was a French night opera in this country, pleaded guilty in General Sessions to grand larceny in the first degree. He will be sentenced next Monday when he can expect a term of from five to ten years in Sing Sing.

The defendant was arrested several months ago, after dozens of complaints were received by the district attorney from French chefs, waiters, waitresses, etc., employed in and about New York.

They charged de Lormes with swindling many in a stock exchange. The district attorney declares de Lormes gypped his victims out of about \$50,000.

## Only Licensed Lens For Sharkey and Max

Promoters of Sharkey-Schmeling fight for the heavyweight championship of the world Friday evening at the Yankee Stadium will take precautions to prevent bootleg motion pictures of the event. On the reverse of each ticket is printed: "In consideration of the sale and honoring of this ticket, it is agreed no motion picture of the contest will be taken, except as may be authorized by the promoters."

When the Tunney-Heeney fight was staged at the Stadium, light powered searchlights swept nearby apartment houses, the upper windows of the buildings were covered with people getting a free look. Frequently the lights blinded patrons within the enclosure and there was much squawking. It was later explained that the use of searchlights was to spoil attempts to take pictures of the event by cameras with long distance lenses.

"Color Harmonist" Pinched Rochester, N. Y., June 10.

Dinshah P. Ghani, Hindu mystic, slated for series of lectures here on "attuned color waves," was arrested on complaint of Buffalo man claiming fraud in connection with the sale of an inventory. Mystic was released in \$1,500 bail in time for the first lecture, but despite publicity, had an audience of only six persons including a physician and a priest at the Stadium Thursday night. The police to pass on the lecture.

Police admittedly unwilling to pass judgment on discussion as intricate as "the inherent power of color harmonies."

## Film World Peace

(Continued from page 7)

tional patent entanglements entered. Efforts for deeper mystery never veiled any confab in this industry or any other. But, before the long session of producer powers, not yet out at the Hay headquarters Tuesday (10) afternoon, confirmation of America's ultimatum to Germany in particular was regarded as perfunctory.

For which J. G. Otterson, as spokesman, will offer to the Swiss quorum of talker nations, are the big American electric compromises (these come from highest Swiss executive sources in on all of the moves). They are:

(1) The United States will pay a royalty on all pictures that it produces in Germany.

(2) If those pictures are exported to the U. S., then Germany will pay either Western Electric or Radio Corporation's Photophone subsidiary (whichever recording system has been used) a royalty.

Summed up by Otterson's proposition, as already secretly outlined to producers here before his departure westward and declared to end no obstruction to formal ratification by the Hays' meeting yesterday, is interpreted in Roman fashion as:

### Give and Pay

Give to the Germans the things that are German, with the Americans paying for participation.

In return, give to Americans rights in all English speaking countries in America. That is, the world, gratis, except where Waterland audiences predominate.

Augmented, the Otterson pact is still more elastic. The royalty on pictures in America will be considerably less when exported to Germany for exhibition. The same holds for the Germans. The royalty of any pictures that they produce in America will be much higher than those which they make in their own country and ship here for consumption.

Analyzed, the Otterson compromise distinctly stress the minimum royalty for both countries.

No German pictures, except a few by American companies, or ever have been, produced here. Only if Warners have actual production plans for Germany and their case is uniquely individual throughout every move leading up to this time.

Paramount, the only other company, which has set up a production machine abroad, has done so in France, one of those countries coming within American rights under the pact and assessable only for the minimum when German dialog from the same is projected in Germany.

Thus Otterson would actually mean a slight increase in rate for Germany, but compensated by Germany's tax here, back to its original silent status. It is said.

### Worried

Warners have the entire American industry worried, however. More so even than Tobis-Klangfilm and the German groups that have been resting in Germany since the German ultimatum to the American recording and reproduction there.

Warners' 20% foreign buy and the declaration of some of their executives to the effect that the arrangement places the brothers on the dictatorial throne of Germany's ironclad patent situation is to be reckoned with in such a way that outside film men are not to quibble and quarrel: "Why all the European expense when the matter could be settled at home?"

The sailing of Harry Warner with Will Hays' (10) follows in the wake of Otterson who in turn took the foam from ships which had carried over Warner's Vitaphone swayed by quigley and Charles Ross, head of Photophone. Joseph Schmitzer is soon embarking and within two weeks Harry Clarke (Fox) will be on the high seas. There are many of the losers over there now.

For the Warners, also, refusal at the start to join the Hays group in giving Germany the business, has reversed them in the otherwise red foreign situation. By playing with the Germans, the wealthiest foreign outlet, next to England and its market, it is from the organization, officially reported, have made more room in Germany than at any time in the happy silent history of that country.

Official spokesmen for the trade, speaking for the record, summarize the Swiss conference as nothing, and the fact that a number of

American film powers are taking to the boats as just a glorious coincidence.

It is learned that Will Hays will function abroad chiefly as a confidential reporter for the stay-at-homes. The General, himself, replied to all questions Monday:—"I am simply going over to hear, see and observe."

Otterson brought tears, even to the eyes of his press agents, when, upon crossing the gangplank he last-minute for the learned traitor.

"I have made no plans at all for attending any conference of sound equipment manufacturers in Switzerland." The publicity featured the trip as having to do with the manufacture of "the new trans-Atlantic submarine telephone cable."

### Hays' Statement

Yesterday (10) Will Hays sent out a statement to the dailies, in which all reference to the Swiss conference was avoided.

"I shall make no definite itinerary until I get to the other side," the statement said.

"The universality of motion picture entertainment presents many problems with relation both to the art and to the industry, which must be considered by the American film industry as a whole."

Sound, the statement, "poses" more problems for a world scale.

"Very probably I shall have opportunity for first-hand exchange of views with some of those who are contributing much to the development of the motion picture art abroad," the statement concludes.

## Chas. H. Doll Dies

Chicago, June 8.  
Charles H. Doll, one of the first cabaret agents in this city, succumbed to the cancer which he contracted today to a two weeks' illness from pneumonia.

Widow and two sisters survive.

## Budapest Hits U. S.

(Continued from page 7)  
certain producers, notably the American, treat their writers arbitrarily like lifeless goods no longer the author least chance for moral or artistic control.

The Confederation of International Authors' Societies expects even further throughout the civilized world to manifest an understanding of the author producer situation for the common interest and welfare of their fellow-creators (i. e. composers, writers, dramatists, lyricists, etc.) and the artistic, moral (whatever that is) and material control of their works. The very existence of the industry, the percentage of the gross popped up again, but nothing beyond a "resolution" was accomplished.

Elmer L. Rice, in a speech, meaning the Hollywood bunch especially, as "financial slave holders who treat creative product as so much dead material."

### Bunk, Paris Says

Paris, June 10.  
All the excitement being worked up in the current Budapest Congress of the Society regarding here as bunk, intended to frighten American producers over the author's royalty threat. Criticism of American equipment means nothing except that the Europeans are jealous of the supremacy of the States in this respect.

The reason the French Authors' Society is agitating the idea of making producers pay royalties on picture plays instead of working on the customary straight sale plan, is that the Authors' Society would like to justify its existence for it is from the Society that French authors collect their payments.

Continuance of the Society means the continuance of plenty of soft jobs of executives, but the campaign is absurd because the authors themselves couldn't be kept in line, individuals constantly breaking the Society's royalty rules when there is money involved for the writers.

## Metro's New Theatre Rep.

London, June 10.  
David Goldenberg, house manager of the Empire, has assumed full control of Metro's theatre interests here following Joseph K. Freeman's resignation from the organization. Letter was managing director of the Empire.  
Freeman, with Harry Portman (now in New York) and Robert Hays, Paris showed a picture in a Low deal which prompted Freeman's resignation following conferences with Arthur Loew.

## Inside Stuff—Sports

Corbett's Picking Crisis

It is a gag that James J. Corbett makes the wrong selections in picking winners of important fights. Around the 30's they select him whom he liked in the Sharkey-Schmeling match, so they could be on the other guy. As a matter of fact the former champ is a smart selector of fights. It happened that he did make a mistake in picking Jess Willard to beat Jack Dempsey and that rep has followed him ever since.

Corbett likes a big match at the Stadium Thursday night, giving a logical reason based on an expert boxer's viewpoint. If he flows this one, however, the insiders will have to dig him up a new alibi. Ticket demand slowly mounted and Broadway agencies figured the peak by last night. Prices for tickets inside the first 12 rows, about \$75 per, with locations nearer the ring, higher.





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## 15 YEARS AGO

(From Variety and Clipper.)

Early film business operation is reported resembling what later became the system of group booking. General Film controlled the Charlie Chaplin output newly acquired by Essanay, one of the old General Film licensees. G. F. Proposed to grab off exhibitor business by refusing to book the Chaplinians and General Film in question took other General Film product on a blanket arrangement.

Variety learned that the New York Edison Co. was after the 14th street property occupied by the Academy of Music, Tammany Hall and the Olympia theatre (old Pastor's). (Ultimately Consolidated Gas got the property, Consolidated Gas being now practically identical with N. Y. Edison Co.).

Independent picture exhibitors, all agreed up, held a meeting in New York to protest that they were getting a bad break. Contention was that all-year picture places were discriminated against in favor of vaudeville houses that abandoned winter vaudeville programs to install grind films for the summer. (There were enough indie exhibitors in 1915 to carry some weight.)

A stockholders' meeting was scheduled by Mutual Film Co. and Hurry Aitken was opposed for the presidency by John R. Freuler. (Aitken obviously won for it was after this that the big Mutual-Kodak merger was framed that ended when the sheriff stepped in.)

Pastern show business gasped in surprise when the San Francisco Panama-Pacific exposition paid John Philip Sousa \$70,000 for free tickets and then played him as a free attraction, at the same time offering as opposition within the grounds the Boston Symphony Orchestra at an admission.

## 50 YEARS AGO

(From Clipper)

Joe Goss, English veteran ring champion, was defeated by the younger Paddy Ryan, Irish, in a bout for the American title that went 87 rounds in West Virginia. Goss' seconds declined to let him continue as the last round was close. Men fought for a purse of \$2,000 and the West Virginia authorities threatened to arrest both principals after the fight.

Hotel keepers and railroads of the district contributed \$2,000 for a rowing match on the Potomac not far from Washington, which brought together the champion Hanlon and Joseph H. Riley. Match was so easy for Hanlon that he stopped no less than seven times during the four miles to bathe his face.

Troy club of the baseball league was threatened with expulsion because it defaulted a postponed game with Providence. Defense was that if the Troy team had remained in Providence to play the second game it might have missed the management at the home ground. Defense was accepted and the rules changed to move the case.

Providence team of the baseball league played a 16-inning game to a tie with Chicago, score ending at 1-1. Contest described as the "game of the season." Goss pitched for Providence and Flint for Chicago.

So intense was the feeling of show people in the case of James Currie, Texan, who was charged with the unprovoked murder of an actor, Ben Porter, that a move was on to raise a fund to pay expenses of Maurice Barrymore to attend the trial as a witness, Barrymore having been present at the killing and himself wounded in the same affair.

## Inside Stuff—Pictures

Belief seems to be growing in the industry that the best way of avoiding any possible Governmental difficulty over extensive circuit operations and control is to split up the country by states or divisions as the Rockefeller interests have with Standard Oil. The Warners move for incorporation in various states is regarded as the first of several similar possible moves in this direction.

Through organization of separate entities in various states or groups of states, it is averred, chances of trouble in Washington are considerably lessened if not removed entirely. The Rockefeller, when ordered by the Government to break up the Standard Oil trust, greatest of its kind at the time, merely reorganized operation by incorporating in various territories although generally known to be one and the same organization. Standard Oil of New York, of New Jersey, of Indiana, etc., resulted and is still spoken of, occasionally in official Washington, as one of the greatest coups ever to avoid the anti-trust regulations.

That Radio-Fox-Loew story keeps circulating in the best quarters. It is that R-K-O will buy or control Loew's (which includes Metro) through purchase of the Fox control stock of Loew's. Radio men seem fairly sanguine this will come to pass, tomorrow, next week, sometime, surely. Fox men are more positive it will not.

The Fox people say there is not the least intention of disposing of Loew's or any other of the Fox assets.

Yet right on top of that repeat to a Radio adherent, a reply will come that Fox, too, may be included. The angles to either of the deals could use up the remainder of this page. With the Radio group apparently so certain that in some sections of that "family" future events are being shaped for the probability of Loew's being linked with Radio.

Just how R-K-O could absorb Loew's and Fox itself not directly handle the same company it now stock-controls, is something for the lawyers to ponder over.

Talking for publication and the authentic record are in entirely different classes. By such explanation, it is learned, M. A. Schlesinger appeared the wrath of Dr. De Forest and at the same time recorded as so much hokey the statement he made at Wilmington and later here to a Variety reporter that he will give things away if he gets the decision against Western Electric.

Counting the eggs in the basket, Dr. De Forest burned over the idea that any part of the "potential" dough should be deliberately allowed to slip, for philanthropic or other purposes, from a battle which for him has meant lean years.

Scenarists, who has repeatedly made statements which checking in his own office and developments proved wrong steers, recently made the statement printed in Variety that if he wins he has the idea of deeding talker rights to the film industry, everybody to share but Western Electric. He said it in all seriousness, expressing himself as willing to be quoted.

Dr. seeing this article rushed into Schlesinger's office demanding an explanation.

"Lysistrata" is said to have been censored in Philadelphia but the deletion appeared to have concerned only a few lines. Dr. Frederick Poole, Philly's censor, was in a peculiar spot because of the flock of society patronesses of the Philadelphia Theatre Association behind the Greek comedy. No doubt that the Aristophanes play is primarily a sex affair. About the only way "Lysistrata" could have been censored was to have it stopped at it.

When Dr. H. H. Furness, who headed the producing group, died, J. Howard Reber stepped in. Reber was in a quandary too. He offered a number of suggestions which were ignored and he finally resigned. "Lysistrata" is being presented under the management of Robert Spack, acting for the Philly crowd. David Wallace is the press representative and between them they steered the ancient play into the limelight.

Special Fox footage on its coast convention is now up to three reels, part of which may be included in the spoils for the Embassy, New York, the new hotel. Whether or not shots of the Western Avenue and Movietone City plants will be included on the regular Movietone reel for all houses is not known, the main purpose being to send this two or three-reel to all Fox exchanges here and abroad.

Yip Shaprio, studio publicity head, had charge of the undertaking, which includes couple of executives, amongst which is one of Winnie Sheehan waving goodbye to Jimmy Grainger and saying, "Come back to the climate." The Fox bunch corralled about every motorcycle cop in Los Angeles for the sendoff and let the boys out loose with their sirens for the big closing sound effect.

What is said to be the first film successfully shot in kotoacolor, under artificial lights, of a major operation (Caesarism), which was taken by Clifford Howcroft, former staff photographer of the "Knickerbocker Press" and Albany (N. Y.) "Evening News," is being screened for doctors at medical societies.

Subject labeled "An Experiment in Color Motion Picture." It was photographed by Howcroft, now in the photo and photographic supply business in Albany, with the assistance of Dr. Harold A. Peck, ophthalmologist, and Charles M. Page.

Officials of Eastman Kodak Company have pronounced the film the first successful one of its kind taken under artificial lights.

Indie exhibs who tore their hair when sound asserted itself and wept when the wide screen looked threatening are now trying to laugh off Television's potentialities.

Sam Sonin, now one of the leading spokesmen pinch-hitting for the candy manufacturing Charlie O'Reilly at the Theatre Owners' Chamber of Commerce, says:

"There was an exhibitor who had a sick wife. Each day he told friends she was getting better. Finally, when she passed on one night, he said the next morning, 'She died of improvement.' That is what will happen to the picture business. It will die of improvement. The public is not going to meet these advances in prices much longer, regardless of what is offered."

Terms of the deal on between Columbia and A. C. Blumenthal are that Blumenthal pay the Columbia's trio of partners, Jack and Harry Coin and Joe Brandt \$57 a share for their stock. The three Col men have 70% of the entire outstanding 100,000 shares of Columbia between them. On this morning "She died of improvement." Bankers and public hold the other 30%.

Price of \$57 a share was arrived at on the day the deal really started, it is said, by an offer from Blumenthal to pay the partners \$10 per share over the market price. That day Col closed at \$47. Since then it has gone to \$55. On Monday this week it was in the lower 40's.

A supplemental agreement on preferential financing exists between Halsey, Stuart and Co., and the present Fox regime, in addition to the 16-year contract over which much of the fuss was made by the Fox bankers when it was made to put through the Eastern-Meridian-Biograph plan last fall at the time of the William Fox difficulties. That contract was for preferential banking and grew out of Halsey, Stuart's loan to Fox several years ago for the purchase of the Fox-West Coast circuit. The supplemental agreement on financing, giving Halsey, Stuart first

## Inside Stuff—Vaude

Baby Rose Marie, five-year-old radio star, is going to play R-K-O vaude, but not in New York, due to her age. The "baby" coupled with the Ipana Troubadours, appearing on the air for NBC, opens her vaude act at the theatre and Benny Davis, whose unit is at the theatre, will be near New York, so that she, as well as the Ipanas, can fill radio dates.

Wesley Eddy, former m. c. at Penn. Pittsburgh, and a favorite there, stopped off last week to spend a day of his vacation there. He went around to the theatre and Benny Davis, whose unit is at the theatre, brought Eddy out of the wings to sing a song.

His reception was so good Eddy was persuaded to stay over and work with Davis for the entire week. Net result: one week less of vacation, but more bucks in the pocket.

Two street musicians gave Anatole Friedland the up shoulder when he offered them a job at \$35 each in his new act. One was a fiddler and the other a clarinetist. They were on the street below Anatole's apartment when they took a look to see the noise makers.

In the act is a dummy orchestra and the producer thought he saw a perfect spot. Llamming downward, he interviewed the backyard stars. Without believing a declination possible and figuring how to evade the kias his offer would give him, Anatole outlined, the proposition and said \$30 each, weekly time. "That's permanent, eh, even here?" thought Anatole as he detected the chill. "Well \$35 then," he added.

"Listen, bo," answered one, "this racket is plenty good. We make around \$175 a week, and next week we go to Pittsburgh, then Detroit. Vaudeville ain't so hot. Our friends in it tell us so. So we will just stick along."

All booking offices should instruct agents booking through them not to stall or deceive acts. Especially new acts or old acts with new material. This stalling and allying generally leaves the booking office at the gas. When the arm eventually discovers it can't get time in this or that office, the blame is easily shifted by the agent upon the booking office.

The agent knew in the first place the act wouldn't do, needed more work or better material. The agent should be obliged to inform his acts immediately, saving time, grief and explanations.

This is needed more so in booking offices with franchised agents, such as R-K-O and Loew, but it should be made a mandatory order for agents in all booking clearing houses.

Some acts are stalled for weeks, buoyed up by false hopes and wrong information by their agents, who are to be sadly let down.

A few agents have the right idea, of telling their acts at once what is the trouble and instating it be rectified. These are the agents who develop stage acts. When their acts are eventually set to show, they have something and stand a chance of booking

shot on any underwriting or financing, is not for any limited period of time, it is understood.

Funny angle over the lapse in the Pathe office through which a few Pathe preferred stockholders started quite a vain rumpus over control, is that \$16,000, paying one quarter's dividend on the \$800,000 of the entire issue would have stopped all proceedings. That is, if it had been made even on the last eighth quarter when the two year term with no dividend paid, expired.

The neglect caused quite some trade talk and some advertising by the beligerent stockholders who finally appeared at the Monday (9) meeting with slightly over one-tenth of the total preferred stock proxies. The Pathe control held the other nine-tenths.

Nelson Bell in Washington finally awaited his picture reviews from Monday to Sunday. Fox going to a Friday opening did it. Bell continuing to hold all reviews for the one issue while other four papers publish them as caught.

In contrast to reviews as handled by the Washington dailies, the theatres are trying to outsmart each other in breaking their big leads on different days so as to get the break. This being much different than in the old days when everybody was in on Sunday.

Paramount Public is not sending any publicity through its regular channels on Par Business Pictures, subsidiary making commercial pictures for distribution in the P-P houses. Attitude so far as publicizing this phase of P-P operations seems to be that the less said about the commercial product to the public the better. When the industrial films play the P-P houses they will be similarly played by its press stuff and exploitation, it is understood, to avoid any possibility of fan resentment against paying to see pictures which P-P have been paid to make

Metro, in its annual season's colored insert (announcement) for the film trade papers prefaces it with a giant figure in black and white, of a man and calling the figure the Giant. Entire illustration and wording quickly recall the "Titan," created and established by Hy Daab through costly advertising over a long period, as a trade mark symbol for Radio Pictures.

Daab is the head of Radio's publicity and advertising, with Howard Dietz occupying a similar position with Metro.

A sales subject filmed from the air showing all buildings and outdoor sets of the studio is part of a six reel convention picture made on the Coast during the recent Fox sales convention. Balance of the feature shows intimate close-ups of Fox players, and operations of the various departments.

Feature may be edited as an educational subject on how pictures are made as soon as the Fox salesmen get through showing it to their customers.

Old time character actors who abandoned the stage a number of years ago and are now classified as old screen timber are finding heavy competition with the influx of many new character actors fresh from the New York stage. Casters prefer the newcomer to the seasoned screen character actor because of the recent stage experience.

This gives many of the veteran screen character men one alternative: Go back on the stage or drop out of the picture.

A Coast newspaper publisher prevailed upon the executives of a major studio to look at a test of a boy prodigy who he thought had great possibilities for screen work. The test went through the routine of studio operation with the casting director not knowing anything about the boy.

The boy unfortunately made the test with a beautiful girl, and the girl got the contract.

In question of talker films in Spanish it is curious to note how the Spanish newspapers deal with the subject. They are never satisfied with anything. If a Spanish company attempts to do anything, it is badly criticized. If a foreign firm contracts artists, their films are found to be bad, if they contract Spanish actors they say they have no consolation with being very difficult for the American companies to give satisfaction to the Spanish cinema critics.

"Blood and Sand" with the late Valentino, with sound added and some dialog dubbed, is said to be a strong drawing release abroad.

# Grover Whalen and Wanamaker's Object to Travesty in "Gaieties"

Theatre Guild's "Gaieties," opening at the Guild, New York, June 9, was immediately faced with an official squawk from ex-Police Commissioner Grover A. Whalen and the John Wanamaker department store. Both threaten suit. It is said, because of the first act finale, "They Always Come Back," authored by Newman Levy. This, the brightest number in the Theatre Guild's intimate revue, satirizes Whalen's return to the Wanamaker department store and the store itself.

Wanamaker's excerpts to the second of the two songs which comprise the themes of the skit, titled "Johnny Wanamaker," which Paul James (lyric) and Kay Swift (music), authored. This, the Wanamaker people allege, desecrates the memory of the founder of the store, including an actual line in the skit which reads: "From the writings of the founder," referring to the department store advertising series run periodically in the dailies.

Whalen also doesn't like the "Jim Grover," refrain by Levy (lyric) and Vernon Duke (music), with Newman Levy, an attorney-at-law, authoring the entire skit.

It is shown a department store bargain counter rush, with a traffic cop in the middle of the aisle regulating the flow of frantic females, all climaxing into an amusing bit of "Whalen's entrance." Philip Loeb, who staged the entire revue, personates the former Police Commish.

**Injures Good-Will.**  
Entire sketch is in burlesque opera style and a laugh wind-up for the first stanza.

Program note introducing the sketch reads: "What will happen at one of our finest department stores with Grover Whalen at the helm again. New York is looking for the answer. The 'Gaieties' hazard a guess."

"Wanamaker's believes the wild travesties rush of bargain hunters tends to injure the good name and will of Wanamaker's."

## Ziegfeld After Winter Show for Evelyn Laye

Los Angeles, June 10.  
Flo Ziegfeld is reported negotiating with Jerome Kern and Otto Harbach to write a musical for Evelyn Laye. This would indicate that the producer has Miss Laye under contract, the show presumably to be produced next winter. Miss Laye was originally brought to England for "Bitter Sweet" by Edgar Selwyn.

Naming the winter as the time for this show is logical. Miss Laye is due out here to do a Goldenwyn picture this summer while Ziegfeld is listing the Miller-Astaires piece and the new "Follies" as his autumn objective. Should there be further delay on the three-star entry, the show for Miss Laye will likely be advanced.

## REPUTATING AGENTS

Hollywood, June 10.  
Marjorie Rameau, under contract to Pathe, is suing to cancel a personal representation contract held by the Gould and Price Agency. Letter was dated last August.

Harry Weber made the Pathe deal.

# Geo. M. Cohan Predicts Revival, as in Olden Legit Days

George M. Cohan predicting the time as ripe for the revived popularity of repertory, has routed part of next season along such lines. Cohan will play at least 18 weeks on the road in rep.

"Cohan gave it as his opinion that if not the coming season then a year or more at the most, will see that type of presentation on Broadway. Perhaps two or three such companies. It would mean the return of the show system so popular in the days of Booth, Barrett and Palmer. New plays would be tried frequently, with expected hits developed as in the past."

## Grossmith as King

George Grossmith will play the king in "Princess Charming," the forthcoming Connelly-Swanstrom opera.

Grossmith played the same part in the London production.

## ENGLISH'S CLOSED; NO INDIANAPOLIS LEGIT

Indianapolis, June 10.  
An Miller loaded the office furniture and movable fixtures of English's there on a truck last week and sent them to the storehouse, which means that Indianapolis is without a theatre for the legit.

The Valentine company has occupied English's for 33 years, Miller acting as manager for 31 years. He is now head of the operating company there, having bought the place. Miller turned the keys over to the Circle Realty Co. owners.

## SHUBERT LEAGUE IDEA BUMPED IN PITSBGH

Pittsburgh, June 10.  
Shuberts running into a mess of trouble here as the result of their proposed Dramatic League of Pittsburgh next season, a series of subscription plays along the order of their first league, in Chicago.

Frederick Donaghy, formerly dramatic critics of Chicago "Trib" and now organizing leagues in various cities for the Shuberts, was in town last week, where he started the ball rolling at a luncheon given members of press, clergy and elbubmen by John Reynolds, manager of Shubert-Albee.

Following day all the dailies carried story of Shuberts' plan, and immediately the fun began. Drama League of Pittsburgh, long-established group, through its president, Chester B. Story, protested vigorously at similarity in names, stating emphatically Drama League was in no way connected with new organization and that it never boosted plays of any one organization. Story's protests found space in all of the local theatre columns, with plenty of resultant talk.

Elmer Kenyon, former Little Theatre devotee here, and for last couple of seasons an agent for Theatre Guild, also delivered a couple of broadsides in behalf of the Guild. Kenyon, spending summer at home, saw reports of Donaghy's plans, in which Donaghy stated Dramatic League would present plays here before they reached Broadway, "differing from the Theatre Guild, which takes plays on the road only after they have run their course on Broadway," and immediately dispatched his sentiments to the dailies.

Right now everything's up in the air, but it looks as if the Shuberts will have to employ a little more tact if they ever want to sell the subscription idea here.

## Billie Burke's Tonsils

Hollywood, June 10.  
Billie Burke is ill in her Beverly Hills home with tonsil trouble. Legit star is here with her husband, Flo Ziegfeld.

Right now everything's up in the air, but it looks as if the Shuberts will have to employ a little more tact if they ever want to sell the subscription idea here.

That repertory is ripe was indicated to Cohan during the past season when he started on tour with "Gambling." During the Pittsburgh engagement he tried out a new play at special matinees. While it did not come up to expectations, Cohan went on to other stands and revived "The Tavern" and "The Song and the Dance." Both the revivals prospered especially, with "Tavern" superceding "gambling" at the close.

Cohan is ending his season with the revivals, back to the Fulton, New York. He has been carrying 38 players under salary for them.

## MRS. O. HAMMERSTEIN'S OFFER FROM ARTHUR

Mrs. Oscar Hammerstein, widow of the late opera impresario, convicted last week on charges of immorality, will appeal the case, according to Henry H. Klein, her attorney.

It was pointed out that the charges by a detective that she accepted \$20 from him in her hotel room, amounted to unsupported evidence. A number of women's clubs went to Mrs. Hammerstein's support, without avail.

Mrs. Hammerstein was sentenced to one day, but immediately released since she had been held for a longer period.

She is not the mother of Arthur and the late Willie Hammerstein, being a second or third wife, her marriage to the elder Hammerstein resulting from a meeting in Jack's, one time famous 6th avenue restaurant.

It is understood Mrs. Hammerstein will live abroad. Arthur Hammerstein offered her an allowance if she would reside in Europe, some time ago, but she refused. The offer still stands.

In a reputed interview, Mrs. Hammerstein said she at one time was associated with Fortune Gallo in the San Carlo opera company. That is disproved by Gallo. "Latter part of my life," she said, "I spent the Manhattan opera house, then part of the Hammerstein estate, but since disposed of. Gallo added that season was his most successful and he had a time reason then for having a partner."

# MUSICAL IS DUE AT HOLLYWOOD NEXT FALL

Bobby Connolly will produce two New York stage musicals a year for the next three years under Warner auspices. Deal just been completed and is separate and apart from a proposed plan for Connolly, Louis Shurr and Lewis Warner, son of Harry Warner, to handle the eastern stage musicals for Warners.

After launching "Princess Charming" in the fall, Connolly will ready a second musical, one mid-winter spotting, probably at Warners' Hollywood theatre on Broadway. It will be the first stage show in the house built to accommodate either films or legit.

## 'Sons o' Guns' \$90,000 Buy For 17 Days Texas Fair And Without Lily Damita

Dallas, June 10.  
Officials of State Fair of Texas are considerably worried over Lily Damita and "Sons o' Guns." Tired of operettas, they offered Connolly and Swanstrom \$90,000 for road show of the hit, contract calling for exclusive showing for 17 days during a fair, show to close June 20, New York. Without Damita they fear their grosses won't cover the price.

Price is almost \$20,000 more than fair ever paid Shuberts for any of their musicals, and sometimes they went in the red then.

Road show is annual attraction at fair, drawing from whole state.

## Hartman's Opera Deal On Coast Falls Down

Hollywood, June 10.  
Ferris Hartman's proposed summer season of light opera failed to materialize June 8, as scheduled. Backers couldn't promise the \$3,500 required by the Shrine Auditorium as advance rent deposit.

Last minute efforts to make a deal for the Philharmonic Auditorium also fell through. Meanwhile a cast and chorus of 60 rehearsed the revues. Backers must settle for scenery and advance exploitation. Understood subscriptions amounted to but \$500 with a skinny \$100 advance sale at box office.

First piece was to have been "The Fortune Teller."

# The Summer Try-out Bunk for Actors Now Not Working So Well

## 25 Ch Agencies

(Chicago, June 10.)  
Town now boasts 25 ticket agencies.

Last week, on Randolph street, Twenty-two agencies moved into a large location, with the Union Ticket also taking more space farther down the block.

Twenty of the spots are under Couthout control. Four are Waterfall. Balance independent.

## B'WAY SHOW'S AD IN COAST DAILIES

Hollywood, June 10.  
Sunday newspapers here carried four-inch ads on "Green Pastures," the show at the Mansfield theatre, New York.

Copy spotted to attract eastbound theatregoers.

## DR. ROCKWELL IGNORES THEM, SHUBERTS CLAIM

Suit has been filed by the Shuberts to restrain Dr. Rockwell from breaking a contract for his exclusive services until December of this year. Rockwell has declined to report for duty and instead has started radio broadcasts for R. J. Reynolds via WJZ.

J. J. Shubert's affidavit in the case states Rockwell was under contract to the firm at \$1,750 a week. Although Rockwell claimed the Life Extension Institute said he was too ill to work, the Shuberts had him examined by Dr. Louis Martin, who believes Rockwell to be in good health, Shubert stated.

Damages of \$100,000 are asked from Rockwell because of his refusal to report for work in "Broadway Nights."

## "Gambling" Cast on Salary While Idle

Revival of "The Song and Dance Man" supplied the mid-winter spot at the Fulton next week, with George M. Cohan, producer, heading cast.

Cohan is spotting the revival for four weeks, after which he will go abroad to London to launch "Gambling." Cohan has kept the original cast of "Gambling" intact since closing two months ago, with the men still on the payroll since closing.

## Belasco's Birthday

Atlantic City, June 10.  
Evidently David Belasco intends celebrating his birthday each year here with a new play. Last year the public not only took kindly to the event, but to the producer's "It's a Wise Child."

Now comes the announcement that he will open the season July 21 with a comedy adapted from the Hungarian by the Hattans, and during that week (on July 26, his natal day, to be exact) he will make public his plans for three other plays to follow.

# Duffy's Stand for Clean Plays Embarrasses Court's Receiver

San Francisco, June 10.  
Richard Marshall, general manager for Henry Duffy since the coast stock circuit's inception and its operator under the receivership, has resigned. Henry Duffy objected violently to Marshall's plan to pop up grosses by abandoning Duffy's "clean play" policy.

In the controversy Duffy charged his reputation was threatened. It is understood the Winslow Estate, which owns the President and Alcazar theatres, San Francisco, backed Duffy on the clean play angle.

Marshall's resignation followed production at the Duffin, Oakland, of "Little Accident," first of the per-

Even though they need jobs and with slack summer coming on, a good many actors are holding out engaging in try-outs of plays. Some refuse to bother. They usually are not used in the final production, but are mercifully dropped before the play comes to Broadway, if it does.

Producers never openly warn them of this possibility, but it invariably happens. Though actors who go into try-outs should know better, they are optimistic and hopeful of being retained. Some have realized the futility of hot summer rehearsals, doing the other fellow's dirty work at little or no salary, with only disappointment in the end.

Actors have concluded the only chance the try-out chap has of being retained is if he is a perfect type for the role and will continue in the fall for the same summer salary. This is too long a shot, he says.

If they could get even their minimum salary during the try-outs, players wouldn't mind so much. There are many tricks to the try-out. A producer with a cheap part has a way of changing the actor instead of the part. If he only wants to pay \$50 and the actor says his minimum is \$100, the producer will ask him how long he has been in the business. The actor mentions a long string of plays and the producer replies: "What, you have been in the stage that long and only worth \$100? I am afraid you are not equal to the role." Sometimes in this way an actor gladly takes the part at the producer's price.

**Landlady Stuff**  
Some actors say their salary is elastic; it has been very high, very low and is even up in between.

Just why all Paris, when a play comes to town, should be turned over to other actors, often to those without a name or standing, is a puzzle to actors. They claim it is just an old theatrical fashion, with no real reason behind it. The producer, they say, resembles one's boarding house keeper who won't redecorate one's room while the old tenant is in it, but as soon as one moves out, even though room is to be rented at a lower rate, the landlady will fix it up anew.

## Erlanger with Gordon

Max Gordon has engaged Harnard, Short to stage his new revue for the fall. Only other engagement to date is Earl Oxford, Juvenile.

Max Gordon, Inc. has been formed to produce the show.

The Erlanger office will be interested to 50%.

## Dorothy Carew Sues

Bridgport, Conn., June 10.  
Dorothy Hull Carew, actress and daughter of Judge Elbert O. Hull, of this city, is asking a divorce and alimony from Maurice Carew, a New York broker and former Danbury and Norwalk newspaper man.

Mrs. Carew charges cruelty and desertion in April, 1926. Couple were married January 27, 1922, when Mrs. Carew was on the legit stage in New York City.

plays. Carlton Miles, publicity director, also resigned.  
G. A. Hanchett, the receiver, is in a tough spot as the result of Marshall's retirement. He has supported both Marshall and the splay play for two years, but has anything in view of the threat of the Winslow Estate to close their theatres rather than have objectionable shows.

## "Variety" For Summer

JUNE, JULY AND AUGUST

\$2

Address "Variety," New York

## Legit's Antipodes' Comeback

(Continued from page 6)

ran nine weeks to absolute capacity at Her Majesty's. "The Country Girl" done here about 12 years ago, is now packing the same theatre. "Journey's End" got over 100 nights at Criterion, and a revival of "Scandal" at the same theatre, crossed the biggest business in town for the week's run.

"White Cargo" at Criterion is absolute capacity.

The only legitimate attraction failing to draw was "The Prince and the Pauper" at the Royal.

Whilst legit is getting remarkable business, the weekly change features fail to draw with double-feature talkers.

"Rio Rita," "Disraeli," "Vagabond King" and "Gold Diggers of Broadway" are all getting good business simply because of their real entertainment.

The Capitol, once the biggest money getter for Union Theatres, finds it hard to get real business, although all kinds of stunts have been introduced to catch trade. The management installed an orchestra of 40, but business was away off all week. The orchestra, however, performed well but the program was more suited for concert. Horace Sheldon, the conductor, stated the management hoped to increase the orchestra, but if better business could be eventuated the orchestra would have to quit. Talker fare that particular week was very poor, and they stayed away.

Four suburban theatres are also hurting the night trade of the city grind houses simply because they offer a double feature program at cheaper prices and the suburbanites saves far by patronizing local shows.

In the early days of the talkers, line-ups were a regular sight at the State, Regent, Capitol, Lyric and Haymarket. Today it is uncommon to see a waiting crowd outside any of these theatres. Yet, one sees an old standby like "Belle of New York" lining them up from 7 a. m. to purchase top balcony seats.

Legitimate is coming back.

### CURRENT ATTRACTIONS

Her Majesty—"The Country Girl." Cast includes Cecil Kellaway, Sidney Burchall, Marie Bremner, Phil Smith and Amy Robson. Magnificently staged and acted. W.

Criterion—"White Cargo" revived for two weeks with Leon Gordon featured. W. T.

Palace—"Westminster Glee Singers." Not much chance for run; about two weeks.

Royal—"Dark."

Opera House—"Stock."

### PICTURES

State—"Street of Chance" and "Forward Pass." "Big Four" on stage together with Will Prior and orchestra. U. T.

Lycium—"Disraeli." Started off slowly, but now grossing heavily. 9th week. U. T.

Roxy—"Rio Rita." Smash hit for Fullers.

Lyric—"Honey" and "Dark Streets." 2d run. U. T.

Empress—"So Long Letty" and "Vengeance." 2d run. U. T.

Empire—"Romance of the Rio Grande." 2d run. Empire Theatre.

Plaza—"Sunny Side Up." Opened for run under H. J. management. Spanish atmospheric house with Eddie Fitch featured at the organ. Hoyts.

Capitol—"Great Bill this week, offering smart entertainment. Horace Sheldon orchestra opened with masterly play." U. T.

Dunlavy, now featured organist here, coming in from State. Clicked strongly. "Great Diva" held attention. Sheldon and orchestra closed intermission to solid success. "Footlights and Pools" closed, holding everything. About best bill seen here in months. Business not over strong, but picking up right along. If the boys at this downtown house keep up this standard of entertainment maybe the theatre will come into its own again. U. T.

St. James—"Gold Diggers of Broadway." Solid success. U. T.

Regent—"Love, Honor and Pity" and "Colons and Keitys in Scotland." Not so hot. Hoyts.

Haymarket—"Son of the Gods." In for run.

Prince Edward—"Vagabond King."

### An Obliging Singer

Copenhagen, June 1.

Berlin actor, Hans Priem, who under Rheinhardt's visit to Copenhagen donated a role in "The Blue Bird" at the Royal Opera here, was called at lunch time in Berlin by the Danish Opera and asked if he could once more double the role of the Danish actor was ill.

"Which evening do you want me to come?" asked Priem. "Tonight," was the answer. "O. K.," the German actor replied, ordered an airplane, and arrived at the opera half an hour before the curtain.

Corking hit. Under U. T. Carroll management.

MELBOURNE Cold weather helping business somewhat, although not yet back to normal.

CURRENT ATTRACTIONS Royal—"Catinika," revived by W. T. with Gladys Moncrieff featured. Comedy—William Paversham clicking with "The Hawk" under W. T.

King's—"So This Is Love." Edgely-White management, conjunction W. T.

Tivoli—"Jim Gerald revue. Fullers.

PICTURES (All Wired) Plaza—"Sunny Side Up." Hoyts. State—"The Virginian," together with orchestra of 40.

Palace—"Rit the Deck." Fullers. Regent—"Navy Blues" and "So-phisticated."

Deluxe—"Awful Truth." Hoyts. Princess—"Gold Diggers of Broadway." U. T.

Majestic—"Splinters." U. T. Athenaeum—"The Love Parade." U. T.

ADELAIDE CURRENT ATTRACTIONS Royal—"Luck." Revue with Alfred P. Tu. Black and Leo Darton. Ken Duff management.

City Hall—Alexander Watson in sensational recitals. E. J. Gravestock.

PICTURES (All Wired) West's—"Paris." U. T. Grand—"No Defense." U. T. Regent—"Navy Blues." Hoyts. Majestic—"The Very Idea." Fullers.

Pavilion—"The Gamblers" and "Romance Rio Grande." U. T. Wondergraph—"Say It With Songs." U. T.

BRISBANE CURRENT ATTRACTIONS Royal—"Comed and Revue. His Majesty's—"Journey's End." W. T.

PICTURES (All Wired) Regent—"Lord Byron of Broadway." Hoyts.

Empire—"Hollywood Revue." Fullers.

Majestic—"Behind the Makeup" and "Smiling Irish Eyes." U. T. Valley—"Woman to Woman." U. T.

Tivoli—"The Laughing Lady" and "Wall Street." U. T.

Wondergraph—"Gold Diggers of Broadway." U. T.

Chatter "Sally," first long-run State, Sydney, Union Theatres.

Journey's End" soon entering first year's run for Williamston-Tait.

Rio Rita," "Gold Diggers of Broadway" and "Vagabond King" grossing heavily. Sydney, "Love Parade" big in Melbourne. "Paris" and "Say It With Songs" holding well in Adelaide, and "Hollywood Revue" getting business in Brisbane. All features in for long runs playing under U. T. and Fuller management.

Union Theatres install an orchestra of 40 in State, Melbourne, following same policy at Sydney, Capitol. Idea offers public "live" music, but boxes "cannot" stuff. Innovation not breaking records which may be thrown out if business does not improve, being too costly.

"Hollywood Revue" playing second run at Empire, Sydney, following record season at Roxy, same city. Fullers managed this feature up months ago when opposition managements were afraid to book the picture for long run. Invoices cleaned up strenuously with it.

William Paversham clicked in Melbourne with "The Hawk" under W. T. management. Sydney did not wave over Paversham in "Prince and Pauper," hence the reason for the star opening in a modern play in the southern city.

Leon Gordon's Rich Wife. Despite "White Cargo" has been revived no less than four times in Sydney; play is again playing to capacity at Criterion for W. T. Leon Gordon returns to America following closing of show, taking his rich Australian wife with him.

Princess Dunlavy, American organist, doubling from State to Capitol, Sydney, playing four shows a day. Union Theatres find it hard to get a suitable organist at the downtown Capitol without importing one.

Banned These Song Popular. The picture cut out from "Sunny Side Up" of the song "Turn On the Heat," disc stores are featuring the number all over Sydney. Peppy American songs are evidently not too popular at the Censor office, this being the second number ordered out from talkers.

Shipping companies hard hit here with the edit by W. T. that they will not send any more touring companies to New Zealand, playing talkers there instead. W. T. figured that that transportation cut would be too much generally, leaving hardly any margin. Fullers are following in W. T.'s footsteps by running talkers only.

W. T. will do "Mr. Cinders" and "Song of the Number 11" in Sydney. Theatrical profession will tender Muriel Starr, American actress, a benefit this month in Sydney to raise fare back to States.

"Atlantic" follows "Vagabond King" into Prince Edward, Sydney, for extended season.

Fuller Goes W. E. Sir Ben Fuller just arrived in Sydney and stated that each of the firm's theatres in the Dominion would be wired Western Electric and a talker circuit would be in progress in about eight weeks. Sir Ben states his firm will not stage any more legitimate productions, the policy being entirely sound.

Robert Keers, for years in charge of Melbourne Tivoli orchestra, was granted a decree last week on grounds of desertion. Keers' wife, on orchestra, was allegedly found guilty of desertion and, after many quarrels she left him.

Vienna Producers Are Warned by Police Over "Marriages"—Protests

Vienna, June 10. Max Reinhardt having refused to produce Walter Hasenclever's recent comedy "Marriages Arc Made in Heaven" in Vienna in view of the public protest against it, and having been sustained in his decision by formal ruling of the Arbitration Board of the theatre managers, the Austrian Socialists produced the piece here themselves Thursday (6).

Austrian police promptly notified the sponsors of the play together with the actors in the cast that proceedings would be started to punish them on charges of committing blasphemy.

Promoters of the enterprise took appropriate legal steps to stay a judgment against the play and it could be submitted to the courts. Meanwhile the play continues at the Favartier theatre.

The Socialists made an undertaking that they would prevent any breach of the peace, due to the feeling that demonstrations might be organized by the Fascist faction, led the Heimwehr, opposed to the Socialists.

HONOLULU By MABEL THOMAS Honolulu, June 3.

Sessue Hayakawa, Japanese film star, returned here to complete negotiations with a group of Osaka capitalists, headed by Kaemon Hiratsuka, millionaire land owner of Takarazuka, establishing the production of sound films in native tongue.

John McCormack's "Song of My Heart" at the Hawaii was great box office disappointment. Reasons, star almost unknown here, due to patrons being 70% oriental; press conceded it was a flop.

Richard Wilbur left for San Francisco to assemble new stock company.

The Chinese actor, Mei Lan-fang, arrives June 6 from Los Angeles for engagement here at the Liberty for a week. Miss Soo Young, Hawaiian-born Chinese girl, will give rich performance of the modern Chinese actor.

Mrs. Al Christie spent a four weeks' vacation at Waikiki, accompanied by her mother, Marjory Robe and mother also visitors.

Bisbeasco-Vai Play Paris, June 1.

Princess Bisbeasco, author of "The Green Parrot," is now writing a play in collaboration with Alfred Savoir. Tentative title is "Le Roi des Enfants" ("The King of the Children").

## BRITISH VETO COSTS 36 CHORISTERS S. A. TOUR

Paris, June 1.

British official obstinacy. In spite of appalling local unemployment, conditions, cost 24 chorus girls and 12 boys, all English, a chance to make a 14 weeks' tour of South America. Jobs were eventually given to Americans.

South American governments desirous to have the latest musical comedy hits shown there, arranged to have a tour organized to play municipal theatres under official patronage. Productions include "No, No, Nanette," "Hit the Deck," etc. Rotterdam and Goldin, Paris agents, signed the talent under official contracts. John Roberts' rehearsal of the British Girls' Home, elucidated the fact that objections to the visa came from the British Home Office, prompted to action by the British Girls' Home. This in spite of the fact that all salaries were to be at a minimum of \$45 per week whereas the regulation minimum is only \$40.

Rotterdam went to London to see Secretary Henderson, also the Ambassadors of Brazil and Argentina, who after several days sent him back to Paris since everything would be straightened out, but a final letter from the Home Office regretted that the decision could not be reversed in spite of the Stage Guild having itself tried to nullify its previous complaint.

Wales Site Bids (Continued from page 7)

is prepared to surrender his rights for \$125,000.

Stone's, the oldest chop house and bar in London, on Pantion street, is included in the property and the owner is reported willing to sell at a price. In addition there are 16 other lessees, mostly proprietors of shops and holding shorter term agreements. They all want compensation to vacate. Several big offices above the street level likewise have to be considered.

The title holder to the property is the Duchy of Lancaster Estate, actually owned by the Prince of Wales and administered under government supervision.

The Duchy of Lancaster Estate is said to want for the freehold around \$2,500,000, and with other items of cost the operation would represent \$2,000,000. Real estate men say it would be a good buy at that price.

Amsterdam, June 10. Irate vaude managers threaten retaliation against the vaude agents and actors if their attitude against cut-salaries isn't modified.

Theatre managers state they will boycott all Dutch vaude artists if their representatives or business managers persist in a stringent adherence to the letter of contracts instead of swaying with seasonal business conditions.

Danish Musicians Peeved, Too Copenhagen, June 1.

All musicians in Denmark, unsatisfied with the overwhelming success of discs, talkies and other mechanical music reproduction as propaganda for the "living music," arranged a three days' musical offensive in Copenhagen by giving free concerts at all public squares, in music halls, from the broad casting studio and at the royal opera.

DUTCH BOYCOTT THREAT Mgrs. Threaten Acts Over Actions of Agents

KIDDING THE DUTCH OVER "INSULT" PLAY The Hague, June 10.

The Dutch play, "Don Hans," by Fabricius, transplanted to the London stage under the title of "The Insult," has reached its 50th performance at the British capital at the Apollo.

Dutch Journals point out that this is a record run in the West End for a play of Holland origin.

"Variety's" London office in a report printed elsewhere in this issue, records that "The Insult" is grossing around \$4,000 a week at the Apollo, which represents a loss.

## THE 6th ANNUAL

## International Number

## of

## VARIETY

## Will Be Issued During

## JULY, NEXT

## Advertising copy at far away points from New York City should be forwarded as quickly as convenient to

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## \$20,000 Weekly in Drury Lane Is

### London's Top Gross for Legit; Pop Scale Shows Doing Fairly

Influx of early tourists and the general activity attending Derby week helped the London theatres greatly, pulling many thousands out of the recent stretch of depression, and making it possible to show a profit for the week.

Estimates for Legits  
Adwych—"Night Like This," averaging around \$13,500.  
Ambassadors—"Man in Possession," \$9,000, and very good for small capacity.  
Apollo—"The Insect," under \$4,000, net loss.

Comedy—"Silent Witness," \$3,500; also deficit.  
Criterion—"Nine Till Six," around \$3,500; less than even break.  
Dominion—"Silver Wings," picked up to around \$17,500; profitable.  
Drury Lane—"Three Musketeers," close to \$20,000.

Duchess—Irish Players slipped under \$3,000 and taking loss. House has not had single success since opening.

Garrick—"Almost a Honeymoon." Management claims doing capacity and the house looks due to the freedom of circulating paper. Week's gross around \$8,000.  
Week—"Eating in German," doing very little. Shakespeare in a foreign tongue has little call for London in the theatre.

Haymarket—"First Mrs. Fraser," longest run piece in town (opened early last July) will do \$10,000.  
Hippodrome—"The Co-optimists," close to \$10,000; about even break.  
His Majesty's—"Bitter Sweet," netting \$18,000; considered excellent considering length of run (opened in July '29).

Kilnsey—"Liberty Hall" around \$3,000; small incentive to keep going.

Lancaster—"The Insect," around \$17,500.

Lyceum—"Here Comes Bride," transferred from Piccadilly and at popular prices around \$17,000; \$7,000 more than it did at Piccadilly in last weeks of the house.

Lyric—"Lilac Time," in revival, also at popular prices, about \$5,000; insignificant.

New—"Last Chapter," new play starring Owen Nares, \$11,500; tribute to personal pull of star. Engagement likely to be limited.

Playhouse—"Disheveled Lady," \$10,000; considered fair for small house.

Princes—"Warm Corner," \$6,500, and Leslie Hearn in cast representing plenty of expense, not very strong. Theatre looking for more tenants.

Queen's—Repertory Players in "Hamlet," in English, attracting but scant attention at popular prices.

St. Martin's—"Petticoat Influence," new piece, not away to fine start, doing capacity and with low overhead; looks like low runner.

Shaftesbury—"Middle Watch," still lingering around \$10,000.

Savoy—"Othello," with Paul Robeson, American negro, as the Moor, strong box office attraction drawing around \$10,000.

Winter Garden—"House That Jack Built," \$15,000, and excellent at popular prices.

Wyndham's—"On the Spot," Wallace Chicago crime play, continues to capacity, meaning over \$12,000.

Resides the Derby was the military entertainment and many brought flocks of visitors to London.

Pop Scale Shows Doing Fairly  
Nap De La Mar, foremost Dutch nervous breakdown while en route. Forced to cancel.

Harding in October  
Lyn Harding is dated to next appear in New York, Oct. 6, at the Fulton in "Frankenstein."

Horace Liveright is the American producer.

## Failure of New Dominion To Make Expected Profits Leaves Co. Holding Bag

London, June 10.  
Failure of Dominion theatre to make more than one-third of profit estimated in prospectus when company was issued cost Moss Empires, Ltd., and Drury Lane, Ltd., companies \$93,750.

These two theatre companies guaranteed a fixed dividend of 7 1/2% on the \$125,000 common stock issued, and trading results for year ended Jan. 30, last, which are for four months, as company started operating Oct. 3 last year, show profit of \$27,470, against prospectus estimates of \$300,000 per annum.

Company formed to build Dominion was controlled by Sir Alfred Butt, R. H. Gillespie and associates. On March 14 Butt resigned as chairman and managing director, and was replaced by Lord Lurgan.

Net profit on issued accounts for these first four months after taking care of debenture interest and other small calls was only \$7,175, which leaves Moss Empires and Drury Lane companies holding the bag.

## Colored Shows No Longer So Popular in Paris

Paris, June 10.  
The surprise of the local show biz is the coolness with which Paris has reacted to Louis Douglas' colored musical, "Liza," at the Porte Saint-Martin theatre. Paris is usually strong for colored entertainment and still talks about the success of "Blackbirds" last summer. "Liza," which is a French troupe, as the producing company is termed, was most coolly received.

Douglas authored, heads and appears in "Liza," which has been snubbed since last fall throughout southern France, Italy, into North Africa, Constantinople and back via Belgrade, Sofia, Athens, the Teutonic capitals, etc.

Douglas in some spots hung upon records exceeding the popularity of Cécile Sorel and her Comedie Francaise company.

## Tillie Durieux's 2d Try

Berlin, June 10.  
Tillie Durieux, foremost German actress, married Ludwig Katzenellenbogen here. Latter is prominently influential industrialist, head manager of the Ostwerke. Bride was formerly wife of Paul Cassirer, prominent Berlin publisher.

Honeymooning at the Pupp hotel, Karlsruhe.

## U. S. Acts Can't Double If Not Cutting-In

London, June 10.  
American acts playing vaudeville in London and getting offers to play cabaret will find both General Theatre and Savoy will invariably refuse permission unless they cut-in. This applies to acts who are told that they can double up but not mention made of it in the contract. Acts are generally mulcted from \$50 to \$150.

Recently the Swiss Swifts played the Savoy hotel and when booked into the Palladium the Savoy management made it conditional that G. T. C. pay it \$125 per week for permission to double. Now, if an act is given permission to play cabarets in London by G. T. C., it bars the Savoy hotel.

## Films Hold Up, but Heat Affects Dutch Legit

Amsterdam, June 10.  
Film biz not so bad in the Netherlands of recent weeks, but legit is shot.

Flood killed later but cinemas reacted better.

## FEINDT UNBALANCED Started Byplaying Theatres—Daughter Reappears in Vaude

Berlin, June 10.  
The German producer, William Feindt, has been placed under medical treatment following his eccentric behavior which is regarded as indicating at least momentary unbalance.

He undertook the purchase of many picture houses at about prices for which he was entirely unable to pay. It was on these deals that suspicion first became fixed that he was not capable of handling his own affairs at the time. He is now in the hospital.

Meantime, his daughter, Cilly Feindt, screen actress and well known handler of horse acts, is supporting the family by playing vaudeville in Berlin, currently at the Scala.

## Soviet Conclave Of Actors Under Gov't's Auspices

Moscow, June 10.  
At least 1,000 actors, dancers and musicians from all parts of the vast Soviet Union will gather here June 15 for a three weeks' theatrical Olympiad.

The government has provided a series of cash prizes for the groups which will distinguish themselves at this gathering. The Olympiad will take place in the largest park in Moscow. It is equipped with a number of theatres, circus tents and concert halls. Between June 15 and July 5 they will be in use day and night by the visiting groups, some of whom will be seen for the first time outside their own remote countries.

Among the national theatres participating will be the Ukrainian, White Russian, Polish, Uzbek, Turkish, Georgian, and, of course, the leading Moscow and Leningrad theatres.

## Stowaway Married

Galveston, June 10.  
Palma Hazard, Detroit, 18-year-old Antwerp dancer, who says she was born in Sitka, Alaska, is now Mrs. V. A. de Fleron, wife of the steamship steward in whose cabin she was hidden as a stowaway on her voyage to Galveston.

The pair were married in a hospital at Houston to which the girl was taken following a nervous breakdown in which she tried to stab herself, when refused liberty on bond pending appeal from a doctor.

De Fleron said he would go to Belgium with his bride, and that by agreement with immigration officers the two would return to the United States after six months.

## Satz' 4 Good Wks.

London, June 10.  
Ludwig Satz ended four weeks at the Pavilion East Side Town theatre, averaging about \$5,000 a week, regarded as good for the spot.

Mischa and Lucy, German troupe, succeeded, starting yesterday (9), also in for four weeks.

## Children on Stage

The Hague, June 10.  
The Fritz Hirsch test case involving child players has resulted in a victory for the stage.

Defendant was found not guilty of breach of the Holland child labor law.

Hirsch used a number of children in his production of the Lenin operetta, "Frederick," and proceedings were taken against him. Case was argued on appeal and it is the decision in this review that has just been rendered.

Lee Schubert Buys  
London, June 10.  
Lee Schubert shelled for New York Sunday (8) on the "Europa" after acquiring several plays here and in Berlin.

Among them are "The Man in Possession" and "Almost a Honeymoon," locally current.

## "Blacklisting" Opposition May Force Berkeley to Expand Time

## 'Maya's' Original Author Sued by His Translator In Contract Breach Case

Paris, June 10.  
Simon Gantillon, author of "Maya," the sensational French piece, which was ordered off Broadway, is being sued for breach of contract by Willette Kershaw on Broadway, who has sold the exclusive reproduction rights in the English language. Gantillon revived "Maya" in the native French at the Studio des Champs-Elysees, an intimate house. Miss Kershaw takes the position this revival was unauthorized by her and is in breach of her agreement.

Miss Kershaw is dramatizing (Miss) Radclyffe Hall's "Wolf of Loneliness," which she will do herself in Paris shortly.

## 25-Yr. Old Stoll Variety House Changing Policy

London, June 10.  
Ardwick Empire, another Stoll variety house, which has been in existence for a quarter of a century as two-nightly music hall, becomes a repertory house starting June 30.

## Lewis' Stage Hit

London, June 10.  
Ted Lewis proved himself the clever showman, opening yesterday (9) at the Palladium.

Dancing is supplied by Eleanor Brooks, Eddie Chester and Charles Whitaker. Act left the audience demanding more. Lewis is in on a guarantee and cuts in for a percentage of the gross.

On spite of the heat and fine weather, the attraction pulled capacity for both houses.

Bobby May, in the show's second spot, came near a riot.

## Buying Foreign Plays

Paris, June 10.  
The Shuberts have bought the Viennese hit, "Die Wenden-Bar," also the Russian, "My Slave and Me," by Louis Verneuil and Ralph Benatzky.

Place has been done only in Berlin.

Shuberts also have acquired for America "Pardon Madame," and "L'Amour Americain." They are negotiating with the French actors, Spinasse to play in one of the new purchased pieces.

George Jessel is said to own an interest in the "Amour Americain" venture.

## "Swan" Going on

London, June 10.  
Molnar's "The Swan" replaces "Michael and Mary" at St. Martin's at the end of June.

New piece will have in its cast Edna Best, Irene Van Brugh, Colin Clive, Herbert Marshall and C. V. France.

Production is under direction of Gilbert Miller.

She has been admitted to membership in the Societe des Auteurs Compositeurs et Editeurs de Musique in Paris.

## Columbia "Cane" Mangelberg

Amsterdam, June 10.  
Willem Mangelberg orchestra was recorded here by Columbia disks of Euphonia.

Mangelberg just back from British tour.

Yat Tarnell, London, for General Theatre, has indicated that acts playing the Piccadilly theatre will hereafter be barred from the Palladium and Holborn Empire.

Stoll is adopting a similar attitude.

The Berkeley Syndicate, operating the Piccadilly as a film house, is much troubled over the action by General Theatre and Stoll.

The Berkeley company will control five picture houses by August. One of its establishments in Brixton, London suburb, set up a record for any suburban house last week by crossing \$24,500 with two ordinary film releases on a double feature bill and two acts for its stage show.

## \$160,000 Radio Fraud

Paris, June 10.  
Edmond Jules Rigal, Paris vaude artist, is under arrest for participating in an allegedly fraudulent radio organization.

Rigal was the promoter and \$160,000 figures as the amount in question which the former variety performer promoted.

## BIG HIT PREDICTED

Neil Grant's "Petticoat" Called Brilliant Comedy in London

London, June 10.  
"Petticoat Influence," third play by Neil Grant, well known Fleet street journalist, was revealed at St. Martin's as a brilliant comedy, splendidly acted and promising to be highly successful.

Gilbert Miller has the piece for New York.

## Maurice Browne Leaving 'Othello'; Criticized in Role

London, June 10.  
Following adverse comments from some of the critics Maurice Browne resigned the role of Iago in the "Savior Othello."

Reason given was that the strain of acting and also managing the company was too much, in conjunction with his direction of other houses.

Fisher White took over the part.

## Ruth Draper's Gold Mine

London, June 10.  
Ruth Draper, alone, opened last night to capacity at the Vaudeville Theatre. Engagement is for three weeks and looks like a gold mine.

Advance sales already have reached \$20,000.

## MRS. IBSEN'S TOUR

Copenhagen, June 10.  
Mrs. Lillibell Ibsen, wife of the son of Norway's greatest dramatic author, Henrik Ibsen, and a popular Oslo actress and dancer, has contracted for three years' tour of North and South America.

## Small House at Auction

London, June 10.  
Duthess theatre is to be sold at auction July 2. Bidding is subject to a reserve price considerably below the actual cost of the building, which was \$350,000.

House recently was offered at private sale for \$226,000. It seats 500.

## Young Gulliver Weds

London, June 10.  
Clifford Gulliver, son of Charles Gulliver and until recently an undergraduate in Cambridge University, married Peggy Thynne, daughter of an engineer in Cambridge, June 7.

## 7 London Openings

London, June 10.  
Seven premieres will keep the first nighters busy this week.

Russians in Holland  
Amsterdam, June 10.  
Tulvoff Co. of Russian players now touring Netherlands.



## Stocks Take "Interlude" With 5 o'Clock Curtain When Not Road Showed

Stock producers in a bad way to combat the talkers are grabbing at anything new in a desperate effort to keep their heads above the red. Latest wrinkle is playing "Strange Interlude," starting the show at 5 o'clock and continuing after the dinner interim.

So far two stock men appear to have done very well with the Theatre Guild show, namely Frank Gazzo in Chicago and Buss Bainbridge in Minneapolis.

It's purely a gamble in a road and unusual but seemingly a draw where the road troupe has not killed its chances. Some of the stock producers where the drawing population isn't so hot would like to tackle it but are afraid it would be a complete loss.

## "Lost Sheep's" Cuts

Salary cuts ranging from 10 to 15% went in this week for "Lost Sheep" at the Selwyn, New York. George Choo, who, in association with Jack Donahue, is producer, propositioned the cast, all holding run of play contracts, to take the chop so that the piece could be held in over the summer if possible. All agreed.

## Elitch Gardens Lineup

Denver, June 10. Elitch Gardens theatre will open regular summer season of eleven weeks Saturday night, June 14, presenting "Holiday."

Those signed include Selena Royce and Donn Cook, leads; Jane Wheatley, Nedda Harrigan, Frank Hearn, Joseph Crehan, J. Arthur Young, Frances Bergeron, Carolyn Humphreys, Raymond Bernard, Duncan Penwarden and Frank McCord. John Hayden is the director.

Productions to be presented are "Holiday," "Salt Water," "Let Us Be Gay," "Brothers," "Rebound," "Plutocrat," "Gambling," "Ladies of the City," "These We Love," "Broken Dishes" and "Perfect Alibi."

Allan C. Dalzell, press agent.

## T. P. M. A. Convention

Theatrical Producing Managers' Association, which formerly contained the word "stock" in its title but was dropped for reasons best known to its functioning officers, plans its annual convention on the roof of the Hotel Pennsylvania, June 16, 17 and 18.

"Milestones" on Road  
George C. Tyler, who runs the Players' Club revival of "Milestones," will recast and send it on tour next season with all star cast. Tyler has had signal success in past seasons in projecting all star revivals for road tours.

## Inside Stuff—Legit

It is reported that two legit prima donnas, in pictures for the past year, will be let out of their picture contracts.

Gilbert Miller remarked in London that the American production of "Journey's End" involved an expenditure of \$1,900, not counting the fares of the English actors brought over to appear in it.

Jack Pulsaki's standing in Variety's Box Score at the dramatic season's finish would have been 30, if printed. Variety's combined score only was mentioned in the summary of the season, \$33. Pulsaki was wrong in the 8 out of 81 reviews, with 73 correct. Winner for the 1929-30 season of the reviewers on the dailies was John Mason Brown of the New York "Evening Post" with 398. Mr. Brown saw 88 new plays and was wrong but 9 times, guessing right for 79.

Not only the French star is most temperamental and gives the most trouble. Tom Arkid, who runs the "Poles Bergers" show at the Victoria Palace, London, brought over four French show girls, who caused him more trouble than all his stars combined. Femmes took a sudden liking to English booze and indulged extensively. Two were so far gone one night that they missed the show. On receiving dismissal, one of the girls returned to her dressing room in rage and cut her wrist necessitating medical attention and four stitches. But that did not help; the damages were tacked to Paris next day. The other two went on the water wagon.

"Sketch Book" was not included in the critics' box score of the 1929-30 season, in last week's Variety. The Carroll review was one of the smashes of the season. It closed Saturday after almost a year (49 weeks). "Sketch Book" opened July 1, last and did not appear on Variety's score sheets, which started with the opening of the season, Aug. 3. Gilbert Campbell's standing in the critics' box score was third, run among the morning newspaper reviewers. Because of the New York "American's" early deadline, Campbell never saw the last act of a drama or comedy throughout the season. His score standing seems to indicate the second act has or has not the stuff. Gilbert generally learned the finale of the play.

## Shows in Rehearsal

"Vanities" (Earl Carroll) New Amsterdam.  
"Song and Dance Man" (Geo. M. Cohan) Fulton.  
"Who Cares" (Satirists Inc.) Manque.  
"Paris to Long Beach" (Jack Linder) Mecca Temple.  
"Journey's End" road (Wm. Keighley) Bryant Hall.  
"A Perfect Alibi" (Wm. Keighley) Bryant Hall.  
"Cherry Lane Follies" (Paul Gilmore) Cherry Lane.

## Future Plays

"Roamin' Home," colored musical, has gone into rehearsal with Tom Harper as producer, and is figured for spotting at Wallack's, New York, next month.

Cast includes Malda King, Sonny Carraway, Jim Nelson, Amy Carter, Frank Peck and Irving Bader's Jazzminas.

"Triplets," farce by Mark Linder, will reach production next month. Collins & Adams producers.

"Up and Up," a comedy by Eva Kay Flint and Martha Madison, will be produced by Edward A. Blatt and M. J. Nicholson. Opens in Asbury Park Aug. 18.

"We Live Once," a comedy-drama by Colman Michaels, will be produced by the Sussanoff Productions. They are now casting.

"Valor" due to start rehearsals this week. Will be presented by Herman Gantvoort. After trying out will probably be shelved until September.

"The Whip Hand" is set as next for Edward Hand. Piece will be given a late summer tryout and shelved until autumn.

Arthur Lubin and Richard Krakauer, the latter general manager of the Selwyn and the former connected with the office of Crosby Galke, are to present a comedy drama, tentatively called "The Man Saul." It will recruit Paul Muni from pictures for the lead. Show is to be tried out in Pasadena next month. It was authored by Sidney Buchman, whose "Storm Song" rights are in the hands of Sam H. Harris.

"A Message From Mars" will be given revival next month by Standish Productions. Now casting and goes into rehearsal in two weeks.

"Ring Three Times," comedy by Geoffrey Kerr, which John Golden is producing, opens at the Apollo, Atlantic City, next week.

"The Roamin' Gentleman," previously tried out as a comedy, will be converted into a musical and revived in late summer by Frank C. Reilly. Hal Skelly will head cast.



Dear Louis Shurr, Head Man of the Artists' Representatives:

"Please express my grateful thanks to Messrs. Brady and Winman for their offer for my services in the new edition of 'The Little Show,' which highly appreciate the importance of this compliment. Hope you are enjoying your Hollywood season."

## ROSCEE AILS

### 4 Shows Out

With several attractions of hit rating reported on the verge of closing, four shows are off Broadway's list. In addition are two revivals, "The Tavern," which fared excellently at the Fulton, ends a four-week showing, while the period first announced "Milestones" has a one-week affair at the Empire, closing last Saturday.

"Sins in Hand," presented by the Shuberts, ended its engagement at

## THE BLUE GHOST

Opened March 10. Mantle (News) ticketed it "a childish charade." Variety (Rush) reported: "Staged in the cheapest possible manner and frankly addressed to the peasant."

the 49th Street Saturday. During the run the English comedy played four or five houses on Broadway. "Simple Simon," Ziegfeld, will close this week at the Ziegfeld, in the 17th week. Business big at the start, bettering \$46,000. Started tapering off when heat first appeared, and the rough trade rallied, not strong enough to go through summer. Last week under \$28,000. "Sketch Book," presented by Earl Carroll, was taken off last Saturday.

## SIMPLE SIMON

Opened Feb. 18. "A grand show," stated slides (Graphic) and Winchell (Mirror) echoed: "A Ziegfeld delight." Variety (bee) wrote: "Good entertainment."

at the 46th Street after a run of 49 weeks. Opened at the Carroll, moved to 44th Street for the winter, then to the Channin house. Business at the 46th Street was good, with many weeks over \$35,000. Made plenty. "The Blue Ghost," presented by Jimmie Cooper, closed at the Forrest this week. Played 14 weeks. Modest cost mystery show was content at \$5,000 pace but fell considerably under that mark lately.

## Altoona's 14th Season

Altoona, June 10. Chicago Stock Company returns to Lakemont Park theatre next Monday for the 14th summer season of 13 weeks. Only two old members of the company, Miss Rae Mack and Pat Patton, return.

New members are Peggy Hastings, lead; Oakland Powell, Audrey Davis, Marjorie Thomas, Theodore Scharf, John B. Mac and Fred Hamilton. The company opens with "Nancy's Private Affairs." Local Little Theatre Guild members will augment the cast.

## Connecticut Tent Stock

Danbury, Conn., June 10. A new dramatic company is to open at Madison for ten-week engagement at the June 30. The company will be known as "The Tent Show."

Antoinette Swan will be director and the cast will include Frank Kirk, George Taylor, Burton K. Malory, Robert Gladney, Mary Manchester, Edith Riskey and Mary Lihou.

## Kaufman Play Labor Day

"Once in a Lifetime," by Moss Hart and George S. Kaufman, will supplant "Topaze" at the Music Box, New York, opening Labor Day.

## The Story of "Street Scene"

Unexpected stage smashes off have aftermath stories telling how nearly all of the Broadway producers turned down the script before this or that one finally nodded assent. Such a tale followed the production by William A. Brady of the Elmer E. Rice's "Street Scene," a smash hit which has probably netted over \$1,000,000 since first produced by Mr. Brady two seasons ago.

That that manuscript had been rejected by several was known to Brady. It debarr'd him from entering into the production solely by himself. Brady asked Rice how much the author estimated cost of production would be. Rice answered \$3,500.

Brady wanted to know if he would take one-half of it, meaning one-half also of the show. Rice said he would.

Brady then proposed to Billy Laith of The Tavern, where Brady usually dines as it is on the same street (48th) with his theatres, that Billy take one-half of the remainder or one-quarter of "Street Scene" for \$475 (this prior to production). Laith said he didn't care to go into a theatrical venture at that time.

Whereupon Brady made the same proposal to Lee Shubert. Lee passed over the \$875, without asking any questions.

This left Brady with 25% of the hit which he still retains, plus a managerial salary.

## CURTIS' JULY 4 IDEA

(Continued from page 1)

paign approved and put under way. Whether there is sufficient time between now and the 4th to mobilize forces for a country-wide campaign through the theatres and whether Labor Day might be suggested instead with plenty of time until then, is a question.

An invitation from the Government to help in even a humble way is something useful for show business. It usually has to do the suggesting itself and often the work before official recognition is forthcoming.

## Curtis' Letter

Vice-President Curtis' letter to Brown follows:

"The day set aside to commemorate the signing of the Declaration of Independence is by far the most sacred of all national holidays, and the thought comes to me that this year we might well prolong that memorable day into a full week of patriotic thanksgiving. It would suggest that we might draft into a mobilization the entire field of amusements where great crowds gather, the leaders of the radio audiences and the motion picture audience. In reaching these great fields we would reach into the very heart of every hamlet, and into every farm house and home."

"Your name has been suggested to me by my friend, Capt. James J. Archibald, on account of your leadership of one of the great purposes of the nation, motion picture and theatrical fields, and therefore in touch with others in the same line of endeavor."

"I would like to see every flag in the United States waving during this 'Patriotic Week.'"

"Very truly yours,"

(Signed)

"CHARLES E. CURTIS."

If show business gets behind the Vice-President's suggestion, and an entire week, as desired, set aside, it may be called "Patriotic Week."

## Brown's Reply

In reply to Vice-President Curtis, Hiram S. Brown assured him full co-operation will be given by R-K-O.

"I am glad to see that the Vice-President's letter read: 'I were it not for the limited time, I feel certain everyone associated with the amusement field would be eager to organize a national committee to further this celebration, a big, concerted manner. But with so little time, it may be most productive of results to pursue the plan to permit each circuit to carry out your wish in its own way.'"

All R-K-O division managers have been instructed by Brown to carry out the "Patriotic Week" celebration in their respective territories.

## ORIENTAL

(Continued from page 40)

one does a footstep with some surprising acrobatic flips. Presentation is straightforward, with Masters and the Lambert ballet of 12 opening in balloon number, followed by Masters and his bandmen in "Chicago," novelty, then working out the theatre owner's party in good in a trick uniform dance in which their outfits were clutched so that the backs they were men in full dress, even to masks which covered the rear of the heads. A complete routine done with these faces the theatre owner's party.

Completing is "Gay Madrid" (M-G), feature, and a Far short, news and sport.

Business up. Despite blustery weather a lobby of hold-outs at end of first show.

## Denham Stock Cut to 50c

### Below Two Film Houses; Gives Jobs, but No Profit

Denver, June 10. Denham (stock) has cut prices in half to 25 and 50 cents for night shows.

Denver Amusement Council is backing the Denham, and stage unions interested advanced money from their treasuries to furnish capital to start it off. A 25-piece orchestra is being used and the stage hands are working two shifts, one of them working five days and the other four days a week. House reopened to give union men work and not with the idea of making a profit. With their highest price cut to 50 cents they will have an admission charge lower than two of the big run picture palaces here, and it will be no higher than the rest.

Denham's stock is now at 50 cents.

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# High Rental Plays for Stocks Given Air in Favor of Older Plays

Notoriously had season for stock has hit play brokers hard on what was considered so revenue for most and the mainstay for others.

With stock seemingly out for the present but unwilling to take the count, several brokerages that had specialized in stock rentals are now diverting toward picture rights sales to keep in the money.

Broadway's high rental releases, the best money getters for the stocks, were in a minority in demand the past season. With only about 10 tickets set for summer, there are going for the later and sure-fire bills at cheap rentals, rather than for the sky-high priced plays.

Playwrights and managers sharing in the revenue of stock releases with the brokers were also nicked in the past season of depression in the stock division.

## FOX FILMS AND WOODS' JAM OVER \$125,000

Motion of Fox Films to examine A. H. Woods before service of its complaint against Woods for disposing of the picture rights to "Green Hat" to Metro, so that it would know upon what grounds to proceed with the suit, was denied in the New York Supreme Court.

The Fox suit was based upon a contract made Aug. 3, 1929, whereby Woods paid Fox \$125,000 for 25% interest in "The Green Hat," "Fellows" and "School Mistress," all produced by Woods on the stage. Fox's interest was in the stage productions and other sources of income, including pictures.

Woods agreed he would not dispose of the picture rights without the agreement of Fox, agreeing to tell Fox the price and terms of offer for either one of the plays by other film companies, and allowing Fox two weeks after receipt of notice to purchase at the same terms and price, if so desired. Fox declares Woods maintained that he, Woods, had the world's picture rights to "Green Hat" and that Fox later learned the picture rights had been sold to Metro.

During June, 1929, Fox gave notice to Woods it would have the agreement rescinded, and the claim that Woods did not have the world's picture rights.

Fox, in making the motion to have Woods examined previous to the complaint, stated it has no information whether Woods did or did not own the world's picture rights and that it would like to examine Woods before service of complaint to secure that information.

With the examination denied, Fox filed a complaint against Woods without appealing the no examination decision, basing the complaint upon information at hand.

Alfred Beekman, of House, Grossman & Vorhaus, represented Woods during the examination hearing.

## "Little Show" in August

Second edition of "The Little Show" will be spotted at the Playhouse in August, succeeding Grace George in "The Playhouse."

"Little Show" was launched last season at the Music Box, and the second edition had been tentatively scheduled for that house, but "Topaze" holding above top limit and prospects of sticking through summer, change followed.

## Paul Stieger Back

Paul Stieger has returned from the West Coast to resume legit producing activities in New York. His next will be "Nice Girl" by Frank Dancy and Agnes Johnston. Now casting and due for rehearsal in two weeks.

Stieger was formerly casting director for Ted Harris and was later associated in producing partnership with Herman Shumlin in production of "Celebrity."

## Cantor's Long Distance Look

Hollywood, June 10. Lew Cantor arrived here Monday looking for a new play to produce. He will, "Top Hat," he will do next fall.

Piece is by Harry Archer and Brian Thompson.

## MRS. DILLON'S SISTER ERLANGER-FIRED

Charlotte Donnelly is leaving the Erlanger office after employed there for 10 years.

Miss Donnelly is a sister of the former Madeline Donnelly, wife of Jack Dillon, who was general manager for A. L. Erlanger. Shortly after the latter's death, the Dillons were displaced by Mitchell Erlanger. They had testified in favor of Charlotte Fixel Leslay, alleged to have been the deceased's common law wife, thus contesting the will of the late showman.

Miss Donnelly was given two weeks' notice, with the only reason that she appears to be Mrs. Dillon's sister.

The Appellate court recently upheld the ruling of Surrogate Foley in the matter of Mrs. Fixel-Erlanger, who through Max D. Steuer sought a jury hearing in her application for a dower right in the Erlanger estate.

## Equity Takes Position On Shuberts' 'New' Show

Equity regards "Artiste and Model" Shuberts' Paris edition 1929, as a new show. Actors let out must prove it is merely revamped from "Dear Love," an operetta shown in Philadelphia recently. The cast planned making claim for two weeks' salary, the time consumed in rehearsals and re-making of the show.

It is stated that only 10 pages of the original book have been retained. What was a romantic story has been dispensed with in favor of an ooh, la, la revue. Among the principal points retained are numbers between George Hossel and Vera Pearce, latter having been brought from London. The show opens at the Majestic next week.

## Lionel Atwill Marries

Stotesbury Daughter

Baltimore, June 10. Mrs. Louise Brownell MacArthur and Lionel Atwill the actor, were married at Green Spring Valley near here Saturday. This was the expected climax of a romance that dates back to the days when Atwill played here in "The Outsider."

Ceremony was performed by a M. E. minister from Towson, Baltimore County seat, where the actor and the former wife of Major General Douglas MacArthur took out a license Saturday morning. Atwill gave his age as 45 and the bride's as 35. Both have been divorced twice.

Mr. and Mrs. Atwill were expected to honeymoon on the Chesapeake in the Missus yacht, but the crowd gathered at the Maryland Yacht Club for the send-off were disappointed when they failed to appear. Atwill's boat is also at the club moorings where it is dismantled for overhauling.

## "Sketch Book" Road Co.

"Sketch Book" opens for road tour Sept. 28 in Brooklyn. Of the original principals Will Mahoney, William Demarest and Three Sailors are certain of returning.

Mahoney opens a two weeks' stay at the Palace, New York, next Saturday.

Demarest is flirting with some local vaude dates.

Three Sailors, via Fanchon & Marco, will open next Saturday at the Academy, N. Y. Grace and Coly Worth start an R-K-O engagement at Proctor's 54th Street, N. Y., June 14.

## "Gimme Girl" Sticks

"Gimme Girl," scheduled to fold at the Cherry Lane, Greenwich Village, last week, is instead sticking for two more weeks when it will be supplanted by "Cherry Lane Follies."

Piece is an intimate revue which Paul Gilmore is producing and will project a cast comprising professionals and amateurs, the latter pupils of the Cherry Lane School.

## LESLIE'S 20 "BLACKBIRDS"

Ethel Waters Set—Edgar Allen Again With Producer

Edgar Allen will again be in on Lew Leslie's next show, another "Blackbirds," Allen doing all the casting. Ethel Waters is thus far engaged.

Leslie went for \$300,000 with his "International Revue," including \$30,000 put up by Irene Leslie, his wife, during the last three weeks in \$13,000 installments to meet the payroll.

Allen had a "piece" of the "International Revue" also but put up no dough.

## N. Y. Mgrs. May Help 'Road' by Organization, With New League's Aid

The New York Theatre League may be the basis for the formation of a new managerial organization to function as a league of legit show business. One objective will be to revive the road along somewhat different lines than in the past. The League itself is primarily designed to correct theatre ticket evils, but with various interests combined it is believed a better chance to work out legit problems may be possible.

In addition to the organizations combined in the League—managers, actors (Equity) and authors—one or more may join in the general movement.

It is claimed that stands which were virtually bare of touring attractions during the past season are hungry for shows and that chambers of commerce, various city clubs propose underwriting or guaranteeing engagements. The demand for shows appears to be certain, though the various outlets of town offers stipulate the shows must be of Broadway caliber as to cast and production.

With mid-June approaching, no definite announcements as to the League's ticket control project have come out. The possible date for starting is reported having been set back to Aug. 15.

Financing important. An important factor appears to have cropped up, the financing. Under that first disposition of that matter awaits the return from Europe of Les Shubert, whose firm is more interested than the others because of the number of Shubert theatres. On the face of the idea those houses will carry the biggest percentage of the League's expense.

Although it is said that the rules and regulations have been adopted, the actual signing of the managers to the plan is yet to be accomplished. How many will come to the mark is not known, nor whether there is any change in the attitude of the several managers who objected.

## COMMONWEALTH SHOW FAILS TO OPEN

"The Showdown" failed to show on its scheduled opening date in Allentown, Pa., this week, through lack of coin to move troupe and bail out the scenery for the production. Burt Kellner tossed up the sponge when the scenic studio refused to release the scenery when Kellner and associates were unable to keep their alleged agreement of paying one-third of cost. Producers had been giving a series of dress rehearsals the past week in the nature of, producers had been performing and had been unable to interest backing.

Cast was in on commonwealth and waived bond security.

## Paul Muni Returns

Paul Muni, formerly Muni Weismann, will return to the "Man Sui," by Sydney Eustman, Richard W. Krakauer, general manager of Edgar Selwyn, and Arthur Lubin, associated with Crowley Galin, will direct the play. It will be tried out at the Pasadena Playhouse, California.

## Exploitation in the Stocks

Glendora players open here in legit theatre with musical stock by using top postcards to every person whose name they can get, card good for one free admission. Each free ticket usually brings one of more paid admissions.

# Lysistrata' Buy or 'Bundle' as 1st Break on New League's Orders

## AARONS AND FREEDLEY ALL-AROUND PARTNERS

Alex A. Aarons and Vinton Freedley will continue as a firm, both in stage productions and pictures. A similar continuance was decided on by Schwab & Mandel, although the latter team's activities over the coming season will probably concern pictures only.

Aarons recently returned from Hollywood where he was under contract with Fox. It was a personal venture. Upon coming back it was agreed to hereafter all picture work would be in their dual interests. Aarons found no acceptable scripts went and the players he wanted were tied up in other pictures. He asked for a release of his contract.

Alvin theatre recently passed in to the hands of Aarons & Freedley, who purchased it from Vinton and Goldwyn. The latter, who also built the Imperial, sold it to the Shuberts about two years ago. The producers have been operating the Alvin since it opened. They also are operating the Broadhurst under lease from the Shuberts, but with Lee Shubert said to have an interest in the lease.

First production next season by Aarons & Freedley will be a musical comedy with Bert Lahr in the lead. Lahr is at present appearing in "Flyin' High," but his contract with Aarons & Freedley is for two years, starting in September.

## Fortune Gallo's Echo

### Of Ferrari Finances

Pierce Holding Corporation, representing the City Trust, secured a judgment against Fortune Gallo, builder of the Gallo theatre, now the New Yorker, for \$26,538 for a promissory note for \$25,000 plus cost which Gallo gave the City Trust in Jan., 1927.

Gallo, in his answer, claimed that he gave the note for \$25,000 to F. M. Ferrari, who he claimed, who was at that time president of the Italian Bank, New York City, and the Atlantic State Bank, Brooklyn, which later merged and became the City Trust. Note was given according to an agreement between Ferrari and Gallo, whereby Gallo was to invest \$50,000 in a sport collection.

He paid \$25,000 cash and gave the note for \$25,000 which, according to his agreement with Ferrari, was to be renewed from time to time and not to be paid. He received some money on his original investment. He was also to get all the stock which his \$50,000 represented, with the payment of the note as a security on the investment.

Ferrari later died and the City Trust later turned around and demanded payment on the note from Gallo. The latter, attacking by his agreement with Ferrari, representing the Coliseum Corporation, which was founded to build the sports arena, demanded his stock as promised, but for security on his second payment. City Trust declared they had no stock and could find none. According to their claim, they did not know what became of it.

With Gallo having no security on his investment, he refused to meet the note. City then turned the note over to the Pierce Holding, which won the judgment against him.

Gallo now intends starting counter-suit against the City Trust for his stock, as he has no stock whatsoever to show for his investment.

## Keighley Tented Three

William Keighley will operate three legit over the Hedpath Chautauque Circuit this summer. "Fourteen's End," already in rehearsal, opens at Niagara Falls, N. Y., June 10 and has been booked until September.

Keighley is currently casting comedians for "A Perfect Alibi" and "Broken Disks," which has also been routed on the tent circuit.

## "The Greeks" Comes Later

William Morris, Jr., has sidetracked his proposed production of "The Greeks Had a Secret For It," by Zoe Akins, until next season because of casting difficulties.

The first hit attraction on Broadway since the ticket brokers were instructed by the Theatre League not to make any more "crazy" openings at the 44th Street last week.

The on-sale allotments made the various agencies the subject of some interest. One agency claimed to have been favored by the Shubert houses is reported getting "the bundle." The show management said to have insisted on a realignment of the allotments but whether that affected the first four weeks tickets was not certain. The allotments were not made by the League, since it has not started to function.

"Lysistrata" is scaled at \$5.50 for the first 14 rows. The ticket prices caused comment along Broadway because of the risk taken in introducing the show at the start of summer and during a heat wave. Telling people had figured the show would be saved for the start of next season.

Business went to capacity and the takings for the first four performances (opened Thursday) were \$20,000, inclusive of an \$11 premiere. House is scaled to get around \$30,000 weekly.

## BROKERAGE SUIT OVER SALE OF PLAY'S RIGHTS

Suit for \$11,000 brokerage commission on "Sons of Guns" has been filed through O'Brien, Malievsky & Griscoll by Schley & Leonardson, Connolly & Swanson are defendants.

Meanwhile the commission representing 10% of the seven rights granted to the United Artists of \$110,000 is held in escrow by George Bickerton of the Authors' League, Billy Grady, of the Morris office, also claimed the commission. Schley & Leonardson affirmed Grady was a principal in the deal and could not collect brokers' commission.

Legal suit followed the rejection of arbitration through Bickerton.

## Miller-Astaire Show

### Ahead of New "Follies"

Flo Ziegfeld has shuffled plans again and will not launch the proposed new edition of "Follies" next month as reported, but will hold over until late autumn. "Tom, Dick and Harry," with Fred and Adele Astaire and Marilyn Miller as the stellar triumvirate, and with this production not maturing until next September. New "Follies" following.

## Gina Molo Appeals

Gina Molo, the Parlatan actress brought over to replace Lily Damita in "Sons of Guns," opened as chief support of Jack Donahue Monday night at the Imperial Mile. Molo is given the same featuring that was Damita's.

The newcomer created an excellent impression. Several dramatic critics recovered the show for her debut.

## Mamoulia with Woods

Ilouhen Mamoulia, former Theatre Guild director has been engaged as general stage director for next season by A. I. Woods, which will be Mamoulia's first assignment in new berth will be direction of "Farewell to Arms," Laurence Stallard's dramatization of the novel of the same name which goes into rehearsal as Woods first for next season in August.

## "Square" in L. A.?

Hollywood, June 10. Erlanger says next will be a coast production of "Berkley Square." Glenn Hunter is mentioned to play the Leslie Howard role.

## Newman Gets "Bad Girl"

"Bad Girl" dramatization of Vina Delmar's novel of same title which had been announced for production by Charles Craig, Jr., has been taken over by Robert V. Newman. It will give the piece a two weeks' tryout next month and arrive until autumn.



# Wall St.'s Drops Have Nothing on B'way Shows When They Start Down

Wall street had nothing on Broadway in the matter of declining figures within the past week. Legit grosses have been slipping steadily since the weather. Last week was the second sustained heat wave within a month.

Takings fell in greater degree than during the first stretch of torridity. Musicals dropped \$2,000 and \$3,000. Some of the better comedies went off as much, with grosses of the latter almost halved.

Monday, there were 28 shows listed on Broadway. Barely a dozen are on the verge of folding. Included are three musicals, shows which were in the big money. Unless this week sees material betterment, they will stop Saturday or next week. Almost certain indications are for smaller summer shows than at any time this side of the war.

Even in the severe heat, last week's entrants got exceptional money. "Lysistrata" in a half week at the 44th Street garden, which is aimed for non-musical leadership for the time being at least, although "Green Pastures" has held that spot consistently. "Garwick, Galettes" at the Guild, off to a strong start, \$10,000 in six days. "Spook House" failed to impress at the Vanderbilt and is in doubt after this week. "Change of Luck" colored revue, similarly rated at the Cohan.

"Green Pastures," actual dramatic jester, \$2,500 and by only a few hundred dollars; "Strictly Dishonorable" dropped to \$13,000; "Wise Child" down to \$12,000, both new low marks, trace of most of the others save those noted. "Hotel Universe" approximately \$10,000; "Topaze" fell to \$8,000; "Young Sinners" and "Uncle Vanya" about \$7,500; "Last Night" around \$7,000; "Lost Sheep" \$6,500; about same for "First Mrs. Fraser"; "Ada Beats the Drum" and "Apron Strings" \$5,000 or less, and the others show-string money.

Musicals Off

Even "Flying High" was affected, claiming over \$40,000, top money by a wide margin. "Sons of Guns" to \$31,000. "Fifty Million Frenchmen" dropped to \$27,000; same for "Simple Simon," which is stopping Saturday. "Strike Up the Band" about \$18,000, with "Three Little Girls" around same level.

In addition to "Simple Simon" closing are "The Blue Ghost" and "The Tavern," the latter successful revival which doubled the two weeks originally allotted it at the Fulton. "Bird in Hand" closed suddenly Saturday; so did "Sketch Book."

Only listed for next week are "Mystery Moon" at the Royale "Stepping Sisters" may be moving next door to Masque and a revival of "The Song and Dance Man," which follows "The Tavern" at the Fulton.

## Johnson-Day's Musical

Walter Johnson and Day's Musical called June 7 on the "Rochambeau" for London.

Johnson will stage a new musical, "Leicester Square Mary," for Harry Day.

It's opening during July.

Arthur McHugh Gen. Mgr.

Arthur McHugh, formerly of Arthur Hammerstein, has been appointed general manager of Bunya-Bell Productions, Inc., Producing "Jungle Love," with Agnes Ayres, pictures, started.

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## Frisco Grosses

San Francisco, June 10.

"The Student Prince" at the Century topped the outstanding gross of the week by more than \$10,000, last week to \$16,000 on opening seven days.

At the "Crazy" next door, "Journey's End," read show film, in 2d week, still considerable of a disappointment. Dropped considerably, to \$10,000.

Henry Duffy's two houses showed a slight uptick, due to new plays. Grosses, while below average for these houses, were still on safe side. "Crime," "Crime," got little better than \$4,000, and "President," with "Whispering Gallery," also \$4,000.

Erlanger's Columbia was dark after bow-out of "Hi-There," but has "Strictly Dishonorable" to follow.

# CHICAGO DOWN TO THREE SOON

Chicago, June 10.

Start of summer will find only three productions current: "Meibee," "Solid South," and "Sisters of the Chorus."

Closings last Saturday (7) were "Hello Paris" and Goodman, civic rep house. Saturday (14), "Little Show," "Candle Light," "Nancy's Private Affair" will conclude, along with the closing of the Civic Theatre after nine weeks of light opera.

"Little Show" remained the leader and by publicly announcing its retirement within a fortnight held the Civic Theatre with the previous week although weather was distinctly against box offices with the Civic still suffering heat followed by two of rain. "Hello Paris," the only other musical, was an out and out failure. "Nancy's Private Affair" is reported, however, that the Shuberts will attempt it on "Times Square" in the fall.

Of the non-musicals "Solid South" retained its lead while "Candle Light" sagged; in fact the bottom fell out of this one. These are the only non-cutters among the non-musicals.

"Meibee" held as the class of the two-for-ones. "Nancy's Private Affair" fared poorly, as did "Sisters of the Chorus" in previous week-to-week basis but may also fold next Saturday.

With the two civic houses closing, eyes of the elite turn toward Rarivania, where Louis Eckstein again sponsors outdoor opera. Deficit last year was around \$100,000.

Estimates for Last Week

"Candle Light" (Princess, 5th week). Due to the pressure of the weather and dropped \$5,000 to below \$5,000. It scots to the warehouse.

"Meibee" (Studebaker, 4th week). "Little Show" (Selwyn, 5th week). Snappy revue for the sophisticates got around \$15,500, but will mean loss for the archives after next Saturday.

"Hello Paris" (Grand, 4th and final week). Musical was under \$10,000 its last seven days, and folded. Never had a chance here and was definitely disliked.

"Sisters of the Chorus" (Apollo, 5th week). Drama for the stage was off account of weather; around \$5,000. Cast on week-to-week.

"Solid South" (Harris, 4th week). New comedy with Richard Bennett starred showed strength at \$10,000, which although a grand below the previous week, was considered good.

"Meibee" (Studebaker, 4th week). Although consistently topping \$5,000, "Meibee" will close at the Studebaker Sunday (14).

Henry Duffy reported dissatisfied with this amount, due to the top-heavy salary pulled down by Charlotte Greenwood.

"Nancy's Private Affair" (Playhouse, 2d week). Moved here after three weeks at the Erlanger, and on cut-rates all the way, but was weak at \$3,400, and will retire Saturday (14), house closing. Nina Gombel, heading east, will play same role for a coast company.

Special Attractions

Civic Theatre—Last week of nine with light opera. "House had six good weeks and was felt as competition to the musicals as it offered considerable Gilbert and Sullivan.

Goodman—Civic rep house a lone and stormy season Sunday (8), with "Goodbye." Will be among the early openers in the fall, with an attempt to follow in the footsteps of the N. Y. Theatre Guild.

## Only 1 in Boston

Boston, June 10

Four weeks of "Dracula" now over, but only one left show in town. That at the Wilbur, "Broken Dishes."

Spook Show did \$10,000 its closing week. Revival run very good.

"Broken Dishes" is now in its fourth week. Last week did about \$5,000. That is a poor figure even for the small Wilbur.

Estimates for Last Week

Wilbur—"Broken Dishes," \$8,000.

Hollis—"Dracula," did \$10,000. House now dark.

# NOTHING BUT CLIMATE IN L. A.

Los Angeles, June 10.

To a flock of new plays coming to town, and toward the end of the week let the legit grosses down the toboggan. Legit business down around \$100,000, and a bad break in weather left that's needed to give it the count.

As a whole town anything in the way of a show business boom this year, Los Angeles is not. The Hollywood Bowl opening up for the season, with its 20,000 capacity, will further drive down the close areas of the theatres, most of which have no ventilating means to cope with the heat.

Outstanding from the point of interest to the picture folk anyway was opening of "Meibee" at the Belasco. Maurice Moscovitch, the star, created quite an impression with the b. o. didn't show much with around \$6,000. At the Majestic about \$5,000. "Fun with a Spurt," but went off the track around Thursday to gather around \$11,000.

For most of the week, the close agencies for this play, making a fair trade for the window.

"Meibee" at the Civic Theatre after five weeks, with no impression behind it. Consensus of opinion on this one placed the blame on a cast that hardly made the name as distinguishable as the New York hit. "Meibee" opened June 30, when Jacob Ben Ami Yiddish actor, comes in with the English version of "Jew Suss" for one week.

Billmore's "Manhattan" house, the Mason, was the hardest hit with the Colbourne-Barry rep company doing "The Philanderer" last Saturday night prematurely to almost nothing. Mason will be another shut-out. "Fun with a Spurt" "Subway Express" reopens it.

"Whispering Gallery" didn't fare so good. "Meibee" opened last week, hot weather the alibi here as elsewhere. Neither was Hollywood any better. "Meibee" in the manner of a show with as much impetus. "Brothers," with two more weeks to go, is still in the money. "Meibee" not proving the draw expected. "Nancy's Private Affair" followed "Meibee" in the "Meibee" house, second week at the Playhouse, while going under the previous week and expected to close, will extend one more week before folding up. Making a return to town after leaving the Belasco, 1st week, was anticipated that "Moon" might recoup in Hollywood, where the show people are.

Results, however, were disappointing.

"Great John Ganton" wasn't so forte at the Vine Street. One more week for George Fawcett, then "Under a Virginia Moon," new piece, comes in.

Remaining ops in Round Stripes, at the Music Box, showed out very quietly, with the Civic Rep people going out of the house for the season after one more try with "My Son" this week. Local attorney-playwright, "Meibee," and very poor, 23 with his own play, "Glory Declared."

Estimates for Last Week

"The Outsider" (Belacon, 1st week). Maurice Moscovitch had a good opening, mostly picture mob, but had failed to try last week, over \$6,000. One more week, then "Caprice."

"Brothers" (El Capitan, 2d week). Dove under previous week with estimated \$5,800.

"Strictly Dishonorable" (Billmore, 5th, last week). Couldn't stand the ga in this town. First couple of weeks okay, then slimmered out. Around \$5,000, and very poor.

"A Man's Man" (Figueras, 1st week). Opened Thursday night.

"Last Night" (Oletheat, 1st week). Macdon production laying off the ticket brokers as an indication of good faith with the public. Opened

# Shows in N. Y. and Comment

Figures estimated and comment point to some attractions being successful, while the same gross accredited to other might suggest merely or loss. The variance is not 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 admissions given below. Key to classification: (M) musical; (D) drama; (R) (revue); (M) (musical comedy); (F) (farce); (O) (operaetta).

## Admission tax applies on tickets over \$3

"Ada Beats the Drum," John Golden (6th week) (C-900-\$3). 30 degree heat blistered the box office again last week; business dropped to lower figures than during first heat wave: "Ada" down to about \$5,000.

"Apron Strings," 48th St. (22nd week) (C-550-\$3). Also grossed around \$5,000; attraction is pooling with house, rent period being off; expects to stick.

"Artists and Models," Majestic (1st week) (R-1,775-\$5.50). First of the summer musicals; a Shubert attraction first listed out as "Dear Love," then turned into a revue; opened Tuesday.

"Bird in Hand," 48th St. Closed last Saturday; English comedy made a great run of it; 61 weeks.

"Change of Luck," 48th St. (2d week) (N-371-\$3). Colored revue opened late last week (Friday); consensus of opinion indicates ordinary attraction.

"Fifty Million Frenchmen," Lyric (23rd week) (M-406-\$5.00). Dropped under \$25,000 first time; figured a summer stayer, but probably will close this week.

"First Mrs. Fraser," Playhouse (25th week) (C-830-\$3.50). Another week is planned; business has been profitable all the way; last week \$11,000.

"Flying High," Apollo (5th week) (M-1,162-\$6.00). Leads the list; although somewhat affected last week, still distinctly in front at over \$40,000 last week.

"Garwick, Galettes," Guild (2d week) (R-914-\$5.00). Consensus of opinion but generally well thought of and should go through the summer; opened first week of last week; big at scale; \$12,000 in six performances.

"Hotel Universe," Beck (9th week) (CD-1,189-\$3). Claimed \$10,000 last week; drop not as much as for most others; indefinite opening.

"Lost Sheep," Selwyn (6th week) (C-1,067-\$3). After perking up during cold spell, "Lost Sheep" was as any other show last week; \$6,500; continuance in doubt.

"Lysistrata," 48th St. (2d week) (CD-1,323-\$5.00). Opened Thursday last at \$11 top; notices indicate a while, despite the summer heat and the high scale; \$20,000 in half week.

"Let and Sublet," Billmore (4th week) (M-1,042-\$5.50). Claimed \$10,000 last week; drop not as much as for most others; indefinite opening.

"Meibee," 48th St. (4th week) (M-1,042-\$5.50). Claimed \$10,000 last week; drop not as much as for most others; indefinite opening.

"Nancy's Private Affair," Playhouse (2d week) (C-1,067-\$3). After perking up during cold spell, "Nancy's Private Affair" was as any other show last week; \$6,500; continuance in doubt.

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"Simple Simon," Ziegfeld (17th week) (M-1,522-\$5.50). Final week; first three months alright but business slipped too much in past month; well under \$36,000; house closed until "Tom, Dick and Harry" early in fall.

"Sketch Book," Channah's 46th St. Closed last Saturday; last finally got it; nearly a year; played 49 weeks.

"Sons of Guns," Imperial (29th week) (M-1,466-\$6.00). Heat affected trade of hits as much as others; business has slipped about \$31,000; low money to date.

"Spook House," Vanderbilt (2d week) (D-271-\$3). Got no break from weather; after a Tuesday premiere business very bad; unless improved will close Saturday.

"Stepping Sisters," Royale (8th week) (F-1,113-\$3). Has been using two for ones and other kinds of ticket rates; small money show, estimated under \$2,000.

"Strictly Dishonorable," Avon (39th week) (C-830-\$3.50). Slipped about \$1,000 last week; business has slipped about \$13,000; low money of run but ought to go through summer.

"Strike Up the Band," Times Square (2d week) (M-1,057-\$6.00). Said to have made a goodly profit; has slipped down under \$20,000; week to week.

"The Blue Ghost," Forrest (14th week) (C-1,118-\$3). Final week for small gross mystery play; maybe \$2,400 last week.

"The Green Pastures," Mansfield (10th week) (M-1,042-\$5.50). The dramatic leader was off only a few hundred dollars last week and the principal standing room quoted getting \$25,435; "Lysistrata" new money contender.

"The Last Days of Pompeii," 48th St. (15th week) (D-1,051-\$3). Prison play claimed to be bettering an even break; affected, however; \$7,000 estimated.

"Three Little Girls," Shubert (9th week) (M-1,195-\$5.50). Never with the leaders; moderately good money to probably profit; estimated under \$20,000 last week.

"Topsy," Music Box (18th week) (D-1,000-\$3). Some of the successes were soaked hard, this one included; estimated at \$8,000, lowest figure of engagement.

"Uncle Vanya," Cort (5th week) (D-1,042-\$5.50). Among the comedies and dramas which had been doing okay, heat affected pace as much as \$6,000; this one down; \$7,000 to \$8,000 last week.

"Virtue's Bed," Hudson (19th week) (C-1,094-\$3). Struggling along with cast getting small guarantees; report "nd on verge of folding Monday; under \$5,000.

"Wise Child," Belasco (45th week) (C-1,050-\$3.85). Got about \$12,000 last week; stand-out success has another three or four weeks to go.

"Young Sinners," Morosco (23rd week) (CD-593-\$3). Had been doing very well up to last week when the gross skidded to about \$7,500; material decrease as with others.

Special Attractions

"The Tavern," Fulton: fourth and last week for revival. "Song and Dance Man" next week.

"Michael and Mary," Hopkins: has made run; another week or so.

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## Literati

## Warner's Sweeping Offer

Many newspaper acrivens who have yearned to break into the remunerative writing end of pictures are being provided the way to go about it. Warner Bros. has notified 2,000 editors that members of their staff who submit acceptable stuff will be paid on the spot. Furthermore, there is the chance of the more successful being put under contract.

Even writers in attic towns are included. 1,100 papers in towns with populations between 50,000 and 100,000 being invited. The remainder are big dailies and fan mags.

So far more inquiries than manuscripts have been submitted, although it is calculated that about 100 ideas in scenario form have been received in various departments of the Warner home office.

The dearth of short subject material is admitted responsibility for the Brothers reaching into newspaper offices for fresher police and society ideas from those actively in the business. At the same time, the point of economy is featured. Where other companies have risked comparatively large sums placing newspapermen in a Hollywood cubbyhole, the thought prevails with the brothers that best screen material in most cases can be obtained from scribes when they are working under high tension in the native environment.

## Grand Jurors as Censors

The New York Grand Jury will decide whether Assistant District Attorney Albert E. Berg is correct in his opinion that the book "Pay Day," by Nathan Asch, is impure and unworthy of publication or whether the publishers of the work are innocent of putting out an obscene volume.

District Attorney Crain on Monday, after receiving Unger's opinion of "Pay Day," went before the Grand Jury and asked each of the 23 members to read the work and decide whether it contained sufficient evidence to warrant indicting the publishers, Brewer & Warren, 6 East 63d street.

The Vice Society had called the District Attorney's attention to "Pay Day," and the latter's complaint against the publishers had been dismissed by Magistrate Goodman several weeks ago. Unger, after reading the book, decided it "had no literary merit or excuse for being published."

The Assistant's opinion is just the reverse to that of several literary lights.

The book relates a night's wanderings of a young clerk after he has received his week's pay.

That "Mirror" Sunday Report. Persistent reports the New York "Mirror" will take on a Sunday edition may mean that the "American," reported as imminently publishing one, may really do so soon, when its Sunday edition will be tacked on to the "Mirror."

It has been no secret that Hearst still controls the "Mirror." It is said that Paul Block, to give the "American" a trial before purchasing by acting as its national representative, can't see any money in the paper and will not make the purchase. With Block going out there is no other purchaser in sight, and Hearst may finally scrap his pet daily.

"Mirror" on the other hand, needs that Sunday edition—or something.

## Squealing Book-Seller

Those three New York book dealers extradited to Pennsylvania to receive petty fines for selling obscene books in Philly, got into their predicament when one of the Philly book sellers who handled their stuff gave up a list of his book sources.

Reason why the bookseller squealed is known to the Philly newspapermen, but they won't dare print it. It was through some stuff on his premises, other than books, taken into possession by the police.

## Well Sues Spence

A \$25,000 damage suit in Los Angeles against Ralph Spence has been filed by Jesse Weil over the rights to Spence's screen play, "Mr. Mulligan and Mr. Garrity," now held by Warners.

Weil claims he lost out on a distribution contract with Columbia when notified by Warners it had acquired all rights to the script. According to Weil he held a previous agreement with Spence for exclusive world rights. Spence was

to receive \$2,500 cash and 15% of the net. "Well says he paid him \$1,000 when the agreement was signed and \$1,500 more later. Well is suing for the \$2,500 paid Spence for \$25,000 estimated profit if he had produced the picture and Columbia had distributed it, and for \$25,000 damage to his reputation."

## "Variety" Being Translated

"Variety" is not only Broadway's Bible, but from all appearances, the quietest and most reliable source of information in Europe for local or near local events.

"Comedica," a Paris theatrical daily, reproduces "Variety's" exclusive information from Palestine, where no other theatrical publication has any correspondent.

"Comedica" credits this rag on all rewrites.

## Sports Rags' Shifts

Gene Kessler, editor of the "Baseball World" when that weekly was started two years ago by the Collier Publications and who left before the diamond rag was merged with "Collier's Eye," is now working on the "Sporting News," of St. Louis, so-called official baseball publication.

Kessler was succeeded in the editorship of the "Baseball World" by Earl Oenschlein, who had held a similar assignment with the "Sporting News." The "Sporting News" and the "Baseball World" were rival papers.

## Mags Premiums

Mags find subscription renewals so poor they are resorting to all sorts of contests and offers to lure subscribers. "Judge" is a typical example. The humorous

to exist after 60 years of publication. "Field and Stream" is published by Elting P. Warner, who has a group of mags of all types.

## New Fiction Mags

A new group of general fiction mags being plotted by H. S. Goldsmith and Harry Steeger. They will fashion them after the publications gotten out by their former employers. Goldsmith was formerly editorial director of Magazine Publishers and Steeger edited a number of the Delacorte mags.

The two will start off with four mags, with at least two more to be added shortly after.

## Prefers Chorus Girls

Adolphe Barreaux, the illustrator and short story writer, uses chorus girls for models only. He says chorus girls not only pose better, but they also supply him material for his stories.

## Working in Summer

At Rockport, Mass. this summer, there'll be a Writers' Laboratory, a summer workshop for newcomers, under the direction of Joseph Luke Dodge. It is promised that a prominent writer will leave each Saturday and that train service to Boston will be good.

## Hearst Stock Issue

A stock issue for Hearst Newspapers, Inc., governing corporation apparently formed to control subsidiary units, is being offered to Hearst employees at \$24, with par set at \$25.

Employees are given two years to 'pay, with 4% interest on all payments.

## "Mirrors" Libel Suit

A suit for \$250,000 has been started by the Fleetwood Country Club, which formerly listed many members of the profession among

## BEST SELLERS

(Best sellers for week ending May 31, as reported by the American News Company and branches.)

## FICTION

Scarab Murder Case (\$2.00).....S. S. Van Dine  
Laughing Boy (\$2.50).....Oliver La Farge  
Rogue Herries (\$2.50).....Hugh Walpole  
The Selbys (\$2.50).....Anne Green  
Night Nurse (\$2.00).....Dora May  
Shepherd of Gudsloe (\$2.00).....Zane Grey

## NON-FICTION

Strange Death of President Harding (\$3.50)  
G. B. Means and J. D. Thacker  
The Raven (\$5.00).....Marquis James  
The Specialist (\$1.00).....Charles (Chic) Sale  
Green Pastures (\$2.00).....Mae Connelly  
Liberty (\$2.00).....Mae Connelly  
Byron (\$5.00).....Andre Maurois

weekly offers 52 issues, choice of a good book, accident insurance policy and fountain pen or some other gift, all for a year's subscription. Some subscribers are holding out for a trip to Europe or a good second hand car.

## Real Names of Authors

Nalbro Bartley is Mrs. Horace Lerch, Eleanor Stewart is Eleanor Hodgman Porter, Berta Ruck is Mrs. George Oliver, Lesley Storm and Mabel Margaret Cowie are Mrs. Doran Clark, Fitzhugh Buckner is Frank F. B. Houston.

## Casey Jones as Editor

That aviation daily newspaper is a talent, says H. S. Kamsler, former trade paper man, behind the venture. Kamsler has offices in the "Daily News" building on 42d street, from which his paper will begin publication in about a month. It will be known as the "Aviation Daily News." Casey Jones may edit or be connected with the publication in some other way.

## Tilden's Versatility

Bill Tilden, who sometimes acts when he's not playing tennis, and sometimes acts when he is playing tennis, has turned novelist. His story is called "Gloria's Net." Doubleday Doran will publish it. Suzanne Lenglen also turned novelist once, with a something called "The Love Game."

## Inside Stuff

"No Bed of Roses" is the July book, is supposed to be the autobiography of a famous athlete and dog fiend. It is sponsored by Marjorie E. Smith, newspaper woman, who says she got the manuscript from a boarding house lady who harbored the subject of the tale.

## "Streams" Meet

"Forest and Streams" becomes part of "Field and Stream" next month, when the former will cease

the members of the club and as its board of directors, such as Eddie Cantor and "Bugs" Baer, against the New York "Mirror" and Walter Winchell, as co-defendants.

Papers have been served on the "Mirror," and it has answered the complaint. No papers have as yet been filed in court.

Action of the Fleetwood Club is reported based on a few lines in a Winchell column against its formation.

## Smith Leaves Liveright

Thomas R. Smith is leaving Horace Liveright's publishing house, ending an association of 15 years. Smith was chief of the editorial staff, passing on all scripts.

## Coast Criticizer

Weekly called "The Critic of Critics" bowed itself in June 2 in Los Angeles with the announced intention of telling the truth about the Rev. Bob Shuter (radio free-talker), civic affairs, prohibition and the drama. Frederic C. Schindler is editor and publisher.

Sheet states it will pan local reviewers and accept theatre advertising.

## Without Broadway

Lou Levenson, Broadway p. a., has finished his first novel, "The Three Michaels," for Horace Liveright. Nothing Broadway in it. Full publication.

## A. A. A. Own Authors

Amos 'n' Andy write their own daily broadcasting serial stuff. The NBC averts no one else ghost-owns their stuff, but A. A. A. otherwise Correll and Godden, their own names.

Postpone New Fan Periodical. First issue of "Fan Publications" "Talkie Weekly," planned as a rival to the Woolworth fan mag, has been put back until winter.

Reason assigned is "to await" better general business conditions.

## London as It Looks

By Hannen Swaffer

London, May 30.

Irma Kraft, whom I met some years ago when she came over with the Maurice Schwartz company, is back in London, even more enthusiastic than ever. Irma always leaves me limp.

"We usually have violent arguments about Moses and why I am an insular Englishman, and, usually, after she has been here a week, I am worn out with shouting at her across the luncheon table.

## Table Talk and Table Manners

Well, Irma is now more enthusiastic than ever. My loud ravings at her in the Carlton hotel yesterday must have disturbed the luncheon for several tables around. No one noticed Ronald Colman sitting near by. No one recognized Ernest Torrence, who was with him. Even the proximity of Marie Lohr and Margaret Banerman, the wives, past and present, of Anthony Prinsep, created no more than a ripple.

I cannot understand the enthusiastic urge that makes a nice young woman like Irma Kraft go rushing about Europe interviewing all the bearded bores of a has-been continent.

Someone has to pick up "culture," I suppose. I prefer to remain so ignorant that I have not seen "Strange Interlude" nor "Green Pastures," and keep so prejudiced that I refuse to read "The Bridge of San Luis Rey," "The American Tragedy" or "Gentlemen Prefer Blondes." Bugs Baer is good enough for me.

## America's Home-Town Booster

Still, America can do with a few more apostles of the Irma Kraft type. She goes around Europe raving that "there are artists in America" and then, when she has discovered the ones we have not got, she goes home and lectures about it.

This week she is thrilled because a man spoke to her in a train, a thing she says could not have happened to her three years ago in England, and because, in the theatre, the other night, a man spoke to her in the stalls, a thing which had never happened before, while today, we actually saw how she sat in Paul Robeson's dressing room till two o'clock that morning discussing his future.

## Robeson's Plans for New York

She thinks it is a terrible shame that Robeson could not eat with her in public, and she was wild with joy because the great Negro told her that, when he comes to New York, next autumn, he was insisting in his contract that Negroes should be allowed to sit anywhere in the theatre instead of being herded at the back of the gallery and the circle as they are when they go to see their own race act in "Green Pastures."

## The ex-Patriates

Irma seemed quite cross because Walter Hackett was an ex-patriate. She does not understand that, in England, even if you are poor—which Hackett is not—you can have a nice quiet time and that hundreds of Americans have discovered this. They like to get away from Rotary clubs and leagues and excitement and rush.

## Too Politic

I saw Walter Hackett at rehearsal yesterday, going through his new play, "The Way to Treat a Woman," and he was not lifting his voice or getting hot and flurried and his wife, Marion Lorne, the leading lady, was actually saying how she admired Mr. Hackett, the leading man, was! The manager thought it was a good play and the author thought he was a good manager, and no one raised his voice! Surely, it cannot last, even in England.

## Pity the Poor Author

An extraordinary thing happened a few days ago at the Playhouse, when Gilbert Wakefield, the author, went down to the first rehearsal of his play, "Counsel's Opinion," in which Gladys Cooper and Gerald du Maurier were to appear.

It was not the first time I found the stage arranged for the first act of my piece," he said, "and then, Miss Cooper and Sir Gerald told me they were not going on with the idea of making their appearance in my play! I gathered that their decision arose out of a feeling that, during the present slump, they ought to return in a powerful piece and not a light comedy."

It is a strange story, for which I must take Mr. Wakefield's word. I should think Gilbert Wakefield is to be congratulated. Half the managers are denying that there is a slump, but there is one, and a very bad one.

"Suspense" and "Down Our Street," both come off tomorrow night after very short runs.

"Suspense" is a war play which is to be seen in America and which, Irma Kraft said, was the best play she had seen in London this time.

"Down Our Street" was full of humor—but no, the public would not have it.

## New Venture Launched

The Famous Players' Guild started in the middle of the slump, Owen Nares launching the enterprise with "The Last Chapter," a story of mystery built around a novelist, known on your side as "Woman." It has not been very altered. For instance, the novelist, for instance, although an Englishman, now has a publicity agent, a thing I do not think any English author has, and there are old little things like that.

One American woman novelist of my acquaintance, whose name is famous in all your minds, never has tea without a publicity agent sitting at the next table. Even if she spends a week-end with her husband, the world is told.

In London, this sort of thing would be impossible. It applies to actors and actresses, but not to authors.

## Gigli Does It in London

The Italian opera season is doing very badly at Covent Garden. Gigli, the tenor, is a sensation, but, otherwise, you do not hear anything of it.

They always start off our strange Covent Garden season with a few weeks of German opera, which fills the house, and then they have a lot of Italian and French stuff; which, of course, ought to have been stopped years ago.

There is a strange lassitude about London now. Even the Derby, which is next Wednesday, is attracting no attention. Indeed, when today, I was asked to tip the first four horses for a Sunday paper, I only gave the new name of one of them.

## Shaw—Edgar Wallace

The English public is very strange. At Stratford, the other week, a publican who had been to the theatre, the previous night, was saying to a customer, "I did not think Edgar Wallace could write such a bad play."

A man who did not believe that an Edgar Wallace play was being acted near, went round to the theatre and saw that the play was Bernard Shaw's "Misalliance."

Then, this week, Cedric Hardwicke, who was in "The Apple Cart" at

(Continued on page 63)



# 10c Music Reality Within 60 Days; Small Pubs' Salvation, Claim

A group of independent music publishers under the leadership of Harry Bloom, general manager of Gene Austin, expects to make 10-cent music available within 60 days. Plan is to put sheet music on every newspaper stand in the country. A compact patented display rack for this purpose is controlled by World Distributing Co., Inc., one of two corporations formed to carry out the scheme.

Second corporation, Popular Songs of the Day, Inc., of which Bloom is operating head, will act as publishers' representative in the country. Wholesale merchandising through approximately 50,000 outlets is the goal.

Royalty will be fixed at one cent per copy to the publisher. Retailer will get the music at six cents, thereby making a four-cent profit on each sale. Advertising and ballyhoo campaigns will be launched to wax the path. Initial catalog of around 10 songs is mentioned.

Volume will make up for reduced selling price, the new group believe. They say it's a question of having something to lose and everything to gain, so far as the little fellow is concerned. With Warners and Paramount bottling up hundreds of music counters and outlets the publisher with two or three numbers, little organization and nothing to offer the important public, has got to have some method of merchandising.

Six penny editions of the English music trade will in some measure be the model of the present movement. Patented display rack will utilize economy of space can fit in odd corners in all sorts of places, cigar stores, drug stores, novelty shops, etc.

Usual jobbers will be eliminated under this plan, the one corporation doing business only with the other and everything hinging upon mass production. Plan of the publisher is claimed available to put the plan across.

Robert Aaronstein is handling the legal end.

## ROBBINS' NEW FOREIGN MUSIC CONNECTION

World's rights on Metro's musical copyrights lapsed May 31. Jack Robbins of the music corporation being his name, which publishes all Metro-sound music, is going abroad to conclude new representations for Metro-Robbins.

Francis, Day & Hunter will no longer have Robbins-Metro music in England, with Robbins favoring Campbell-Conolly instead. F.D.H. represents Peist and Metro in London. In New York, where Robbins doesn't want that foreign conflict, although Publications Francis Day, of which J. H. Wood is the head in France, will continue with the French territory representation.

Alberti in Germany; Bert Davis, Australia, and Nils George in Scandinavia will represent Metro-Robbins.

## On Radio En Route

Hollywood, June 10. Bert Kalmar and Harry Ruby were engaged here by William Le Baron of Radio to write the music and score for the first "Amos 'n' Andy" picture, "Check and Double Check."

Composers will leave for the coast in the latter part of this month to make advance preparation.

To prevent any break in the nightly broadcasts by Amos 'n' Andy, over the NBC network, arrangements are now being made to have the comic duo stand in for the remote control at points along the route from Chicago to Hollywood.

They are due to arrive here July 15.

## Waterston in Europe

Henry Waterston and Frank, his son, sailed last week for Europe. Going over on some tour of Europe. Waterston's music publishing firm, now known as Gordon & Rich, named after a couple of songwriters formerly with Waterston-Reinhardt, which latter firm is nonexistent, following bankruptcy.

## Sheet Music Prices at 25c, Music Publishers Say—Meeting Over It

Price of sheet music must come down is the final conclusion of the music publishers. Hit sheets sell for 45c west of the Rockies, for example, and the public will not pay 90c for two songs when they can get the same hits, all mechanically recorded, on a 50c record.

It's up to the songwriters to cut their royalties if the music publishers are to establish the 25c music price as a standard. It will mean a 15c wholesale rate for 100 lots or 18c in sheets, as against 22 to 24c wholesale for the hits. The writer must make adjustment because, under the present hook-ups with the film companies, the latter take 10% of the marked sale price on the song sheets as their cut, and ditto on the mechanicals.

Yesterday (Tuesday), John G. Paine of the M.P.P.A. called a special open meeting at the Hotel Astor starting at 10 a. m. and concluding at 5 p. m. to discuss the present problems of the music business, especially as to retail prices, taking their cues from the magazine and book publishers who have slashed their prices.

The trade press was invited to this meeting.

## UNION FIGHTS SCHOOL BANDS AS COMPETITION

Pittsburgh, June 10. The stage ambitions of some 340 pupils of Peabody, Schenley, Alderdice and Westinghouse high schools were jolted last week when a program for them to entertain a program for a week at the Enright theatre was blocked by the Pittsburgh Musicians' Union.

A walkout of all union musicians employed in Warner houses was threatened if the "non-professional" students were put on the program. "We have no objection to the program because many of the students play at entertainments as non-union professionals," William Fohle, president of the P. M. U. here, said. "We are merely protecting ourselves. There is no personal feeling in it. We help pay taxes to teach the students music, and then they compete against our union for our bread and butter."

## 10% WKLY FOR NOTHING

NBC Get Commish on Flo Richardson's \$1,350 Salary—Men as Subs

Practically given an income of \$135 a week without any effort on its part, NBC took over management of Florence Richardson's orchestra, but was forced to improve it by spotting supplementary male instrumentalists in order to lend it a semblance of the NBC quality for the new housework job.

Miss Richardson's benefactor virtuously turned over 10% of her \$1,350 contract to NBC, gratis, as a means of interesting the broadcasting company in the band.

## LONG-DISTANCE RECORDING

British recording companies are increasing the wave-length of their sets for tuning in and recording music programs on the ether in America.

No piracy angle since the records are made for information purposes only to give a line on what's new in popular dance music across the pond which gives the British recorders an advance slant on forthcoming records of the American companies.

Otherwise not practical for commercial purposes.

## Jimmy Campbell's Mother Dies

Louis Milne, mother of Jimmy Campbell, song writer and music publisher, better known in the States as "Red" Campbell, died in London June 8.

## Fisher's All-in-1

Fred Fisher, the composer, famed for his frank "adaptations" of the classic composers—and others—when let out by Metro, following a liff, was told that the reason was because M-G-M was taking on other expensive and established composers like Jerome Kern, Herbert Stothart and others. To which Fisher replied, with more truth than poetry: "What do you need those expensive writers for? When you get me, you get all of 'em."

## WARNER'S SHEET MUSIC COUNTERS TOTAL 106

Warners' music sales department has added 106 additional counters to its list of music stores which stretches throughout the United States and Canada.

They have taken over 12 counters in the Metropolitan Chain Stores in the U. S., and two in British Columbia. One each in Vancouver and Victoria, both of the David Spencer chain stores.

Addition of 14 more stores brings the total amount of counters operated by Warners' Music Sales Department up to 106.

## Disk Reviews

By BOB LANDRY

**The Prison Fire** (Perfect 12617) Clarence Gaskill, chief spellbinder of sweet sentiment via a four-act, has not allowed the Ohio penitentiary tragedy to go unnoticed. He tells the story harrowingly, with music referred to human rats in a trap. Carson Robison is the medium.

**Reverend Is Charles K. Harris** (venerable "Break the News to Mother," not so bad a pick under the special circumstances). **35-Cent Rhapsody** (Perfect 13599) Adrian Schubert handles George Gershwin's "Rhapsody in Blue," in two parts. Surprisingly well. A little raucous in some of the music, but generally a fairly good recording. Particularly at the price.

**Old Time Fiddler** (Perfect 12616) Woes of the weary agriculturist are commended in "Take Care of the Farmer's Political Pamphlet" and "Don't Think the alfalfa lands dislike to be sentimentalized."

**Out to Sea** he a good seller for the Saturday afternoon boardwalk trade in small towns. "They Cut Down the Old Time Fiddler" another appropriate reverse.

**Louis Katzman** (Brunswick 4392) "Crandling Butterfly" and "Toy Town Admirals" make pleasurable listening as handled by the usually articulate Louis. **Castledown Marimba Band** (Brunswick 4791) Marimba generally regarded as rather well. "Springtime, Lovetime, You," and "Melancholy Moon" makes a nice combo of the modern and the classic.

**Paul Estabrook** (Brunswick 4800) Pianist who makes to make a name for himself, and "Puttin' on the Ritz" quite interesting.

Limited sales presupposed by character of record, however.

**Seger Ellis** (Okeh 41417) Another piano couplet with the usually articulate Okeh silver-labeled ace omitting song and concentrating on the nimble digits. His fingers are wondrously skillful. "Sentimental Blues" and "Prairie Blues" are the selections.

**Edith Waters** (Columbia 2153) Again the flapper-day dream sings into wax. "Dixie" and "My Mammy" and "Future Just Past" are fair songs from his latest Paramount picture. Ought to sell a couple of thousands.

There are worse singers, too.

**Red Lewis** (Columbia 2154) "Lonesome Road" and "Dinah" give the Lewis technique ample scope. He has been going long with this material in most of his recent recordings. Probably smart and certainly preferable to singing a current pop with two dozen other vocal bands.

**Ethel Waters** (Columbia 2154) Harlem's hottest asks "Why Am I So Black and Blue" and alternates with "Torey," "Highland" and "Heide musicalization of Cathay Row."

Makes a superior sample of the Waters method.

**Buddy Morgan** (Columbia 2152) This band makes to make a name for himself, and "Puttin' on the Ritz" quite interesting.

Limited sales presupposed by character of record, however. **Seger Ellis** (Okeh 41417) Another piano couplet with the usually articulate Okeh silver-labeled ace omitting song and concentrating on the nimble digits. His fingers are wondrously skillful. "Sentimental Blues" and "Prairie Blues" are the selections.

## M.P.P.A. Cuts Penalty As Means to Enforce No Act-Paying Edict

With the M. P. P. A. issuing a drastic warning that any publisher who paying publishers or band leaders for making special arrangements to play a song would be punished by the association, they have now reduced their fine for this offense from \$1,500, which it was previously, to \$250 for the first offense.

Rule against paying for special arrangements is by-law of the association and has been in standing for a long time. With the \$1,500 fine the penalty if caught. With the practice growing more frequent and the M. P. P. A. becoming cognizant of the fact but unable to do anything because of lack of evidence, it was decided to issue a stringent warning against this practice to the publishers.

Object of the fine reduction was that \$1,500 scared or made many publishers more considerate from telling of this practice against another publisher. In all, it was thought \$1,500 was too heavy a penalty, and with that fine in standing they would hardly be able to ever collect evidence against a publisher breaking that by-law.

Present \$250 will more easily convince a publisher under trial by the board of directors than would the \$1,500.

Now it is \$250 for the first offense, \$500 for the second, \$750 for the third, etc.

## WARNERS KEEPS AFTER ALL MUSIC COUNTERS

Music Sales Corp., Warner subsidiary, continues to close deals all over the country in a move to build up a network of music stores and counters.

This week the company closed for sheet music concessions in the David Spencer department stores in Vancouver and Victoria.

Remick music store in Portland, Ore., operating at a loss, was closed and a new counter in Lipman Wolf department store of the same city opened.

A deal for 47 music counters in Newberry chain stores on the coast has been sealed. Also on the coast there is a pending tie-up with the Metropolitan 5-10 stores. Installation of counters will be made slowly.

## CANADIAN MUSIC SALES

Business Depression Does Not Affect Country

Sheet music sales in Canada, according to the proportion of sheet music being sold in each country individually, is reported to be much better than sales in this country.

Canada has not felt the general depression which has and is being felt here, and which in line with other industries has caused a huge slump in sheet music sales.

Canadian retail buying, as much sheet music as ever, and neither the attack of radio or other mechanicals has made itself noticeably felt up north.

## Hart Goes to Coast

Larry Hart returned from Europe last week and Monday (9) entrained for the coast, where he and Richard Rodgers have been engaged by Warners to write the musical score to "Hot Iceberg," the Herbert Fields film story. It will feature Irene Del Roy and Jack Whiting.

Rodgers returns to New York with Hart, but does not go to the coast until two weeks hence.

does make the 75-centers occasionally, Clarence Gaskill's "Mug Song" is here. Not a bad tune, although its burlesque of "Stein Song" is what will sell it.

"Anchors Aweigh" reverses.

**Andy Kirk** (Brunswick 4803) "Loose Ankles" not so much, but "I Lost My Girl from Memphis" makes it at least a partial success.

**Lloyd Huntley** (Brunswick 4804) "Hortatory pair" are "Just Another Night With You" and "Take Me."

Indifferent dancer, and probably a dust collector.

**Tom Dorsey** (Okeh 41422) Loud trumpet and obtrusive piano distinguish "You Can't Cheat a Cheater" and "Judy, Change Your Mind." Little to commend or equal.

## MECHANICALIZATION, 200,000 SALE LIMIT

Over-mechanicalization of music is the current bane of the business, Music industry was never so low as it is now. Over-exploration and over-plagiarism of songs to the degree, where the public can memorize almost any hits in three broadcasts is chiefly blamed.

Since the same popular songs are repeated through the evening over and over, where the public in the public in one night, sitting home, gets to know the latest in pop song styles. Chances are also it's a picture song. If so, they get it in big bold from the screen, and between the two there is no inclination to buy it in sheet or "canned" form.

The only objection to the repetition of the same songs is the National Broadcasting Co., which analyzes all of its programs and elides duplications; but, state the other publishers, it's only a good out for them to slip in one of their own (Radio Music Co.) songs instead.

Still the same, point out the publishers, "If I Had a Girl Like You" (Felix) or "Stein Song" (Fischer) is not exactly a permitted to hide its light behind the other waves, considering that both Felix and Fischer are now N.B.C. allies in the music publishing biz.

The success of a hill-billy song like "When It's Springtime in the Rockies" (Villa Moret), which is now the No. 1 seller, proves that public is tired of the same old theme song ballads. Same goes for "Stein Song," still the No. 2 best seller. Both are radically different in song construction and style, hence their appeal.

## Market Not There

Plenty of squawks everywhere from writers and publishers. NBC seems to be a favorite target at the moment, especially with the glassy broadcasting company going into music publishing. The Warner group of pubs argue that they use their own catalog of Herb Art, Pyrim, Roubert, Kay and other writers to build up programs, but lay off a Warner-copyright when they really need the plug on a popular tune.

Paul Whiteman, who should know song styles and changes, feels that the over-mechanicalization via screen and air is the answer to the slump.

All pubs point that even if a song is a hit the market isn't there. A good sale is 175,000 to 200,000 copies, hence they're forced to turn out more songs and still move more sellers to replace the old-type song hit of 400,000 to 800,000, not to mention the million-copy seller.

All publishers as a result are cutting down in all their branch offices, all but Jack Robbins, who is increasing his personnel. George P. Antandios resigned as gen. prof. mgr. his week ended July 2nd kindheartedly from the Davis-Engel firm. Plantados is going into the agency field.

## Donaldson Firm and Radio

Radio Music Co. dickering for the Walter Donaldson firm. Radio's affiliated group of Peist and Fischer recently augmented by absorption of Coats, Davis & Engel.

## Mendoza in Studios

Hollywood, June 10. David Mendoza, former conductor of the Capitol, New York, and more recently on the radio, arrived here last week.

He has been given complete charge of synchronizing all pictures for Warners and First National. Heretofore this work was done by independent assignment.

Mendoza will work with Erno Rapee.

## Huston Ray's Shift

Huston Ray's hand, now at the Manhattan Towers, New York, goes into the Vanderbilt Mansion, Oakdale, L. I., June 21 for the summer. Ray will be on the WABC wire four times weekly, returning to the Manhattan Towers during the fall.

## "Variety"

For Summer  
JUNE, JULY AND AUGUST  
\$2  
Address "Variety," New York

## 'Giving Up' Pretty Prevalent in Radio's Talent Booking Circles

With radio having proved itself as a showmanly factor and its potentialities bespeaking of even greater and fuller opportunities for the future, everybody's going nuts trying to get in on this radio racket. Result is an over-supply and with this crowded field a resultant growth of many evils.

For talent to break-in, it now means more cuts and more people to "see" before getting anywhere. Got to be so that a radio artist was approached by an individual formerly affiliated with one of the networks and told that he (extra-radio official) was slated to assume a booking post with another radio chain. And, in the meantime, "Would you let me have \$200 until next week?"

The act did not know whether or not that important post was a gag or not, but knew full well it was to his interests to play ball with this radio man even if it only on the prospect of such being actually the case. If he didn't, it might mean a boycott at that radio station which nothing could overcome.

Same thing, in one form or another holds true throughout. Seems nearly everyone must all be "seen" in addition to the usual broadcast company's commission. Giving up 25 to 33% in dribs and drabs is not unheard of as the way of compensation or remuneration to certain people in control.

### ORMANDY VICE MENDOZA

Eugene Ormandy steps into the radio assignments vacated by David Mendoza who has gone Hollywood. This includes the Jack Frost Hour on WEFM, Endicott-Johnson WOR, and Green and White, WABC. Jack Shikret follows Mendoza with Eastman Kodak.

Pete Dixon Doubles In Either Pete Dixon of the NBC publicity staff has turned extra-actor, besides author, in addition to his exploitation job. Dixon is the new villain in the "Empire Builders" program.

## LASTFOGEL'S AIR IDEAS ON COMMERCIAL TIME

Abe Lastfogel, of William Morris agency, going into commercial radio on a highly extensive field, much beyond the average objective of any outside agent, and co-operating with Columbia Broadcasting System. Idea is to build complete programs and ideas for commercial hours, and not merely engage in the usual business of booking names and attractions singly for the big hours.

Morris agency has been a pioneer along these lines in the past, selling Will Rogers, Harry Lauder, Al Johnson, Sam Walker, Sophie Tucker, et al., for name attractions.

Lastfogel now takes his cue from ideas like "The Rise of the Goldbergs," indicating that a new idea requires no name people to interpret it. That is the bulk biz of commercial radio. Lastfogel already has a 13-week contract with an advertising agency which has placed its other destinies in the Morris office's hands.

The CBS will attest that this advertiser took the contract away from Columbia, although using CBS other "time," and is resting the program development with Morris. Later is augmenting its radio staff.

### ROYALTY TEST

Radio Manufacturers Agree to Co-operate in Test Case

Atlantic City, June 10. Board of directors of the Radio Manufacturers' Association in convention here last week decided to co-operate with broadcasting interests in two court cases which seek to test the rights of authors and composers to exact license royalties.

The cases involve a restaurant in Los Angeles and a hotel in Kansas City, sued for broadcasting music without paying the composers their fees.

## Refund for SOS

Couple of SOS interrupted two commercial broadcasts Saturday night, meaning a refund of extension of the advertiser's accounts. Any interruption of the normal transmission of a commercial program carries a refund to the advertiser, unless the SOS is but for a very brief spell.

A phone SOS announcement is not only illegal, but cannot be gotten away with, considering the large number of stations are now operating almost wholly on coast-to-coast networks. It would mean interrupting not only the local circulation but the entire country.

## FIRST INTER. COMMERCIAL BROADCAST

The first American-European joint commercial advertising broadcast, as was announced as such, will take place June 18 when the National Broadcasting Company hooks up the World Power Conference, which is the National Electric Light Association convention in San Francisco for a 45-minute program in which such big figures as Thomas Edison, Marconi, Owen D. Young and Lord Derby will speak.

Radio listeners-in of England, where the U. S. type of commercial broadcasting is unknown, will receive their first locally delivered taste of other advertising when a talk by Lord Derby, British industrial leader and sportsman, is picked up from Canterbury.

With all of England's broadcasting government-controlled, there is no commercial air stuff in that country. All broadcasts there are by the British Broadcasting Co., controlling the English air waves for the government. BBC's income is derived through the 3% yearly license fee charged each owner of a receiving set, and an estimated profit of around \$2,000,000 a year from two magazines published by the company. The mags are "Radio Times" and "World Radio," one daily and one weekly, with both given exclusive right to publication of BBC programs. If an Englishman wishes to look up the day's air program he must look it up in one of the two BBC publications.

NBC broadcast of the N. E. L. A. and World Power confabs on June 18 will be conducted from San Francisco "mike" by Phillips Carlin.

## Radio's Giveaways to Test Circulation by Air Offers of Gifts

A favorite method among radio accounts for testing the circulation of their hours is to offer some article as a souvenir, to be sent free upon written request.

This has sometimes embarrassed the company involved. An avalanche of requests is apt to result from an article as a souvenir, to be sent free upon written request.

Most recent example was Endicott-Johnson, which offered to give a children's beach ball free to listeners in the first 10 days nearly 40,000 requests were received, and the factory, which had manufactured a batch of 7,000, had to take care of the souvenir test, found it was unable to keep the free ball radio. They had to put several workmen on the job to catch up with the demand, meanwhile setting a time limit on the offer.

## Blind Negro, Ivory Tickler, Midwest Fav.

Toledo, June 10. Arthur Tatum, young blind Negro pianist, is one of the biggest favorites among local radio fans. A kid broadcast for the first time over WSPD a year ago. George Storer, owner of the station, happened to hear him and was so impressed he signed him \$1000 arranged to help him study. Youngster kept off air until few weeks ago, when he joined four-piece orchestra at Chateau LaFrance, suburban night club.

## Along the Coast

By Bill Swigart

Hollywood, June 6. Since talkies have become an integral part in the exploitation of picture song, and vice versa, the requirements of a song pluggers are no longer confined to his ability at getting a tune plugged over the air or played by orchestras, but now well he can make advertising and exploitation tie-ups.

Final analysis of the present day song pluggers requires him to have sufficient imagination and alertness to create these tie-ups, and to see that the advertiser pays all the bills. Sometimes the title of the picture may suggest a tie-up with some nationally advertised product, or the title of the song may suggest it, but in any event the song pluggers must be able to discern just when and where he can make the best possible tie-up.

Just recently Paramount's "Big Pond" lent itself easily to a hook-up with the Los Angeles Steamship Co. Eddie Janis, representing Famous Music Corp., and Paramount, made the arrangement, and the steamship company is now using "The Big Pond" and titles of the picture in their advertising lines in a national advertising campaign for its tours to the Orient. It pays for the advertising, while the picture and songs benefit by it. Steamship company is satisfied with picture and its players to attract attention to its advertising.

### Fame Borrowing Spreads

The practice of cutting in big names for the success of a song is no longer confined to songwriters, but is being adopted by writers of fiction, poetry, and other stuff. Latest attempt in this is by Al Bryan, who though a seasoned lyricist of some reputation, is now set on exploiting his poem titled, "The Grand Canyon."

He believes that he can succeed in getting Arthur Brisbane to write an introduction to the poem it would be the universally known overnight.

### Party Test

Songwriters are trying out new numbers at Hollywood parties.

They click with the critical audience attending these parties. It is believed they will qualify for picture spots or consideration from the publishers for popular tune publication.

### Assignments

Assignments of the week have Mitchell-Gottler and Meyer on book and lyrics for an original operetta to be produced by F. Turk and Ahlert just completed the score for "Going Wild" FN, in which they wrote four numbers. These will be sung by Joe E. Brown, Laura Lee, Lawrence Gray and Ona Munson... Osicle Levant and Sidney Clare will score "Leathernhead" Radio. Aside from preparing both lyrics and music for "Princess and the Plumber," William Kernell is now writing revised score and numbers for "One Mad Kiss," Fox.

While east making final arrangements for the Victor Herbert score to be used in the film version of "Babes in Toyland," Victor Barabale discovered five numbers which haven't been used in 25 years.

Parts of these will be used in the picture score, with Max Steiner borrowing from New York especially to make the arrangement.

Owing to Witmark's expansion in acquiring its own music counters throughout the country and in Canada, Mickey Hester will remain with the local office as assistant manager to Art Schwartz.

After being released from Paramount to First National, Wolfe Gilbert and Abel Baer were recalled to the former to complete rehearsals and supervising complete rehearsals in "Love Among the Myrtles."

Spending a week on this, they are now back on the FN lot.

### Revivals in Pictures

A tendency to revive old numbers in being experienced in picture production the same as in radio programs.

Latest of the old "pop" song catalog to be used in the picture "Rain No More," sung by Reginald Denny and Roland Young in the latest C. B. DeMille picture.

### Music Leaders

List of best sellers in sheet music collected from reports of leading jobbers and retailers in Los Angeles, for the week ending June 5, shows seven picture songs, seven pop

tunes and two numbers from stage productions in the group.

Numbers in order of sales are as follows:

- "It Happened in Monterey" ("King of Jazz," U.)
- "The Stein Song" (Pop.)
- "Springtime in the Rockies" (Pop.)
- "Dancing with Tears" (Pop.)
- "When the Little Red Roses Get the Blues" ("Hold Everything," WB)
- "I'm in the Market for You" ("High Society Blues" Fox.)
- "When the Bloom is on the Sage" (Pop.)
- "Exactly Like You" (Leslie's International Revue.)
- "Living in the Sunlight" ("Big Pond," Par.)
- "Moon is Low" ("Montana Moon," M.)
- "You Gotta New Kind of Love" ("Big Pond," Par.)
- "Cottage for Sale" (Pop.)
- "Never Dreamt" (Pop.)
- "So Beat My Heart for You" ("Rah Rah Daze" show.)
- "Singing a Song to the Stars" (Pop.)
- "I Love You So Much" ("Cuckoo," Radio.)

## VALLEE ON AIR FROM ANY SPOT HE LANDS IN

Rudy Vallee will not be off the air over the summer after all. The Fleischmann Co. arranging to barnstorm a national hook-up with Vallee. It will pick him up from whatever hinterland he's playing, for a national broadcast. It will mean erecting a temporary radio studio in some towns.

Vallee is eschewing all key cities on the summer dance tour, saving those either for his public contact or the affiliated R-K-O in the future.

### GALLO'S RADIO SHORTS

Fortune Gallo, operatic impresario, has forsaken opera for commercial radio, having bought from local Italian daily station WCDA. Gallo also making Italian operatic talkers and will next do "Barber of Seville" with English libretto.



## TAVERN

A CHOP HOUSE

OF EXCEPTIONAL MERIT  
156-S WEST 48TH STREET  
East of Broadway

"There's Music in the Air"

And—it's usually SWEETEST Music when it's coming from the "There's Music in the Air," in Chicago, from where TOM GERUN offers his musical wit via the Columbia Broadcasting System.

Forced number of his act:

"THE MOON IS LOW," "BLUE IS THE NIGHT," "SING," "A SONG TO THE STARS."

ROBBINS MUSIC CORPORATION  
Publishers  
729 S. Wabash Ave., Chicago, Ill.

## LEADING ORCHESTRAS DIRECTORY

### IRVING ARONSON and HIS COMMANDERS

### California Collegians, Inc. NOW Featured in "Fifty Million Frenchmen" and Don Dickerman's Daffydil New York City

### FROM DETROIT JEAN GOLDKETTE

### Orchestras VICTOR RECORDS Office: 812 Beek Tower DETROIT

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### PAUL WHITEMAN And His Greater Orchestra ALSO "KING OF JAZZ" (Universal Picture) Personal Rep. JAS. F. GILLESPIE

### JACQUES RENARD and his Cocoanut Grove Orchestra BOSTON Now playing SHORE GARDENS Nantasket Beach, Mass.

### TAL HENRY and His ORCHESTRA Victor Records Warner Bros.-Vitaphone Artists Exclusive Management Orm Corp. of America 1650 Broadway New York

### B. A. ROLFE Radio's Premier Conductor Lucky Strike Dance Orchestra Palais D'O' Restaurant Orchestra Edison Ac Recording Orchestra

### Ray Walker's Radiolians with DALY and MASON and SAM FLETCHER'S REVUE SECOND YEAR AT HAMILTON CHATEAU NORTH BERGEN, N. J.

### JESSE STAFFORD and His ORCHESTRA Now in Second Year at PALACE HOTEL San Francisco (Brunswick Records) Featuring His and Gene Ross' "TONGIT"

### ANSON WEEKS AND HIS ORCHESTRA ROOSEVELT HOTEL NEW YORK COLUMBIA RECORDS Exclusive Management M. C. A.

### FREDDIE RICH Columbia Broadcasting System Station WABC, New York City

## MRS. JESSE CRAWFORD

PARAMOUNT THEATRE, NEW YORK, PLAYING "Across the Breakfast Table" (Looking at You), "Exactly Like You," "I'm in the Market for You," "I Had a Girl Like You," "WABC every Saturday during PARAMOUNT PICTURE season from 7:30 to 7:45 P. M.; Monday from 10:30 to 11 P. M.—Victor Records

## BORIN' IN

By Abel Green

A review of some of the other programs still found the same old bands and the same old Happiness Boys and the same old Club Eskimos, and the same old same-ness, excepting that every other sound is the Rudy Vallee. This aside only from A.A.A., the Goldbugs and Gibbons, it was only an announcement that the NBC, as one discovered he hadn't been hearing Rudy but Bob Bigelow from the Park Central also over an NBC station, W.J.Z. Bigelow sounded every croon as good as Rudy and made one wonder why the NBC was controlling and managing both bands, was okaying that sort of thing. As this was just a hasty listen-in, imagine how many other near-Vallees there must be.

Anyway there seems to be no more bad bands; it's now settled just a question of Vallee relativity.

## Vallee's Strength

Quite a lot of space to devote to Rudy but worth it especially considering that of all freak sensations Vallee certainly is holding up his end. Quite a few people like him, but Vallee apparently is progressing with the trend of things, maintaining pace and tempo with contemporary standards and yet remaining distinctive.

Among the old reliables are B. A. A. still on the air, and his popularity is so extensive, and an unquestionable radio staple. Same goes for Harry Rogers' Cligott Cluggers and even the old Happiness Boys, Billy Jones and Ernest Hare, only this time the interview pair. Same old song routine and same old effects.

As for Amos 'n' Andy, for all their corried McIntyre-and-Heath routine, they (Correll and Heath) unquestionably have something. It's only their delivery, or the chat-ter aimed for the listener's ear, or the straining voices—the deep, assured voice of one and the high-pitched, straining voice of the other—is something radio welcomes. The covering by one of the other's positions and his solaces are something it perhaps hit upon human frailty, and might explain the material, if the kiddies don't. Anyway, it's down-to-the-ground homespun stuff that they spin.

Haven't forgot "Rise of the Goldbugs" yet among the dialog ideas, but did so with Will Rogers and only wondered whether the cowboy comedian was worth that \$6,000 per his 10 minutes. Hardly a ripple a week ago Sunday night. Sounding like more like a plug for Ford than Squibb's products. Still Squibb's says they're more than satisfied and will renew for the new season with Rogers.

Again, apparently, it's the same old draw-out making the radio public dig in on a "name" in preference to anything else. And since they get Rogers and with it concentrated plug for Squibb's, that's the most they expect.

Along with the stability and staidness of the radio features, a tendency to revive more and more of the old songs is even more evidenced. Vallee figured in a measure last season with his "Pink Lady" refrain, and of course, the now famous "Val-Sol" but songs like "D'Ya Love Me?" (from "Sunny"), the "On Kay" numbers, most everything from Victor Herbert and even "Flordora," along with the more charming recent standards like "You Brought Me Here," are evidently featured as a relief from the theme song avalanche. No wonder the pubs are worried and holding mass-meetings when, with all their prolific output of screwing material, the radio artists are turning to the past catalog for their features.

## More Songs

Nothing much was to come out on that's new. The Cities Service program is as standard as ever with Jessica Dragonette, so-named Leo O'Rourke, tenor, Darrell Woodard, bass. Cavaliers Quartet, orchestra, clarinet soloists, and all doing a popular program. Same goes for Phil Spitalny's crack dance music from the Penny; Del Lappe's hook-up from Chi; Moo Levy's curious radio play program of hot Harlem song and music, featuring Alida Ward; the Ludwig-Baumann dance orchestra hour, etc.

The popularity of the Pickard Family with their southern or hill-billy music proves again the Amos 'n' Andy theory of the masses determining radio. When, as Ann Lee's midnight radio recitals with her pop organology are also worth-while.

## Montmartre Adjustment

Hollywood, June 10.

Adjustments are being made on the affairs of the Embassy Club and Montmartre Cafe, now in receivership.

When the reorganization is finally set it is reported Eddie Brandt will continue in charge of both spots.

## Split on Couverts

Splitting on covert as payment for use of the hall is probably new as now operating between the renamed Casanova Roof, in the Club El Patio, New York.

Al Goldman, asst. chief of the Crying Goldmans, with Leo Zalud and John Lennen, opened the Casanova recently on one-third of a shoestring. After 10 days Emil Coleman, the orchestra leader, and Ramon and Russia, the dancers, dropped out of the heavens to say they would leave the place.

A deal happened after Goldman had locked the doors, fearing the angels might escape. It was that the incoming operators pay the outgoing flops 75c, on each \$3 covert during the week, and \$1 of the \$4 runs on the week-end.

In return Messrs. Goldman, Zalud and Lennen promised to be on hand promptly to check up and collect, besides paying the landlord his \$300 monthly rent, with a further understanding that the term would extend only over the summer, the original proprietor to return to management in September if they should desire.

## Par on Advertising

Unprecedented boom biz in commercial radio with fewer commercial accounts canceling for the summer. An almost par schedule will be maintained during the hot spell.

Advertisers formerly cancelled on the theory the vacationists and static summer transmission minimized the ground homespun returns. Such is not the belief this year.

## Here and There

Low Brice now representing Harold Stern orchestras.

Howard Phillips, leader at the Manger Hotel, New York, to Paramount, Denver, as m.c., sans band.

Isham Jones shifts to another Baker hotel in San Antonio in July to make way for Smith Ballew, NBC radio artist, at the New Baker hotel, Dallas. Ballew is a home-town boy; hence the booking.

Ben Pollack's orchestra opened Monday at the duck road house on Long Island. Jules Albert's replaced Pollack at the Castilian.

Mack Howard is now in charge of the Chicago office for Villa Moret.

Bobby Mesker's orchestra into the Glen Hotel, Cincinnati, June 19; recently at the Jefferson Hotel, St. Louis.

Freddy Engle and Roseland Aces at Crescent Casino, open air pavilion outside Cocos, N. Y.

The Racketeers, 10-piece orchestra, at Sherman's Amusement Park, Caroga Lake, N. Y.

Shapiro-Bernstein will publish the music from Lew Leslie's "Blackbirds of 1930," which goes into rehearsal in July. Any Razaf is writing the lyrics and Eubie Blake the music. It is also published Leslie's "International Revue."

## Musical Changes

Some Par-Public changes among its musical entertainers.

Bob Hamilton replaced Herbie Koch as organist at the Paramount, Des Moines, with Koch transferred to the Saenger, New Orleans. Willie Stahl new musical director at the Paramount, Des Moines.

Willard Moore, formerly district musical adviser for the Omaha and Des Moines territory, has been made manager of the Paramount, Des Moines, and will no longer act as musical adviser.

Yellen Sailing With Soph Jack Yellen sails for London with Soph Tucker and Ted Shapiro June 25.

Yellen is to write the music for Soph Tucker's London show.

## New Road House Starts With \$20,000 Overhead And \$200,000 Investment

A weekly overhead of at least \$20,000 is estimated by road men for the new Hollywood road resort in Telham, Bronx, opening tomorrow (12) night. The investment represented by improvements and a kitchen costing \$50,000 is claimed by the same coterie to reach \$200,000.

Of the weekly overhead, \$10,000 is figured for the talent, including Paul Whiteman's band, the star feature of the opening weeks. Besides an extensive N. Y. G. floor show, a cheap salaried secondary girl orchestra is also engaged.

No covert is to be charged in this newly built place seating 3,000. It will have a table d'hôte dinner at \$1.50 or \$1.75, with after theatre time menu a la carte.

The same bunch operating the highly successful Hollywood restaurant on Broadway is running the new roadhouse of similar name. The place actually opens tonight (11) with a special banquet held at the Broadway Chamber of Commerce for invited guests only. It will be a sort of dress rehearsal for the entire institution.

## Annoying Auditions

Radio auditions are scaring away standard acts from the air.

Doing their stuff before a deadpan committee of vice-presidents of the commercial sponsor, the advertising agency's representatives, et al, with nobody cracking a reaction and with a perpetual committee of up to 20 regularly offering weekly program suggestions, has some of the other talent balked at these unwholesome sponsors interfering with them.

## Coast Pretty Bad

Hollywood, June 10.

Cafe business out here continues rotten. Max Fisher Cafe, operated by the bandsman with his own orchestra, went blooey Saturday and the boys showed up Monday before the Labor Bureau with wage complaints.

Ray West and orchestra decamped from the Ray West Cafe last week, but place is still open, operating with cheaper band.

## NBC CHAIN TOTALS 79

Additions of two more stations to the NBC system makes the total 79. New stations are KTAH, Phoenix, and KFSD, San Diego.

## D. D. &amp; G. Coast Change

Hollywood, June 10.

Jack Archon has been assigned western representative of Donaldson, Douglas and Gumble.

He replaces Dick Powers, who goes to the home office.

## YELLOW PERIL NORTHEAST

Perishing on Broadway, Yellow Peril places are pushing polarward and are paralyzing club joints in the provinces. Nifty Westchester is the suburban stronghold for suey purveyors. There are over 10 such places, the majority opening comparatively recently and doing a business that is heart-rending to the covert boys.

The Asiation are bringing with them the cheap Chinese swarms of indie restaurateurs from other parts of the world to Westchester. While the Chinese don't sell, most of the other foreigners, aping Chinese traps, do. That is the only danger the Chin-Kow boys are facing in the way of cut-in.

## Nite Club Romance

Galveston, June 10.

Sam Maceo, owner of Hollywood night club, Galveston, and Jessie McHride, New Orleans, were married at St. Matthew's Church in Galveston City, June 1. Miss McBride was fiancee of late Oakley Harris, well-known New Orleans sportsman, at time he was shot and killed. Harris' fiancée had \$50,000.

She was in automobile accident with Maceo several months ago near Tokarkan, en route from Hot Springs when Maceo suffered severe injuries.

## "News" Hot Wet Editorial

(Editorial in the New York "Daily News" against Prohibition. It is characteristic of that daily's attitude on the subject.)

## NEW YORK VS. WASHINGTON

New York City has been Exposed, with capital E. The man who has haunted our shame to the world is no less a person than Mr. James M. Duran. Duran works in Washington, trying to enforce Federal Prohibition.

In a long paper on the miseries of his job, Duran devotes much space to New York City. He announces five discoveries.

(1) Lots of New Yorkers, if not most of them, are against the Prohibition laws. (2) Many people here disobey not only the Prohibition laws but many other laws as well. (3) Tumps are to be discovered between law-breakers and policemen in New York City. (4) Local officials throw into the Federal courts almost all of the Prohibition cases they make up, and thus crowd these courts, instead of prosecuting in state courts under state nuisance laws. (5) Local officials show a tendency to hamper the Federal dry agents in many nice, underhand ways.

All this would be shocking if everybody in New York City hadn't known it already and if most of us hadn't given it our approval.

What Dr. Duran says is true, or was until Police Commissioner Mulrooney took office. The police under Whalen, Warren, McLaughlin and Enright refused to prosecute or annoy respectable speakiesies so long as they kicked in regularly. They kept a pretty strict check on the crime breeding speakiesies where gangsters hang out and the Mickey Finn is occasionally served. They sent back without comment, as Duran so indignantly charges, complaints mailed them by the federal prohibition men.

This policy is approved by most New Yorkers. We do not want the dry laws enforced in New York City. We resent them as being an intrusion upon our rights by the Federal government. We think they represent an attempt by small town and country people, who cannot know metropolitan conditions, to tell us how we shall conduct our private and personal lives. We don't propose to take such dictation.

There are enough of us here to carry on, for an indefinite number of years, a Gandhi campaign against the dry laws. There are enough of us, too, to vote out of office any city administration which contracts funny notions about playing ball with the Washington Black and Tans.

We have made this position stick for more than ten years, in the face of every Washington attempt to coerce us. Unless a miracle takes place we'll make it stick until the liquor laws are amended to conform with sense and justice.

Commissioner Mulrooney is not a man who can be easily bluffed. We don't think he will be bluffed by this transparent attempt of Duran's to rush him off his feet into a dry crusade.

But in case Mr. Mulrooney does feel a slight uneasiness, we take this opportunity to reassure him. To keep his immense local popularity, all he needs to do about the speakiesies is to maintain the usual check on the hell holes and let about 2,000 Jacks, 1,000 Julius's, 5,000 Pierres and 20,000 Marlos or Petes stay in the business. New York likes these gentlemen's quiet, orderly places, the food they serve and the drinks they sell. New York should worry whether Washington likes them or not.

## BRUNSWICK ARTISTS

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## WARNER BROS.

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OUT JUNE 25

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Address copy and remittance to

"Variety," 154 W. 46th St., N. Y. C.







# HOLLYWOOD and Los Angeles

"Variety's" Office, 6282, Hollywood Boulevard, at Vine Street (Taft Bldg.)

Phone Hollywood 6141

Season officially opened at Catalina Island June 8. Harry Gelieb is the island's m. c. for the summer, crossing the channel three times a week to keep up with his work as studio booker for R-K-O. Frank Hobbs' orchestra of 16 is supplying the music.

Two new sound stages at M-G were completed in 29 days.

Columbia holding its western sales convention in Hollywood (June 11-13).

Bram Nossen is with the Gloria Joy pictures at Long Beach.

G. McCleod is around Hollywood after closing his Victoria, B. C. stock company for the summer.

Cast is set for "Molly Magdalen," written and directed by Crane Wilbur and opening June 30 at the Mayan in Los Angeles. Besides Wilbur are Georges Renavent, Cornellio Keefe, Hedwig Reicher, George F. Hayes, Joan Jarrell, Jack Egan, John G. Fee, Wynne Gibson, Theodore Adams and Ethel Lee. Producer is Al Rosen, agent.

A 2,500-seat house at the corner of East Colorado street and Berkeley avenue, Pasadena, is announced by Chotiner Theatres.

Studio location managers held a three-day convention at Sonora, Cal.

## SAN FRANCISCO

By WALTER RIVERS

William Flynn, assistant manager, Ackerman & Harp's Casino, resigned to manage the Yardi.

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North Beach neighborhood film house.

Kenneth Daigneau, Duffy leading man at the Alcazar, was rehearsing for a crook melodrama and he went out and got a real cat to use in the show. He was on his way to the theatre when the wind blew aside his coat and a cop saw the gun, yanked Daigneau off to the hoosegow where he remained hours until properly identified.

Will King out as a special feature at the Casino. Former burlesque star did not draw.

Sid Goldtree trying another French farce by the author of "Easy for Zee Zee" at the Green Street theatre. He called "Hot 'n' Boiled," and follows the usual French farce formula in plot. Hugh Metcalfe heads cast.

Dick Spier, manager Warfield, after a vacation was taken ill the day he returned and was laid up a week.

Charles Kurtzman, former Pacific Coast manager for Par-Publik, who resigned to accept a berth under Harry Arthur with the Fox office, left last week for New York.

## PITTSBURGH

By HAROLD W. COHEN

File—The "Bad One," stage show.  
Penn—"The Bad One," stage show.  
Stanley—"Young Man of Manhattan," stage show.  
Warner—"Flirting Widow," stage show.  
Borchert—"Sweethearts and Wives," stage show.  
Aldine—"On the Level," stage show.  
Harris—"Around the Corner," stage show.  
Sheridan 34—"Cuckoo" (2d week).

Max Robin, father of Leo Robin, Par song writer, died here last week.

Will Oscar, comedy organizer, has replaced Dick Leibert at Penn. Leibert takes month leave to recuperate from recent illness.

Tom Thumb golf courses have caught on here. Three sprung up last week. They're manufactured in Rochester, Pa., about 25 miles from this Smoky City.

Ringling Brothers-Barnum and Bailey due here next Monday and Tuesday, 16 and 17.

Proposed trip to California of Harvey Galt, music and drama editor of "Post-Gazette," off. Going instead to Palestine for summer to dig up Jewish folk music.

Sophie Tucker booked into Dells, roadhouse, for single week. Opened here Saturday.

## BUFFALO

By SIDNEY BURTON

Buffalo—"Safety in Numbers," Century.  
Century—"Hole in Everything," Century.  
Hop—"Those Who Dance," Century.  
Great Lakes—"Life of Scandal," Century.  
Hollywood—"This and That."

Marion McBreen, former assistant manager of the Lafayette, goes to Detroit following William Raynor now managing director of the Fox house there.

Stanley Meyers, former m. c. at the Lafayette is now at the Abon, Utica for Fox.

Membership of the Buffalo Studio Theatre, winners of the New York Little Theatre Tourney has grown as a result of the publicity given the players. The organization now

numbers almost a thousand members.

There are 85 motion picture theatres in operation in Buffalo at the present time with 60 using sound equipment. Figures compiled by Buffalo Film Board of Trade.

With the foreclosure sale of the Lafayette Square set for June 23, chain representatives are known to be active in negotiations for the house. Public reported to have made offer with Fox, R-K-O and Warner also mentioned. Asking price for theatre reported at \$125,000 with \$75,000 offered. Latest indications point to suspension of negotiations until foreclosure completed with Marine Trust Company, mortgagee.

Local neighborhood theatres reported besieged with inquiries for sale and leasing to chain operators. Over a dozen independent neighborhood houses now in active negotiation with Publix, Warner and Fox mentioned.

## SALT LAKE CITY

The Playhouse stock has closed. The leads, Ben Erway and Gladys George (Mr. and Mrs.), are Hollywood bound.

Jack Foss (juve) also going to coast to work in a series of shorts for R-K-O. Art Lott and Daisy Bell Wilcox (also Mr. and Mrs.), will join Ethel Baker's Co. in Texas. Dixie Loft (character) also en route to Hollywood. Frank Jacquet, old time bat man, going with Farnsworth tab shows through Southern Utah.

Charlie Clogston, former Playhouse manager, now selling automobiles.

Grant Pemberton, manager, R-K-O-Orpheum, doing his own publicity for several weeks.

Public houses have worked up interest in Saturday night "previews." A midnight show at each of the three local houses.

## MONTREAL

Palace—"The Cuckoo," Capitol—"True to the Navy," Levee—"Arizona Kid," Princess—"Journey's End," Imperial—"Show Girl in Hollywood," Rex—"Mistress of the Princess" (2d week).

Strand—Double bill, Empress—Double bill, Orpheum—Double bill, Gayety—Local tab.

N. L. Nathanson, acting for Fox, here this week following trip of Sam Katz, P-P president, and went into huddle with several local managers. Undercurrent gossip sizzling with rumors of all kinds of new combos, theatres, options, etc.

His Majesty's (legit) breaks into the picture house column next week with "All Quiet on Western Front" at \$1 top.

## DALLAS

By RYDON DONAT

Majestic—"Movieville Pictures," vaude. Palace—"Safety in Numbers," vaude. Melba—"Caught Short," vaude. Old Mill—"Those Who Dance," vaude. Capitol—"Taggart" (2d week).

Curt Beck, local musician, new manager of Majestic (interstate), replacing John Thoma who was transferred to Majestic, San Antonio.

W. E. Palmer resigned as construction engineer for Publix in Texas and joined his former boss, Louis L. Dent, for a hunting trip to Canada.

Local Little Theatre reduced production schedule for next year from 12 to 8, then raised top from \$1 to \$1.25.

## DENVER

Aladdin—"The Arizona Kid," Taber—"Alas French Gentle," Fanchon & Marco Ideas.  
Denver—"The Texan," Publix stage show.  
Hilto—"Be Yourself," vaude.  
American—"Temple Tower," vaude.  
Orpheum—Double bill.  
Denham—"Front Page" (Stocks).

"King of Jazz" held over three days at the Orpheum which closed Sunday for two months.

City council planning to tax miniature golf courses \$30 annually with 20 permits issued.

Denver public library working

scheme to circulate art masterpieces same as books. It plans works natives can have new pictures on the wall every two weeks.

W. B. Shute, Salt Lake City, succeeds M. D. Cohn as manager of the Alcazar, Cohn goes to Kansas City.

## SYRACUSE, N. Y.

By CHESTER B. BAHN  
Wieling—Dark.  
Empire—Pictures.  
Low—"In Gay Madrid," vaude.  
Keith—"Slightly Seaside," vaude.  
Berkel—"This Is London," vaude.  
Strand—"Sweethearts and Wives," vaude.  
Paramount—"True to the Navy."

Warners Strand reported considering double feature programs for the summer. House is de luxe with a 50c top, but business not too healthy.

William K. Saxton, managing director, Loew's State, has returned to the house from the Pitkin, Brooklyn.

Francis Graves, newsboy singer, "adopted" by Bobby Henshaw, said good-bye to home folks June 7, following farewell week's engagement with Loew's State, and entrusted for the Henshaw home downstate. Shaw and Lee outfitted the youngster that he might arrive in style at his new home.

Morris Fitzer now trying westerns from the independents as a policy at the Empire, erstwhile de luxe, at 10-20c.

Swan has reopened with Western Electric sound. Joe Fitzer is house manager.

Private Pullman owned by John Van Arman's minstrel, damaged by fire on a siding here early Sunday morning (8).

"Journey's End" opens at the Fox-Eckel here with a midnight showing June 13.

Paul H. Forster, Fox-Eckel organizer, remains a second week as guest organizer at the Avon, Utica.

Proponents of daylight saving time are refusing to drop the fight, although overwhelmingly defeated at recent Common Council meeting called to consider the proposition. Leading merchants have combined with auto dealers, gas companies and others interested in the matter for business reasons to form an association. Campaign planned to bring about the enactment of an ordinance authorizing the clock change on July 1.

## OTTAWA, CAN.

By W. M. GLADISH

Talking pictures are a factor in present Federal election campaign in the Dominion of Canada, the balloting taking place July 28. Hon. R. B. Bennett, Canadian Conservative leader, and his sister, Miss Bennett, are the talkers for campaigning purposes.

Ambrose Nolan (Nolan Theatres), operating three theatres here, has installed his Magnoscope full-stage screen device in 26 theatres of Ontario in recent months. The equipment is his own invention.

## DES MOINES

By R. W. MOORHEAD

Casino—"Personality," vaude.  
Des Moines—"True to the Navy," vaude.  
Family—Change.  
Garden—"The Learned About Women," vaude.  
Light of Western Stars.  
Orpheum—"The Cuckoo," vaude.  
Palace—Change.  
Paramount—"One Romantic Night," vaude.  
Devil's Holiday.  
Strand—"Be Yourself," vaude.  
The Makeup.

Bob Hamilton, new organizer, Paramount, succeeding Herbie Koch.

Frances Dale stock, which closed at the President and went to Sioux City, has folded there because of poor biz.

## WASHINGTON, D. C.

National—"S. C. Cochran's stock, vaude."  
Columbia—"Caught Short" (3d week), vaude.  
Fair—"Safety in Numbers," vaude.  
Fox—"Movieville Pictures," vaude.  
Met—"Return of Dr. Ph. Manchu," vaude.  
Palace—"The Texan," vaude.  
R-K-O (Keiths)—"He Knew Women," vaude.

Larry Lehrbas, formerly in the Far East for Fox Movietone News, back in town.

Dick Leibert, once organist at the Palace, but later at the Loew house in Pittsburgh, is booked back for a two weeks' stay and heavily featured. Leibert just pulled through a severe illness.

## CINCINNATI

By JOE KOLLING

Capitol—"Be Yourself," vaude.  
Lyric—"Mammy," vaude.  
Mills—"The Navy," vaude.  
Keith—"Rich People," vaude.  
Strand—"High Society Blues," vaude.  
Family—"Safety in Numbers," vaude.  
Albee—"Safety in Numbers," vaude.

"Journey's End" is on grind at the Erlanger Grand at a scale of 30 and 60 cents. Three weeks ago the same picture was at the same house at a \$1.50 top.

Shubert puts its new sound equipment at work June 14 when "All Quiet on the Western Front" opens at prices from 50 cents to 2c.

## BIRMINGHAM, ALA.

By ROBERT H. BROWN

Aladdin—"Journey's End," vaude.  
Mills—"On the Level," vaude.  
Strand—"The Texan," vaude.  
Strand—"The Divorcee" (2d week), vaude.  
Galaxy—"Be Yourself," vaude.  
Princess—"Most Immoral Lady," vaude.  
Lyric—Dark.

Dr. Sayre M. Taylor, sex lecturer, was arrested on a charge of speeding near Springfield and was permitted to make bond. Taylor was at the Lyric, closing his stay there June 6.

"The Divorcee" fooled the Empire and is held for a second week.

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Bishop Alice Mrs  
Carlton C  
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Downs J P  
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Gleason R  
Gumbel J J  
Goodman A  
Harris Daisy  
Marx Leo  
Maxwell John

McClure Thomas  
McClure E H  
Olsen George  
Parker J  
Prince Arthur  
Prince Shah Baber

Salman Patricia  
Senna Chas Mrs  
Shaw Ed  
Short Ann  
Sterns H Mrs  
Vickroy Donna

Wells Ben  
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Lightfoot Raymond  
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Robertson E  
Saxon Teddy  
Sweeney Fred  
White Bob

## SARANAC LAKE

By "HAPPY" BENWAY  
June has its moving days. Irving  
Bishop, 84 Park avenue, to N.Y.A.  
San.; Eddie Voss, 41 Park avenue,  
to N.Y.A. San.; Andreas Erving, 64  
Park avenue, to N.Y.A. San.;  
William J. Front Street, to N.Y.A.  
San.; Edith Cohen, N.Y.A. San. to  
38 Margaret street.

The "Variety" man here also re-  
presents the "Daily Enterprise." He  
will furnish information desired  
concerning the progress of all show  
patients in Saranac. Address care  
N. Y. A. Sanatorium, Saranac, N. Y.

Oscar Loraine, who starred the big  
come-back, is putting the summer  
in at Mahopac Falls, N. Y., doing  
okay for the opening. (Mahopac is  
Indian for lay-off.)

Harry Munro Elias of the Elias  
Brothers is Europe's weekly  
"Who's Who in Baseball" to the  
sanatorium, much welcome by the  
fans.

Clayds Bishop left the San. to  
take up duties as hostess at the Sil-  
houette Tea Room. Emporium is  
on the William Morris estate.

Mrs. Ethel M. Jones (Joan Allen)  
is new in joining the colony, very  
little trouble. An incipient case,  
resting at 42 River street.

## Jottings

Luba Leroy get back, abed...  
Catherine Vogel, ditto...  
Gordon doing fine...  
Dorothy Johnson holding her  
own...  
Mae Armitage, ditto...  
Alice Carman great, sitting up...  
Connie Reeves, too...  
Al Downing the same...  
Russ Kelly feeling great...  
Dave D. D. doing fine...  
Harry English, quiet and resting...  
Hans Meyers, ditto...  
Harry...  
Floyd...  
Ford...  
Shields...  
James Hagney, too...  
Marion Greene feeling okay...  
Alice Roth, ditto...  
Chris Louden the same...  
Chris Hagedorn, errand  
runner for bed patients, fine...  
Benway abed, ditto...  
Write to  
those you know in Saranac.

## BRONX, N. Y. C.

Pantheon & Maroon stage shows  
will replace vaudeville at the Fox  
Crotone and Park Plaza theatres,  
starting next week.

Loew's 175th Street, at p.m., now  
has Henrietta Kamerson, singing  
organist.

Understood Loew will not renew  
his lease on the Boulevard when it  
expires in another few months. At  
that time the vaudeville show will  
be transferred to its own Spooner,  
across the street from the Loew's.  
Loew will not renew its lease on  
the National when it soon expires.

Manhattan Circuit, experimenting  
with carphones for the hard of hear-  
ing, has installed a number at its  
Metro theatre.

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## SAN ANTONIO

By W. E. KEYS  
Axe—"Caught Short."  
Fry—"Fond."  
Majestic—"White Cargo."  
Fry—"Columbia's New."  
Empire—"Columbia's New."  
Palace—"Should Girl Marry."

Municipal open air theatre in Lone  
Star Garden, Hackberry Jack,  
opening June 17 with "Yeoman of  
Guard," by S. A. Opera Co.

Raymond Willie, for three years  
manager of Majestic, has joined  
Public and will go to Toledo,  
Thoma, Dallas Majestic, will come  
here to hold reins.

Vaude soon to be back at Texas  
reported.

## VARIETY BILLS

(Continued from page 42)

**DETROIT, MICH.**  
Fox (20)  
"Mable"  
Miles (20)  
Francis  
H. J. Mack Rand  
Hector Co  
George & Henry  
Fleming (18-21)  
"Rose Garden"  
Miles (20)  
Red Donahue & Pal  
Hall & Beesley  
Hector Co  
G. F. GALIS, MONT.  
2nd half (21-22)  
"City Service"  
Vernon Stiles  
Norse  
Bert Hays  
Steve & Lee  
Hartford, CT.  
2nd half (21)  
"Peasant"  
John & Duke  
General Levine  
Bella  
**HOLLYWOOD**  
Empire (19)  
"Ransom"  
Castleton & Mack  
Robert Cloy  
LONG BEACH  
West Coast  
2nd half (20-21)  
"Muller"  
1 Street  
St. John  
"Muller"  
Others to 611  
MILWAUKEE, WIS.  
2nd half (20)  
"Muller"  
19 Newly Winners  
Wells & Winthrop  
NEW HAVEN, CT.  
2nd half (20)  
"Muller"  
NAGARA FALLS  
Strand (21)  
"Sunshine"  
Horton & Young  
Lambert & Sells  
Mary Lou  
OAKLAND, CAL.  
Oakland (20)  
"Muller"  
Lambert  
Dorothy Neely  
NEW ORLEANS, LA.  
New Orleans (19)  
"Tessie Temple"  
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on M. T. or L. T. subway  
to Jackson Heights Station  
or Fifth Ave. Bus No. 15 to corner  
79th Street.

**Opera House**  
"The Love House"  
CARRIFF  
Empire  
"Show's the Things"  
EDINBURGH  
Empire  
"The Fleuve Shop"  
GLASGOW  
Empire  
"Gypsy Vagabond"  
Tune In  
Grand  
The North Star  
HULL  
Empire  
"Making Good"  
LBS  
Empire  
"Beauty on Parade"  
LBS  
Empire  
"Abies Irish Rose"  
LBS  
Empire  
Sons & Daughters  
MANCHESTER  
Empire  
"Lady of Camellias"  
NE  
Empire  
"Wk of Laughter"

**NEWPORT**  
Syr Roy's Lyricals  
Louise Maxine  
Arnold & Norman  
Lillian  
Charles Chilton  
Dorothy  
Mark & Luck  
NOTTINGHAM  
Empire  
Tune In  
Royal  
Alfred  
HAMILTON  
Empire  
"Western Front"  
SOUTHERN  
Empire  
"Crack-Jacks"

## LONDON

Week of June 9  
**FINSHURY PARK**  
Empire  
Hippodrome  
"The Love House"  
VICTORIA  
Palace  
Rogues & Vagabonds  
De la Folle Pure

## LIVE ACTOR DEMAND

(Continued from page 1)  
the red for the week by sheer force  
of a continuous entertaining stage  
show of personality in person rather  
than changing that elusive quality  
all in shadow on the screen.

All Thinking  
Circuit operators, division man-  
agers and house men are all think-  
ing along the same line. Warner  
Brothers is reported having stated  
it expects to open the new season  
with from 40 to 60 vaudeville houses.  
Public is regularly reported each  
week having selected a house here  
or three to play a stage show new to  
it or a revived play. Fox has set  
a policy of vaudeville and presenta-  
tions, with presently going in more  
for uniform stage units, east and  
west.

One of the biggest circuit opera-  
tors seems more convinced than  
all others just now in the stage end  
of his theatres. He is the single  
one at present known to be viewing  
all of the stage shows on his cir-  
cuit.

## The Film Mob

With the talkers looked upon as  
a par with the Broadway stage at-  
traction for percentages of smashes,  
hits, moderates and flops, the usual  
patrons known as the film mob are  
being swiftly edged into the later  
phases of the drama and musical,  
something they may have seldom  
seen on the legit stage in the days  
of silent pictures.

Under this condition the variety  
house manager, playing straight  
pictures, is hearing the cry of bet-  
ter support for the moderate or  
flopping pictures.  
Theatres that support and in what  
manner is the headliner of the big  
theatre operators. They are mulling  
it over and all of their operating  
staffs are doing the same thing.  
A previous estimate of 1,500 the-  
atres playing acts by Nov. 1 is now

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of the profession.  
STEAM HEAT AND ELECTRIC LIGHT, \$15.00 UP Mrs. Jackson now in charge

## London as It Looks

(Continued from page 56)

Goldier's Green, received a visit from a local resident, who said, "I  
thought you were fine, but this play would be no good in the West  
End."  
He did not know it had run there for nearly a year.

## Golf and Stocks

Nobody has taken much notice of golf this year. It seems to have  
been much more exciting in New York where, A. E. Matthews ended me  
the other day, his broker advised him not to buy any stock, which was  
up high, because the Americans had won the Walker Cup.  
"Wait and see if Bobby Jones wins the open championship," he said,  
"because if he doesn't, there will be a slump."

## Only 15 "It's"

I have been having a bad time in the courts. I went in the witness  
box in defense of my own skin. I believe to be curing cancer.  
I had a grueling cross-examination and a violent criticism from the  
judge, one that was given in the "Daily Mail," as much space as though  
I had been a chorus girl in one of the Cochrane reviews.

I thought it strange, as I told the Court that my original demand for  
an inquiry into this "cancer cure" was based upon what Mr. Hugh  
Riddell, the medical expert of the "Daily Mail," wrote in the "Daily Mail"  
over 20 years ago, when William Stead also demanded that it should be  
tested.

I thought, some months ago, of writing to William Morris, asking him  
to get this cure tried in New York. I thought that a man of his courage  
and push would be needed to get a hearing for an unqualified healer.  
I nearly ended him about it. I may get have to ask him aid.

My decision in regard to this cure remains what it was before. I am  
still doing my utmost to get it submitted to a serious test. More I  
cannot do.  
I fought a battle almost alone, but the scars I got do not hurt me very  
much. A man who fights alone knows he is going to get a soaking now  
and then.

## Talkers Get the Bird

By the way, talkers are getting the bird, in all sorts of towns in Eng-  
land. The novelty is all over.  
The good talkers do business, the bad talkers do bad business, and  
now and then, when the American agents get too fierce, the audience  
begin to mimic them. This is as it should be, of course, because no one  
wants the world, including America, to be taught too much accent.  
The decent Americans I know—and they are legion—speak without one.  
They all side with me on this matter.

## King's Plug Worth \$25

I wonder what would happen to an American artist who scored the  
greatest success of all, if the President attended a vaudeville per-  
formance, and all the papers said that artist was the great hit.  
George Baker, who has been struggling in England for years, was the  
great hit at the Royal performance last week. He got one week's work  
in consequence, and this week, he tells me, Mow's Empire have offered  
him a week's engagement at Southampton, where he is to do his usual  
show and also act as emcee for the rest of the program.  
"Fidèle this," he says, "they have paid me \$250 a week for my show.  
Now, the highest price they will give me, for being artist and emcee, is  
\$275.  
So, in England, a big, honest bore like the King and Queen is worth \$25  
a week, for one week!"

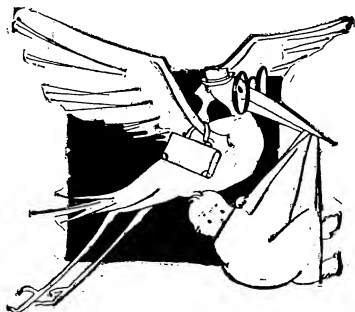
## Jack Hyllton Offends Mussolini

Jack Hyllton, back after a tour of 7,000 miles in 62 days, where he  
played in 42 towns in eight countries, had a strange adventure in Italy.  
A few weeks back, when conducting his band in London, he said some-  
thing about "Mussolini boys will now play." When he arrived in  
Milan, he was sent for by the Fascist chief of police, and cross-examined  
for two and a half hours as to how dare he make fun of Mussolini like  
that!

"We make fun of politicians in England," said Jack.  
"We don't do it here," replied the police.  
The British Consul had to be sent for, and Jack had to swear he  
would not do anything like that in Italy. Then he was allowed to per-  
form.

Now you get some idea of what Fascism means.  
I must be careful I don't say anything about Al Capone.

claimed to be the most conserva- many cities and towns were with-  
out any "flash" entertainment. During the season just ended

**IT'S****A—****NEW AND ADDITIONAL****Lindy's**  
**INC.****1655 BROADWAY, N. Y.****WARNER'S HOLLYWOOD THEATRE BUILDING****AMPLE SEATING CAPACITY ON ONE FLOOR****WITH****20 BOOTHS IN WHICH TO EFFECT MERGERS****TODAY WE THROW AWAY THE KEY—24 HOUR COURTEOUS SERVICE****THOSE "CERTAIN" THINGS****CAN ONLY BE HAD AT****1626 BROADWAY****50th STREET  
NEW YORK****OUR ONLY TWO EATING  
PLACES IN THE U. S. A.****1655 BROADWAY****52rd STREET  
NEW YORK**

STAGE

BROADWAY

SCREEN

# VARIETY

 PRICE  
25¢

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88 PAGES

## R. R. CARNIVAL SHUT-OUT

### Amateur 'Showmanship' by Young Girls, A-K Hoofers, Etc., for Radio

Paralleling the instance of a picture producer ordering changes in a talker because of his daughter's suggestions, it's more or less of a standing gag that one of the most prominent advertising agents in America is governed in the commercial radio programs he represents by the opinion of his young daughter.

If the youngster okayes a program's reception, that's all this high-powered ad man cares for.

It's quite a gag too among radio commercials how a flock of vice-presidents endeavor to evidence their showmanship in framing radio entertainments.

One head of a tobacco broadcaster is a bug for old-time tunes and his program includes a good percentage (Continued on page 87)

### D. BELASCO, TALKERS AND 76TH BIRTHDAY

David Belasco, who will celebrate his 76th birthday next month, has been reported as expressing the wish that he was 30 years younger. His desire is that then he should be able to get in on talking pictures, which he finds fascinating.

Belasco is a frequent visitor to Broadway picture houses, and par- (Continued on page 85)

### RADIO SET SALES STOP; AWAITING TELEVISION

Illustrative of the unexpected hazards of the amusement world and its mechanical allies is the recent effect upon radio of the General Electric Television demonstration in Schenectady.

Although the bottom has been out of the radio set business for some (Continued on page 80)

### Place to Sock Golf in Dept. Store Cellar

Denver, June 17. Miniature golf courses are not so cheap to get started.

Permits issued for twenty-six corner lot eighteen-holers and six driving courses have been built in Denver. Miniature permits mostly for \$3,000 and one driving court has incorporated for \$10,000.

Denver Dry Goods Company, one of the largest department stores, has installed one on its promenade—out of doors—on the balcony around the fifth story and one down town music store has one in the basement and another next door.

Prices are 15 and 25 cents days and 25 and 35 nights. Some of 'em must be first-run.

Plenty tough in afternoons—too darned hot—but fair crowds at night.

### Well Dressed Muggs

What the fashionable Times Square muggs will wear this summer according to the dope: Asparagus-colored green trousers as a substitute for white flannels. Sports coats, blue or brown, with large disc-like pearl buttons.

Aeroplanes, birds, even flowers, okay on neckties.

### Chi. Commerce Chamber Enlists Showman for Good-Will Campaign

Chicago, June 17. To counteract the adverse criticism against the Chamber of Commerce has tied up with Paramount-Public houses in a "Boost Chicago" publicity campaign. Plug- (Continued on page 70)

### FEMME PRIMA DONNAS BUY, RESELL AIR TIME

Radio has developed a prima donna announcer who now has such a following she picks her spots. This femme spellbinder buys "time" on the early morning programs and in turn sub-divides this hour into plugging a select number of house- (Continued on page 85)

### BIGGEST BLOW TO OUTDOOR SHOWS

30 and 60-Day "Protection" Plan Virtually Knockout for Car-Train Carny Outfits—Important Roads Adopt Measure—Others Expected to Follow.

75% AFFECTED

Chicago, June 17. What looks like a punch on the button for the staggering carnival business is the sudden ruling of railroads to give 30 and 60-day protection on their roads.

Unlooked-for move, if it spreads to all railroads, which is likely, may (Continued on page 87)

### Tennis at Night

Newark, N. J., June 17. More competition for the theatres shows up in the announcement of the Essex County Park Commission that some tennis courts are already illuminated for night playing and more will follow.

Through the co-operation of G. E. and Edison what is considered a perfect system, eliminating all shadows, has been developed until the artificial light is thought better than daylight.

Horse racing and golf will soon be ready for night use, and, as all these sports are free, more competition for the theatres.

### Paddy Ryan, Heavyweight Champ In 1880—\$2,000 Purse and 87 Rounds

#### Do Tombstones Lie?

There's an elderly lady in New York who says that some women even lie about their age after they are dead.

She's positive that in a Brooklyn cemetery are two tombstones, each giving the woman it mentions some years the best of it on birth dates. The lady knows because she has kept a Bible with dates in it, and she can't just understand that.

Maybe it's a new fad.

### Circus Meals Doubled In Cost Within 30 Yrs.; R-B Feeds 1,700 Daily

Chicago, June 10. Ringling-Barnum now feeds between 1,400 and 1,700 people at each meal, at a cost of \$21.36 per meal, according to Ollie Webb, who has handled the circus cookhouse for some 30 years.

When Webb first began work he served 600 meals three times a day at a cost of 15c.

Academically Endorsed Indicating the trend of the times in women's colleges, Chic Sale's "Specialist" was voted the favorite book of the year by the graduating class of the Skidmore School for Art at Saratoga Springs, N. Y.

It was just 50 years ago that the American heavyweight ring championship changed in an open field in West Virginia, not far from the Ohio line, the winner, Paddy Ryan, triumphantly carrying off \$2,000 in spoils and the gate for the event being nothing whatever. The loser, Joe Geag, was rewarded with \$110, the amount collected among the sports coming back on the train.

For the two-grand and the title, Paddy and Joe had stood up to each other with bare hands for an hour and 25 minutes which constituted 87 rounds under the prevailing rules. A round ended any time either fighter or both, went down.

These were the leading points of the historic battle that came before the Variety mugg who weekly goes into the "50 Years Ago" routine published on the paper's editorial page, quoting from the old "New York Clipper."

It happened just at the moment when the world was in a turmoil (Continued on page 80)

### USE HIGH SCHOOL KIDS IN NAUGHTY YARN RAID

Los Angeles, June 17. High school girls and boys were sent shopping for snappy literature by City Prosecutor Nix last week. Arrests followed for 95 newstand dealers and drug store employees.

Some of the dealers who had advanced tips of aid trouble by simply telling the kids they had nothing of the kind in stock. Others read of the raids in the dailies and ditched their art books and hot stories. Stories in the papers didn't mention the employment of the youngsters.

Egbert Brothers, independent publication distributors, are bonding all the arrested dealers and will fight the case.

### Maxie's \$10,000 Yawn

Max Schmeling is amenable to wade dates at \$10,000 weekly, but no takers.

The champ was offered to R-K-O this week at that figure by agents. Bookers yawned.

Publics has denied the engagement of the champ at \$12,500 a week. Supposed the yarn was planted by one of the several agents supposed to be handling the fighter for vaude appearances.

## WILL MAHONEY

HAS JUST COMPLETED A SOLID YEAR'S ENGAGEMENT ON BROADWAY AS FEATURED COMEDIAN OF EARL CARROLL'S "SKETCH BOOK." HE HAS RETURNED TO VAUDEVILLE THIS WEEK (June 14) at the

### R-K-O Palace Theatre, N. Y.

Notice is hereby given that the xylophone dance Mr. Mahoney is using at the Palace is fully protected by patents in the United States and foreign countries, both as to the instrument itself as well as method of using same. Any infringement on these patents will be drastically prosecuted.

DIRECTION

## RALPH G. FARNUM

1560 Broadway

New York City

## BROOKS

THE NAME YOU GO BY WHEN YOU GO TO BUY COSTUMES

1537 BWAY. N.Y. ALSO 25,000 COSTUMES TO RENT

# "Deals" for European Feud May May Come Out of Conferences in Switzerland—Many Are Expected

More deals will be negotiated and consummated within the next two months than the European film world ever dreamed of. The hecticness of mergers and consolidations has marked America's filmdom is being temporarily transferred abroad.

The Swiss conference will be a gathering place for production heads who have and are flocking overseas in swarms never before so sizable during one season.

Especially active in the European turnover will be Radio. While Charles Ross, for the past month has been closing territories by the country for RCA Photophone, the subsidiary which he heads, Joseph Schmitzer left recently when he is described as a map full of foreign properties which the Radio Pictures end of Radio is out to get.

Opening Radio exchanges in 10 European key cities is on a scratch on the Schmitzer pad, it is now said in New York.

The establishment of a circuit of Radio theatres abroad and the resulting of property rights in foreign production activities, are among the biggest moves on the Schmitzer program.

J. B. Maxwell's studio property at Esher, British Isles, will be one of the first of the deals which the home office expects Schmitzer to close, from accounts.

Warners and UFA  
Warners expect to seal UFA as their biggest foreign acquisition before the return of George Quigley, and the presence of Harry Warner abroad.

The amount has already gotten things underway in France but the road for expansion, with American competitors opening up Europe, is admitted in the Zukor headquarters here not to be the stopping point.

America's film leaders, it also develops, are not just making a "trip" of it. Schmitzer is not scheduled to return from Europe until Aug. 15. Quigley, Vitaphone head, has spent the greater part of 1930 already in and around Germany.

The last session of the Hays' office instilled in the American industry the first real belief that Europe is now ripe for entry and that the peace conference with the German talker people will be thrashed out satisfactorily. Western Electric here is already counting upon a new lease of life for the sales end of EPR, noting that only 100 of Germany's \$300 at present "unavailable" theatres are wired and that a lot of the former are dissatisfied with the German equipment.

The need for the St. Morris conference, it is now conceded by Westerners, is because Germany is going through the bootleg equipment siege which America experienced a year ago. Most of these manufacturers will have to be included in the pow-wow because of flag-waving element which has a public angle many of the departed American indies could not count upon.

Ticklish  
Harry Warner's position in the talker confab is admitted by Hayates to be one of the most ticklish ever experienced by an American producer. During the past few days film executives in the fray feel that Harry is better here in a neutral spot since he is essentially a member of the American industry even though he is an owner and important figure in the leading German interest, Tobis Klangfilm.

Illness of the Warners' father, however, was solely responsible for the cancelling message on "Leviathan" with Hays and Schmitzer. Unless his father shows marked signs of recuperation, Warner will not attend the conference. It is now learned, Tuesday (yesterday) Warner was planning to sail within the week.

## Dusting the Attic

**BOBBY NORTH**  
Hebrew Impersonator  
18 Min.; One  
Colonial

(Jan. 23, 1909)  
Bobby North has an entirely new act, from songs to talk. The latter is general in patter, delivered with the Hebrew accent expected from Mr. North, and in a manner suggesting greatly Julian Rose's style; short sentences, with the vocal inflections.

Opening is a parody on "Honeyuckle," and the closing a parodied medley, both songs too long and pitched too high to bring out the very good singing voice Mr. North is in possession of.

The talk is also too long, and until the Hebrew impersonator cuts his act the dragginess of it at present will hold him back. Some of the dialog caught on. It seems to be written in spots for pure laughs, and secures them, but it needs boiling down. **Simé.**

Bobby North boiled himself down to Hollywood and, dropping the dialect, eventually became a picture producer.

## HUMORIST ON SET TO DOCTOR ANY DIALOG

"Laughter" went into rehearsal at the Paramount New York studio last week with Nancy Carroll, Frederic March and Frank Morgan. Fourth principal in short cast was to be selected later.

Harry A. Arrant is directing from an original story by himself. Donald Ogden Stewart, the humorist, is sitting in on the production to make any changes in dialog that may be required.

By working all of Sunday and through to five o'clock Monday morning Eddie Sutherland finished "Sap From Syracuse" in time to give the studio over to several pretentious sets of "Heads Up" which has another week of shooting.

## MARKET CRASH PANICS PISKS ALL OVER AGAIN

Paris, June 17.  
Yesterday's market crash threw the American colony into a panic all over again. Especially felt here owing to so many depending on the market to keep them in France. All thoughts of amusements were chased away by the new Wall street calisthenics.

## Weather

Washington, June 17.  
Weather Bureau has furnished "Variety" with the following outlook for week beginning tomorrow: Mostly fair over western districts and overcast showers; cool in eastern districts Wednesday and probably Thursday.

Showers Thursday night or Friday (20) over western sections and mostly fair and warmer over the eastern sections.

## Heat "Kills" Paris

Paris, June 17.  
Heat wave continues, interspersed by daily thunder storms, all tending to damage show its trade generally.

London, June 17.  
Weather in London is sunshiny and summery, ideal for the mob here for the Ascot race week.

German Actor Sails  
Berlin, June 17.

Walter Hasenclever, prominent German actor, is under engagement to Metro-Goldwyn for the making of German versions in Hollywood. His assignment will be to handle dialog.  
He sailed for New York Saturday on the "Bremen."



**WILL MAHONEY**

Now at the  
**PALACE THEATRE, N. Y.**

"Variety" said "The cyclonic Will Mahoney is headlining with business capacity plus. This Mahoney boy zowed 'em into the aisles. He had 'em raving. What a comedian!"

Direction  
**RALPH G. FARNUM**

**1560 BROADWAY**

## Jennie Dolly Used as Gambling Casino's It For Another Winning

Paris, June 17.  
Usual crop of heavy winnings stories coming out again from the resort casinos. When in doubt they can always blame it on Jennie Dolly. She is credited with a "killing" of 2,000,000 francs (\$30,000) last week, Tuesday and Thursday mornings, at three sessions.

The casinos don't bother to publicize the constant losers. One newspaperman who dared to say anything about it was unofficially boycotted by all French casinos.

## WHITEMAN AS U'S MUSIC HEAD, AND FOR SOUND

Paul Whiteman may accept a contract from Universal as music head of the company, with headquarters at the Universal City studios.

Preliminary negotiations to this end have been opened from report, with possibility stated as probable some deal might be made to place Whiteman at that post, with some of the maestro's attention to be devoted to sound effects.

U has an option on Whiteman for a second talker, but whether that will be exercised is not known. If it is, the talker would be made in the fall, probably September. Whiteman may leave for the coast in August, taking his band with him.

## JOLSON FOREIGN CONCERTS

Harry Rosenthal and Billy Grady  
Along—Ruby Keeler, if

Al Jolson, with or without his wife, Ruby Keeler, sails July 1 on the "Europa" with Billy Grady of the Morris agency, and Harry Rosenthal, also actor, to tickle the ivories for a month's concert tour embracing London, Paris, Berlin, Rome and possibly Madrid.

In Paris Jolson will do two concerts.

Miss Keeler's trip depends on U. A. which has her set for the next Irving Berlin-produced talker. It's never certain Jolson will sail until he sails. Rosenthal, however, holds a contract.

## N. Y. to L. A.

Charles Ruggles.  
Lillian Roth.  
Irving Strome.  
Mr. and Mrs. Richard Rodgers.

## L. A. to N. Y.

Joseph M. Schenck.  
Herb Magidson.  
Mike Cleary.  
New Washington.  
E. C. Miller.

Ralph Graves' 2 More  
Hollywood, June 17.  
Columbia is purchasing the screen rights to "Virtue's Bed," current in New York.  
It has signed Ralph Graves for two more pictures.

## Premieres and Publicity

Hollywood, June 17.  
Those well known Hollywood hurrah openings have chased quite a few of the picture people into a second night habit, but most of the eastern, or stage, group rarely pass up the gala occasions—figuring the publicity.

Some of the New York contingent think enough of it to climb in their cars on these nights to purposely get mixed up in the theatre traffic, although they have no intention of attending the premiere.

With the carriage line extending for blocks and moving at a snail's pace, the stage accents evidently deduct it's worth spending an hour or two crawling past the sidewalk peasants to be looked over and queried as to identity.

## COURTLANDT SMITH IS CLARKE'S PERSONAL REP

Although a vice-president of Fox, Courtlandt Smith remained shielded for some time until the latest session of the board of directors. Smith was shown to be one of the most important execs in the new Fox line-up, being chosen by Harry Clarke as a personal representative in all big time matters, which the new Fox president is unable to attend.

Smith, according to intimates, is receiving far more remuneration than any head of the Motion picture newsreel interest in the old Fox regime. His present post also eclipses in importance that which William Fox requested him to vacate when the battle was reaching its climax.

During the in-between times and after the first shake-up, Smith, dubious of the outcome, entered negotiations with the Warners to develop a newsreel similar to the one which he founded for Fox. This deal, it is now confirmed, was almost closed when things started going the way of the downtown group and Smith called off the Warner matter.

Even when he was recently announced by Clarke as a vice-president under the new regime, Smith's powers were understood until he appeared before Hays and film leaders last week vested with full authority to act for Clarke.

## BAD BOOZE TALKER FOR PROPAGANDA

The World League Against Alcoholism, planning a propaganda talker against bad booze, is holding up plans in an effort to get a powder, probably one that the indies come in on the proposition and the gamble for a distribution return.

Story in mind is "Sweeter Than Revenge" by Charlotte Tamm. It tells of a couple deaths by poison frog. To make the story stronger since it was written directly for the screen through regular channels, the World League is planning to write some extra scenes itself.

With a view to protecting national distribution on the talker, the dry league wants the Hays office to cause the manuscript to anything can be ruled out that is thought unethical by that organization.

## Universal's Booze

Hollywood, June 17.  
Although the Will Hays office frowns upon prohibition as a plot theme of inherent ticklishness, Universal will deal with the subject in a comedy entitled "America First." William Craft will direct.

## SCHENCK DUE FRIDAY

Joseph M. Schenck is expected in New York Friday (20) for an indeterminate stay.

Immediately upon arrival plans will be laid for the \$2 Broadway run of "Abraham Lincoln," which may go into the Criterion through an arrangement with United Artists and Publicity.

## Hornitz III in Hospital

Hollywood, June 17.  
Samuel Hornitz, Metro scenarist, is seriously ill with stomach ailment in local hospital.  
He just returned from a leave of absence in Europe.

## Intricate Passport Plot Cheats Universal Films, Berlin, Out of \$1,500

Berlin, June 5.  
On April 16 U received a cable from its general manager, Al Szekler, that his pocketbook had gone astray shortly before his departure for America, on the Europa. He requested \$1,500 be forwarded by cable to the representative of Deutsche Bank and Disconto-Gesellschaft in Bremen so that he could receive the money there on his passport.

U later found it had come into the possession of a swindler who had made use of a forged passport.

After many efforts of the Berlin criminal police and legal department of the Deutsche Bank, a 30-year-old Hungarian tailor, Janos Negar, was arrested as the swindler. The plan had been worked out by himself and his girl friend, the dancer, Linda Timma.

Miss Timma had gone to the Estonian Consulate General, apparently with the intention of getting a visa, and stole a passport which had not yet been filled out. She inscribed it with the name and birthdate of the general manager, Szekler, but pasted the picture of her ally, Janos Negar, at the same time, forging the stamp of the passport.

Negar in the meantime had managed to become the tailor of one of the chief clerks of the Berlin Universal Corporation and also succeeded in introducing Linda Timma into the office.

They might never have been found out if the bank in Bremen had not photographed the passport before advancing the money to Negar. Afterward through the photograph on the passport Negar was nabbed.

## SAILINGS

July 5 (New York to London), Al Jolson, Billy Grady, Harry Rosenthal (Europa) (returning Aug. 15 same boat)

July 5 (New York to Paris), Jack Lenigan (Europa).

June 28 (New York to London), Elizabeth Longeneck (Mauritania).

June 25 (New York to Paris), Mrs. Charles J. Freeman, Sophie Tucker A. S. Lipman and wife (Anna Kelly), Mr. and Mrs. Jack Tellen, Ted Shapiro and sister (Ile de France) (connection of boats sailing date east in "Variety" last week).

June 25 (New York to Paris), Mrs. Marcus Loew, Mr. and Mrs. David Loew (Ile de France).

June 21 (London to New York), Curtis Brown and family (Ogdric).

June 19 (Paris to New York), Eddie Small (Leviathan).

June 18 (New York to Paris), Lily Damita (France).

June 18 (New York to London), Harley L. Clarke (Europa).

June 18 (London to New York), Rogers and Wynne (Maderic).

June 18 (New York to Paris), Elmer and Thomas Kenyon (Aquitania).

June 17 (Paris to London to New York), Evelyn Laye, Jack Warner, Pauline Stark, Geraldine and Joe Mr. and Mrs. David Seitznik, Jesse Lasky, Jr., Lew Brush, newspaper owner; Louis E. Swartz, Maude Moorhouse (Ile de France).

June 16 (New York to Paris), J. J. Shubert, J. J. Jr. (Europa).

June 17 (New York to London), Irene Franklin, Jerry Jarnagin (France).

June 14 (Berlin to New York), Walter Hasenclever (Bremen).

June 14 (Paris to New York), Helen Burnell, Mr. and Mrs. C. O. Hamilton, John Ebersson (Beren: Germania).

June 13 (New York to Paris), Rouben Mamoulian (Homeric).

June 13 (London to Capetown), Ben Batford, Dorothy, Henry and Jack Stafford (Edinburgh Castle).

June 13 (Capetown to London), Ashton and Rawson, Musical Astley, Michael Ivan and Partner (Kentworth Castle).

June 13 (New York to London), Fred Karno (Tasmania).

June 12 (Sydney to San Francisco) Madame Muma, Fred Blackmore, Cuthbert (Tabiti).

June 10 (New York to London), Earl Kramer (Bremen).

There is no such thing  
as a TRIFLE

MR. and MRS. JACK NORWORTH  
180 West 44th Street  
New York



# STOCK BREAK JUST HITS

## Miniature Golf Courses All Over Map Drawing Capacity Every Night—Theatres Feel It

Los Angeles, June 17. Rapid progress of miniature golf in popularity is causing plenty of worry for theatre men on the Coast. The game, which at its inception, was looked upon as a fad which would fade quickly, has now grown to where it threatens the picture theatres in some of its younger attendance.

This not only holds true of Los Angeles, but of the entire Coast. Towns that have been unable to support a regulation golf course are keeping the undersized courses going night and day. Every village between San Diego and Vancouver has at least two. First it's the original, then the opposition, and both making money.

In Los Angeles they arrived like a March hall storm. Four months ago there were 20 in operation here. Two weeks ago 180. Now an additional 30 have opened, with a number more under construction. One contractor who specializes in the vest pocket courses is booked up until late in July on construction.

Most of the small pastures have been built under the patronage of the Tgm Thumb Miniature Golf Course Co. This concern controls the patent on the material used instead of grass, but a large number are now being built by bootleg outfits using a composition of sand, asbestos and oil to get away from the patent protection.

When the courses first became popular they cost around \$3,000 for construction. Now they are being built for as low as \$1,500. Where it looks as if the joint will do heavy business, contractors are doing the construction work on a percentage basis.

With the popularity of the game, the take is nothing to laugh about. Few have been built here that have not returned the original investment within 30 days after opening. One course near the Ambassador hotel has been running over \$350 a day since it opened four months ago. Another, on residential Vermont street, did \$500 daily for the first 10 days it was opened. Most of them within the limits of Los Angeles are doing an average of \$200 daily.

Operating expense is low. One man can maintain the course after it is built. Two men on the gate. (Continued on page 4)

## Jack Warner Merging Golf Course with Lloyd's?

Hollywood, June 17. Jack Warner's private nine-hole golf course on his estate is nearly finished. It adjoins a private nine-hole supported by Harold Lloyd. "There is talk of a merger to create 18 super-private maudie courts. Green fees will be laughs.

## Gloria Swanson's Offer For Brunswick Discs

Brunswick going after big recording names. It is due to close with Gloria Swanson and Lillian Roth from pictures.

Brunswick didn't renew many exclusive recording contracts when sales failed to prove themselves.

**Joe Lewis' Billing**

Joe Lewis leaves for Hollywood this week with a three-picture contract from Radio Pictures. He will have minor feature billing in the first film, with billing in the following pair hanging on the result of his work in the starter.

Lewis is the former Chicago nite club m. c. He was engaged by RP in New York.

## Society Girl's Chance

Roberta Robinson, the young society girl from Montclair, N. J., who got a clipping from her mother indicating young blood was wanted in pictures, secured a test and was signed by Par.

She has had her chance but is now through so far as Par is concerned, it is reported. Miss Robinson appeared in "Dangerous Nan McGrew," talker, singing blues numbers, but will not be engaged for another by Par.

From the inside she is claimed all right as a singer but "hard to handle."

## Chi. Opera Stars Going To Fox Coast Studios Through "Connection"

Chicago, June 17. Dema Harshbarger, head of the Civic Council Bureau here, and credited with putting the Chicago Opera on the map, is taking a group of the more prominent opera stars to the Fox studios on the coast to make opera pictures.

Move here is taken to mean that most all stars now engaged for the local company will also be told they can make pictures in the off season. At present the Chicago Opera runs a yearly deficit of \$550,000. By cutting salaries and offering picture contracts, deficit may be chopped.

Miss Harshbarger has the complete confidence of Samuel Insull, head of the Opera Co., and Harley Clark, president of Fox, also active in the affairs of the opera.

The connection is supposed to be making possible the new picture angle.

## O'Neil-O'Day Rejected By Pitsbgh Nite Clubs

Pittsburgh, June 17. Sally O'Neil and Molly O'Day, screen sistrars who recently flopped in vaude in the east, have been offered here to night clubs, with no takers.

Girls were penciled in successfully at Dells and Klein's villa, but reports here of their vaude reception in New York made the cafe owners cold before contracts were finally closed.

Sisters asking \$2,000 weekly for themselves and a boy hooking partner.

## Fay Out of Lead

Hollywood, June 17. Frank Fay, who was to have had the lead in "Gay Cabellero" by Warners, will not play the part. Story very similar in background, to "Under a Texas Moon."

Fay also was switched previously from assignment in "Captain Apple-Jack."

## Will Rogers, Jr.'s Debuts

Hollywood, June 17. Will Rogers, Jr. will make his professional debut Thursday (19) at the Carthy Circle, where his dad's picture, "So This Is London," opens. Elder Rogers out of town, with son pinch-hitting.

## Gilda Gray at Roxy

Commencing Friday (21) Gilda Gray will appear in the week's new Oriental prelog at the Roxy.

Miss Gray will be the dancer of the production.

Engagement was a direct one between Roxy, himself, and Gilda.

## FILM ISSUES NOT SO MUCH BETTER

**Rally in Pivot Stocks Has Weak Elements — New Bottoms for Amusements All Around—Close Up From Lows, Down From Day's Tops—Tariff and Politics**

## VOLUME OFF ON RISE

By AL GREASON

Yesterday's stock market saw its ups and downs, starting with a staggering break at the opening on margin selling and then rallying moderately until around 2 o'clock. Defense was framed around Steel and a few other standards, with Steel getting above 161 and stubbornly resisting assault. Volume was heavy, with 1,200,300 shares sold in the first half hour, or at the rate of more than 10,000,000 shares for the day.

As the rally progressed volume fell off, from this heart-breaking total. Figures for the first two hours were 2,821,000, or at the rate of 7,400,000 for the day. Behind these

## Yesterday's Prices

LEADING AMUSEMENTS			
	High	Low	Last Change
100 Am	104 1/2	104 1/2	+ 1/2
2,800 Cons. P.	154 1/2	154 1/2	+ 1/2
91,500 D	28 1/2	28 1/2	+ 1/2
1,400 East K.	214 1/2	204 1/2	+ 1/2
21,000 Gen T.	32 1/2	32 1/2	+ 1/2
7,600 Gen T.	32 1/2	32 1/2	+ 1/2
25,500 Gen T.	32 1/2	32 1/2	+ 1/2
25,500 Gen T.	32 1/2	32 1/2	+ 1/2
25,500 Gen T.	32 1/2	32 1/2	+ 1/2
5,200 Path	4 1/2	4 1/2	+ 1/2
151,100 RCA	30 1/2	30 1/2	+ 1/2
91,500 REO	10 1/2	10 1/2	+ 1/2
1,200 Shu	18 1/2	18 1/2	+ 1/2
81,500 WB	10 1/2	10 1/2	+ 1/2
900 Tech	32 1/2	32 1/2	+ 1/2
8,800 Fox T.	32 1/2	32 1/2	+ 1/2
2,800 Tech	32 1/2	32 1/2	+ 1/2
\$275,000 Gen T.	30 1/2	30 1/2	+ 1/2
\$500 Path	4 1/2	4 1/2	+ 1/2
\$1,000 WB	10 1/2	10 1/2	+ 1/2

could figures there was plenty of discouragement from a technical market situation. Volume swelled on the break and turnover slackened on the rally.

Price closed off from top, up from days low and with mixed net change among the amusements. Volume was lower on the rise. Turnover for day, 5,800,000 shares.

Without respect to what business.

(Continued from page 3)

## French Mgr. Asks \$24,000 To Let Gaby Morlay Go To Hollywood Studios

Paris, June 5. Owing to the general decay of the legit stage here, big stars with drawing names are getting scarcer, resulting in managers making desperate efforts to hold them.

This is instanced by Gaby Morlay's inability to accept Hollywood offers. Henry Bernstein refuses to release her unless he is paid \$24,000. Miss Morlay, whose contract still has several months to run, says she is "willing" to pay this out of her own pocket; nor is any American film company willing to put up that much.

Henry Bernstein, known as a very hard bargainer, would experience difficulty in finding a star who could equal Morlay in ability to play the kind of dramas he writes, and at the same time give his theatre the benefit of an equally big drawing name.

## Good Feeling with Coast Studios, At Least at Warners' and Par's

## The Hollywood Gag

The many warnings to film hopefuls to stay away from Hollywood, proclaimed far and wide by the Hollywood Better Business Bureau and Chamber of Commerce, has done some good in one way. The neophytes are now arming themselves for a comfortable stay on the coast to last between six months and one year before figuring on getting the hoped-for break.

Not so many now leave a comfortable home and go west without funds. They postpone the desired trip until they have accumulated enough money to last them about a year without working. By the time the year rolls around and their funds are all gone, they expect that they will have landed.

Paramount and Warners, the only two major studios functioning in the east, appear to now enjoy the confidence and friendly co-operation of their western brethren.

Recent action of Warners in concentrating all short production in their eastern studio is not without significance. It bespeaks an absence of hostility, fear and the old-fashioned species of studio politics. The eastern studio having established their competence is given full responsibility with no one on the coast jealous about it. This is in marked contrast to the traditional attitude between east and west in film production.

Paramount's era of good feeling appears to have come about as a result of the extensive exchange between the studios of actors, directors and writers. Directors and stars who formerly were apprehensive about being sent east now welcome the trip.

In this connection there is no longer any stigma of the eastern studio being a half-way or parking station on the way out. New York studio has sent several players to the coast who are highly rated out there as screen material. Westerners also have okayed, reluctantly at first many of the Paramount features made in the east.

All Due East

Idea of sending people east every now and then for "perspective" seems to be more or less of a formal working principle with Paramount. Rumors mention the great majority of directors and stars as due to make at least one picture in the east during the forthcoming production season.

Among recent Paramounters recently coming east are Maurice Chevalier, Lillian Roth, Nancy Carroll, Frederic March, Buddy Rogers, Fred Kohler, Victor Schertzinger, Eddie Sutherland, Harry D'Arrast, Fred Newmyer, Doris Anderson, etc.

## ETHEL-JOHN PLAYERS IN "ROYAL FAMILY"

Ruth Chatterton will play Ethel Barrymore and Frederick March will do her brother, John, in "The Royal Family," which Paramount will make at the eastern studios sometime next month. Director not yet chosen.

Before "The Royal Family" can start, Marsh must finish a role opposite Nancy Carroll in "Laughter," due to go into production this week, also on Long Island.

"Royal Family" is based on the Jed Harris legit production of the same name.

## BUY HIT PLAYS IF ANY, SAYS FILM MAN

## Legit Wants Hook-Up With Pictures; Can Use Some Legits

Excepting the angels and some of the newer independents, legit has capitulated entirely to the film industry.

"Every stage producer in New York today is doing his best to hook up with a film company," declares one of the best-known picture leaders.

"They have no medium of expression with which to reach the American public except through the screen. That is, of course, with the exclusion of a few of the largest cities."

In that respect this executive points to "Variety's" report on the 176 new stage plays of last season, stating:

"The report speaks for itself. It substantiates the story so far as the legit situation is concerned right in its own capital, New York."

Claiming that the picture industry needs and welcomes the meritorious parts of the legit field, this spokesman also comments on the poor judgment used by the industry itself last year in the purchase of play material.

"With all the plays that were purchased," he states, "only two out of the 16 named as smash hits were bought by the industry. Filmdom should profit by this lesson, which teaches to pay the minimum amount of money for the best, rather than the hope simply because they can be obtained for a song."

"Also, the film industry should stay film and, if parts of it want to go into the legit, they should operate in the established ways set by the legit art itself."

## Keaton's Two Years

Hollywood, June 17. Because of present demand in foreign market for Buster Keaton comedies, the comedian has received a new two-year contract from Metro.

He will make six in English, German, French and Spanish.

## Estelle Taylor Again

Estelle Taylor is returning to eastern vaude around Sept. 1.

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## Pictures Not Threatened by Reasonable Finding of N. Y. C. 1st Fire Prevention Committee

Manhattan's biggest handicap in the development of eastern film production, and one which, if enforced literally, would mean the closing of every theatre on the island, will be eliminated if the city fathers adopt the report of the fire commissioner's committee. There is every confidence expressed by the committee that its proffered revisions to one of the most drastic ordinances on the city's books will meet with official sanction.

Instead of 5,000 feet, the committee, composed of fire chiefs, underwriter executives and film organization executives, recommends that the maximum footage which may be legally stored in theatre and studio premises be set at 50 reels, or 50,000 feet.

Another wide elastic band recommended by the committee for placement in the ordinance is that public conveyances, such as subways, omnibuses, etc., be permitted to transport film, providing the same is limited to eight films to each human carrier, and that each film be separately contained in a tightly closed metal box.

Studios must have sprinklers. No excuse will be accepted for their absence, and the committee even goes into considerable detail as to where they shall be placed.

Holding 14 meetings since last January, with the final session recorded early this month, the report of extensive investigations into local film properties, comes at a crucial time. Already up for decision is a test case against an east side exhibitor, on the angle of fire hazard, and the present 5,000-foot maximum.

The resignation of Judge McAndrews, the magistrate who heard the testimony, to become Mayor Walker's secretary, has made it necessary for new briefs being submitted by both the city and the film industry. Meantime the fire commissioner's report, recommending 10 times the amount of footage with which the test case is concerned, is being filed with the city.

A picture film exchange or depot is recommended by the committee as "any establishment or place in a building used for the handling, storing, inspecting, rewinding, repairing of film in connection with the distribution of film."

**A Lab**  
This goes for a film laboratory: "Any establishment or place in a building used for the storage, processing, printing, developing, washing, fixing, drying, assembling, polishing, anilining or other operation connected with the production of visible or audible motion pictures in a film studio, and the committee found it necessary to have two definitions, is "any establishment or place in a building which contains facilities for the storage of film or properties, fixtures and other special equipment, used for taking visual or audible motion pictures."

**Recording Studio**  
A "sound-recording studio," however, is "an establishment, room, or place in a building in which music, speech, or other sounds are produced to be recorded for reproduction and distribution, with which an inflammable film is used and in which no motion pictures are taken."

Any hall, room or place in which motion pictures are displayed or exhibited for use, lease or exhibition to the trade and for which no admission fee is charged, covers the projection room in this document.

Considerable detail is also devoted to conditions under which local exhibitors may handle the extra amount of footage in the future. Special vaults and additional precautions are indicated for exhibition of film studios, all properties such as drapes, monk cloth, etc., shall be sprayed by a special fireproofing solution.

The storage of film in a studio is also greatly amplified over that which caused such lengthy interrogation and concern during the Pathe studio fire-riz.

Only the film in the camera shall be allowed on the set, while in the editing room no more than 10 reels at any one time will be permitted each operator.

"All storage of inflammable film, one clause in this respect reads, (Continued on Page 46)

### The Sidestep

"Why should the film industry be picked on by foreign countries any more than the auto, etc.?"

That's the question the Hays Office asks when queried about any retaliatory moves the people abroad may be expected to make on films for the all-around increase in rates being encouraged down in Washington.

## RASKOB 'PLAYS ROUND' WITH WARNERS STOCK

J. J. Raskob is just playing with Warner Bros. He doesn't own a controlling interest now and he never did. Mr. Raskob simply buys when the market is low and sells when he thinks it is high, so state film men who have had considerable contact with Raskob, apart from any Warner interest. They point to the buy of the brothers' stock Raskob made when it was around 30. Then the estimated purchase was around 200,000 shares. Again, they say, he bought when it was around 50. Incidentally, they claim he relinquished all thought of gaining control via outside market when he sold "considerable" while the points were between 50 and 80.

Now, during the slump, Raskob, they say, is buying again. They figure that by his past performances he will duplicate his moves of the past and let go when it starts to ascend.

Therefore, these men declare, Raskob's purchases are not to be taken as a barometer of the way in which Warners may go.

At the same time Warners, who have always denied that Raskob was in stock control and that at the most he never held more than a big block, state of their own volition the talk about a Par-Warner merger.

This Zukor-Warner stuff has blown hot and cold so many times during the past few months that learned folk in the trade who attempt to follow the moves give it up. However, Warnersites, this time, say that an outside news agency is responsible for the latest rumor, which they term the "same pipe" as usual.

### U Borrower Henley

Universal will borrow Hobart Henley from Warners to direct the latest remake of "The Flirt." Henley just finished "Captain Applejack" for Warners and is now on "Mother's Cry."

## In Hollywood They—

**Hollywood, June 14.**  
Ask a visitor if he's still working before telling him they're glad to see him.

Wear smoked glasses so people will know they're concealing identity.

Go into a frenzy when a Mexican moves into a class neighborhood.

Transact business in the Roosevelt lobby, to save office rent.

Carry their tests in a special film container with a handle.

Walk into pairs of automobiles with a sneer, denoting rights of pedestrians.

Walk arm in arm on the streets.

The push climate.

Buy automobiles on an installment plan which actually figures as rental.

By turning in the old one on a new one before payments are completed, they go on forever.

Have cops uniformed like Postal messengers.

Move as soon as all the cup handles are broken.

Think logic ideas are swell, but won't pay to see them.

Think of all vaudeville performers as acrobats.

Forget to print reports of people bowled over by heat.



(CHIC) (ROSE)

**YORK and KING**

Originators of "Tintype" Comedy

This week, June 14, R-K-O

Coliseum, New York.

Next week, June 21, Albee, Brooklyn.

"York and King say that Phil

Pabello and boys are the most versatile set hand in the world."

R-K-O Direction LEE STEWART

## Par's 1st Wide Screen On Coast, Paramount, At Portland, Ore., 40x38

Portland, Ore., June 17. Public has picked Magnavision policy, making first coast installation at the Paramount here.

The wide lenses for standard film also installed, 40x38-foot wide screen. Paramount contemplates its initial wide showings within a few weeks.

## BOY SCOUTS RUNNING HOUSES FOR ONE DAY

Pittsburgh, June 17. In connection with their celebration of June as "Family Month," Warners will turn their entire theatre department over to local Boy Scouts for one day. They will fill every position in 10 of the local Warners theatres from opening to closing.

More than 600 scouts expected to participate, serving as managers, treasurers, ushers, doormen, stage hands, projectionists and service heads.

## Saskatchewan's Censor

Winnipeg, June 17. Major A. D. Gordon, O. B. E., formerly of Prince Albert, Sask., has been appointed picture censor for Saskatchewan. His office is in Winnipeg in conjunction with the Manitoba Board of Moving Picture Censors.

Major Gordon saw service in the war, is a former editor and former secretary of Board of Trade.

### THREE-WAY TIEUP

Saks' "Vogue" and Public in on Fashion Shorts

A three-way tie-up between Saks Department store, "Vogue" magazine and Public is responsible for a series of "Vogue Fashion Shorts." Each runs to around 400 feet in black and white.

Paramount's New York studio has started making the series on a cost plus basis for the advertising agencies.

### Directors' Renewals

Hollywood, June 17. Warners has renewed Archie Mayo's tenure as a director for another year. At Paramount, William S. Mott has been okayed for parking space for the next two years.

Toohey in R. R. Film  
Hollywood, June 17.

Warners has borrowed Regis Toomey from Paramount.

He will have the lead in the railroad picture to be made by William Wellman.

## Never Under One Roof for Film Trade, Says Hays; Pos-i-tive-ly

The film industry is already on a basis with Standard Oil in its operations.

Other than possibly two more mergers there will be no further closing in.

Wall Street can say and think what it likes but the entire industry will never be consolidated under one roof.

The Hays organization, speaking for the first time since the bankers got busy expressing the above sentiments.

Whether the producers' spokesmen resent the manner in which the downtown boys have been doing things, even to the point of calling a producer an "operator," or whether there is another heavy side to the industry's future make-up is not touched upon but is cleverly intimated.

That the time has come to put a bit in the mouth of these all-merger reports, regardless of where they emanate, is indicated by the industry's mouthpiece.

Standard Oil today isn't a trust. One film executive claims that has been proven to him, individually. He holds stock in two S. O. states companies and the profits on one were far higher than the other.

Standard Oil is one of the greatest evidences of competition ever set up. So is the motion picture industry, the same Hays informant states. Like the Standard, they assemble today at one meeting place. In filmdom's case the Hays organization. Also like Standard, they compete.

Today, especially, is this competition openly evidenced, more than in the days when the Indies held sway, among theatre circuits.

## Miniature Golf Courses

(Continued from page 3)

outside of rent, makes the overhead.

### Rent as Promotion

As far as rent is concerned, that item has become a "baked hen." With real estate sales at a standstill, prospective golf game builders have gone to property owners with a sales talk on improving vacant property.

That the miniature courses draw the crowds and give the property a busy atmosphere. Also it brings business to the immediate section. A great number have moved on lots with only the taxes to pay, the property owner being content to let them go rent free in the hope that their business will induce real estate sales and boost property values. In this respect a number of real estate companies have gone into the golf business to create interest in subdivisions.

### Night and Day

In the past "two months admission to the games has dropped from 35 and 50 cents a round for afternoon and evening, respectively, to 25 cents at any time. All local courses are running day and night, with most of them doing business until well after midnight. Price cutting has stopped, operators having formed an association to keep the admission at two cents.

They have hurt the trade business is obvious. Every neighborhood house has two or three courses within the immediate surroundings. An example is the West Coast Uptown. Within five blocks of the theatre are five small courses.

Weather so far this summer has been too cold for the beaches. That looked good for the theatres, but the golf games has stepped in and walked off with the glory.

### Nite Baseball

In the northern part of the state night baseball is another source of worry to the picture theatres. First installation of the new lighting system for ball grounds, brought out by General Electric, is at Sacramento. This town, in the Coast League, has started the night games with more than ordinary success. Smaller towns look at the night games as a panacea for all the ills that the baseball b. o. is heir to. Unlike the large cities, they have not the population to make the night baseball profitable. However, with competition keener and local pride pitched higher, they take their ball games seriously, not only as entertainment but as community advertising.

### An Example

With Sacramento as an example, it can be seen what the theatre operator is up against. That town has in the neighborhood of 55,000 population. Twelve theatres are operating, all wired. Four are first-run houses with a total capacity of 8,000. Other eight seat another 9,000. This does not include the

municipal auditorium seating 3,000, which plays road shows and concerts, with reports that the city will soon install talker equipment. In addition to the theatres, those looking for recreation have a choice of two golf courses (regulation 18 holes), 10 miniature courses and night baseball. There is also a small amusement park and bathhouse. As an item to consider, when you realize that the thermometer sits well over 100 during the summer months in that part of the country. And if that is not enough to worry theatre owners, they can lose a few nights' sleep over the fact that daylight saving goes on the ballot next election.

### In the East

Miniature or Tom Thumb golf courses, as described above, have patented or opposition, are as numerous around the east.

They attract the younger people, mixed couples mostly, who otherwise might attend a theatre together. The little courses likewise draw a crowd of watchers and may incite interest amongst them, since the miniature golf course may be played by novices as well as by those who know the regular game, the latter going onto the small course for the fun of it at night.

In New York and its suburbs the small courses on a warm evening are still pretty popular. Capacity (players) at midnight and after.

One medium sized city in the east is reported having 100 of these miniature courses in or around it.

From the appearance of the layout and the space it calls for, front lawns or side or back yards of private homes in the country may also adopt it, as time killer if nothing else.

## MISSOURI, ST. L. WILL USE PALACE POLICY

Chicago, June 17.

Missouri, St. Louis, Public-Skouras picture house, will adopt the current combination policy of R-K-O Palace here, of six acts with pictures. An occasional m. c. will go in on the show, Charles Skouras stated after seeing a Palace performance.

Acts will be booked into St. Louis by the local William Morris office.

Public-B. & K. is negotiating for vaude in its local Belmont theatre.

## Fight Film's Light Draw

Syracuse, June 17.

Sharkey-Schmeling fight films are making little or nothing here. Empire has the reels on the same bill with "Sisters."

Saturday night the house had less than 100 patrons at the peak hour.

# ROXY'S BIG TIME REVIVAL

## Enough Theatres Wired for ERPI To Take on Other Selling Angles

Western Electric is revolutionizing the policy of its subsidiary, ERPI. Within a few weeks selling theatre talker equipments will be in second place and sales efforts will be concentrated on a utility, described within the organization, as entirely foreign to the picture industry.

Theatre equipments have passed the peak of installation, say Westerners, who maintain the entire worthwhile paying film market has been equipped. In this respect they claim the company is so far ahead that it is now substituting its own equipment for others. To date there have been approximately 900 such substitutions for between 50 and 100 odd makes of equipment throughout the world.

At the same time Western is attempting to work into the home talker end, a field originally de-limited to such an extent that Western granted RCA Phonophone (General Electric) exclusive patent rights to that market. Negotiations are now underway whereby Western is coming upon General receiving the rigidity of its rights to 16 mm. film. So far these have been unsuccessful. General expects to heavily comb the home and industrial fields which its executives have observed to be the most remunerative virgin territory for sound.

Contracts for theatres are coming so slowly for equipment companies that some Western leaders are not loath to question a salesman's expense account. One Westerner even hired a Maine plane to reach an island before the other fellow's boat.

## 2D JAIL RAP FOR FRED SHEETS, D. AND O.

Hollywood, June 17. It's out again, in again for Fred Sheets. Just out of the cooler a few weeks, he landed back there for kicking in picture frames at the Vine Street theatre.

Sheets, playing a bit with Warner's "Handful of Clouds," was on location at the Hollywood Playhouse two blocks away. He presented himself at the Vine Street and demanded to be allowed inside to do his stuff. Hated by theatre attachés, who told him it was the right street but the wrong theatre, Sheets started his football tactics.

He got a 30-day drunk and disorderly rap. On previous conviction on similar count, Sheets became a jail trusty. On his recent engagement jail authorities say he will be cast in the same role.

## Academy's Songwriters

Hollywood, June 17. Academy of Motion Pictures is now considering giving official recognition and annual merit awards to songwriters. A special branch may possibly be formed for the tunesmiths.

## Duncans in Big Town

Hollywood, June 17. Duncan Sisters, after a siege of one-nighters, will try their two-pit concert for a week at the Curran, San Francisco, opening July 13. Belasco, Los Angeles, to follow for another week.

## Metro's Writers

Hollywood, June 17. Metro is sifting its 57 writers. Additions and subtractions are in line. After five years Jack Noville was let out. New writers added this week are Ramon Romeo, Phil Klein and Russell Birdwell.

## Taylor Holmes in "Bean"

Hollywood, June 17. Taylor Holmes has been engaged by Radio to direct "His Majesty, Burger Bean." Arthur Lake featured.

## Deals

Any deals around the past week and currently have been sidetracked by the stock market. Outside of a minor matter or two in buys, the one unburied possibility is that of the Paramount-Radio deal. To that now has been added Fox, making it three-cornered and taking in Loew's.

## NO PRICE CUT WAR, SAY HEADS OF CIRCUITS

Paramount Publick, Warner Bros. and R-K-O refuse to be drawn into a price-cutting war through the recent slashes made by Fox and Loew's in various highly competitive local situations. Insisting the admission decreases, if precipitating a price-cutting war among large operators would do more harm than by lower grosses through keeping present rates these circuits are not following suit.

One of the largest operators stated their theatres in competition to Fox and Loew's houses with lower scales, will continue at the same take, no matter how far others go in chopping tariffs.

Neither the Paramount, Strand (WB) nor the Albee (R-K-O) in downtown Brooklyn and in opposition to both Fox and Loew's, are to cut admissions in an attempt to meet the reductions of these two circuits, it is said.

The futility of such a scheme is pointed out by higher operating and distribution officials, some of whom even maintain that it is not good business to cut prices for children too low. Fox has taken the initiative on kids by reducing the admission to 15c at Fox, Brooklyn, and in other deluxers.

Paramount, according to good authority, will not cut prices anywhere lower than they are now. WB and R-K-O are understood to be taking the same position.

Reduction of admission for children in an effort to build up adult patronage and along with it adult business, is regarded in some quarters as o. k. if not taken too far, but cutting of other prices are generally and in most cases vigorously discouraged.

One of the largest of the operators declared he is dead against any cut at all.

Wall Street, it is also claimed, is aroused over reports of a general price-cutting throughout the country, claiming weakness in amusement stocks may be traced to these reports.

## Grainger, Jr., Producer

Hollywood, June 17. Eddie Grainger, son of Jimmy Grainger, Fox general sales manager, has been promoted to associate producer, replacing E. W. Butcher, who becomes Fox studio manager.

Young Grainger has been learning the business from the ground up.

## Kelton-Rubin Team

Hollywood, June 17. A probability that Benny Rubin may be teamed up with Pert Kelton by Tiffany looks likely. Tiff execs from New York are in favor of the combo after seeing them together in a two-reeler.

Rubin is freelancing at present, while Miss Kelton, from stage ranks, is under contract to the studio.

## START WITH 7,000 SEAT MUSIC HALL

Art Director of Radio's Vast Entertainment Enterprise on Rockefeller Project in Mid-New York - Other Theatres and Studios

## SAME SHOWS FOR KEYS

Starting with a startling building program on the Rockefeller site between 48th and 51st streets, bounded by 6th and 5th avenues, the Radio Corporation of America contemplates a gigantic entertainment system to be welded together and set in motion by the fall of 1932.

Of the four theatres to be built around an open place between the blocks mentioned, one will be a 7,000-seat music hall. Others will include a 5,000-seat house for sound pictures and Television, a theatre for musical production, a seating 3,000, and a dramatic theatre to seat 2,000. These theatres, of which the music hall will be the first to open, anticipate the magnificent scale of the new RCA enterprises along new and revolutionary lines.

An integral part of the RCA scheme, which has ramifications in every branch of show business, vaudeville, pictures, music, radio, phonographs, legitimate and ballet, looks to the revival on a huge scale of big time vaudeville. The 7,000-seat music hall will be the show window and pace-setter for this particular phase.

S. L. Rothafel (Roxy) is to have complete charge of the music hall as well as general artistic supervision and authority over the entire RCA entertainment centre, it is reported.

Roxy has been previously said to have a contract with RCA, Rothafel's contract with Fox still has 19 months to run, but it is understood negotiations are in progress for an adjustment permitting Roxy to step out of the theatre now bearing his name. This may be as early as July. If so, Rothafel will have two full years to crystallize his plans, create his new organization and get his 7,000 Intimate Seats.

Musical hall, by report, is to be constructed on entirely novel architectural plans with the aim to bring all the 7,000 seats into intimate contact with the stage. Seats will form an elliptical circle with a series of short mezzanines, probably not over eight rows of seats each. A sliding apron will be a feature of the stage, taking talking acts right on top of the audience.

Roxy is known to have cherished the idea of a super-music hall for a long time. He generally insisted that William Fox bought the big site behind the Roxy theatre (now a parking station) for the purpose of building such a theatre.

## Variety

When finally set the music hall will run 17 super-variety bills a year, changing on the first of each month. Matinees will be scaled at \$1. And evenings at \$2. The bill will be a combination of Roxy presentation, the old Hippodrome spectacles, Palace big time vaudeville, and European music hall.

A permanent staff of producers will build the monthly shows and in addition construct a weekly show of similar characteristics which will be sent on the road by R-K-O. Latter figures thereby to take the first decisive step to create a big time circuit comparable in booking weeks, although greater in scale and conception than during the days when *Big Time* Vaudeville was king.

## Secondary Vaude Circuit

This, presumably, will leave a secondary vaudeville circuit, probably along more or less traditional lines. That the Palace, New York,

## Brokers' Box Score

Is this stock market tough to pick? One of the New York evening papers ("Telegram") has been pulling the box score. Each stock specifically recommended for sale or purchase. Each stock recommended together with the name of the recommending firm is printed daily for two weeks or 12 trading days.

That makes a daily list of 12 stocks and beside each stock is recorded from day to day the exact sum net a purchaser would have lost or won if he had acted on the recommendation. Remembering that these "tips" are put out by the best and biggest firms in the Exchange membership (no others considered), the returns as they stood last Saturday were that not a single market letter cited had advised a single winning trade. All 12 recommendations were to buy and as of Saturday every single one had lost.

Saturday's score:

Stock	Recommended Date	House	Price Advice	*Profit
Freeport Textiles, Today	Morris & Smith	.....	46c, Buy	- 2 1/2
Cr. of Wheat, June 13	Goodbody & Co.	.....	32 1/2, Buy	- 3
Pet. Serv. of N.J. June 12	Morrison, Townsend	.....	108 1/2, Buy	- 7 1/2
American Can. June 11	Theodore Prince & Co.	.....	139, Buy	- 6 1/2
Cuba Co., June 10	Emanuel & Co.	.....	18 1/2, Buy	- 2 1/2
Texas Corp., June 9	John Melady & Co.	.....	58 1/2, Buy	- 2 1/2
United Corp., June 7	Jackson Bros. & Beegel	.....	42 1/2, Buy	- 5 1/2
Col. Fuel & Iron, June 6	Benjamin Hill	.....	67 1/2, Buy	- 1 1/2
Warner Bros., June 6	Newburger, Henderson	.....	.....	.....
..... & L...	.....	.....	64 1/2, Buy	- 14 1/2
EL Pow. & Light, June 4	Bainbridge & Ryan	.....	93 1/2, Buy	- 16 1/2
Consol. Gas., June 3	Woodworth, Lounsbury	.....	132, Buy	- 14 1/2
Stand O. of N.J. June 2	Hammerslag, Borg & Co.	.....	80 1/2, Buy	- 10 1/2

\*At today's close.

Note.—The New York Times takes no position one way or another as to the merits of the stocks selected. This record is presented solely to the belief that it may be of interest to readers.

Each day one stock will be selected from the various market letters which are sent to this office and a record kept of its performance for two weeks. After that time it will be dropped. Only stocks specifically recommended will be used.

## Spyros Skouras Admits Vaude Must Receive Attention in Sept.

## EDDIE BUZZELL'S SHORTS

Renews and Concludes Deal With Columbia

Hollywood, June 17.

After getting a flash at a short made by Eddie Buzzell for another studio, Columbia reopened negotiations for a series of shorts. As a result, the comedian will do five one-reelers for Columbia release.

Short that clinched was "Faith, Hope and Charity," made by Buzzell for Charles Rogers on a planned series of "Bedtime Stories for Adults." Buzzell tells the story which silent actors pantomime.

Jim Medbury has been assigned by Columbia to collaborate with Buzzell on the writing end.

Now the R-K-O ace, will be converted to other uses is considered quite probable.

R-K-O booking and executive offices will be located in one of the three skyscrapers to be built on the Rockefeller site.

## 3 Top Musicals

Scope of the RCA project both as affecting vaudeville and show business as a whole may well have enormous influence. Included is the possibility of musical comedy produced for \$3 top with unlimited capital behind it.

NBC will figure in the general set-up with much emphasis upon radio. This is described as the exploding end and R-K-O as the deflating end. Once or twice a year, probably in the musical comedy theatre a "Radio Revels" will be staged as the Ziegfeld "Follies" of the air.

Dramatic theatre will give R-K-O representation in a field where Warners and Paramount already are affiliated, and where other film companies are expected.

Underground parking space for thousands of automobiles will be one feature of the amusement centre originally intended for the Metropolitan Opera and surrounding buildings. Work of wrecking and excavation has already started. The Rockefeller project runs into hundreds of millions. Property is under a leasehold from Columbia University. The general outline has been printed in the dailies.

While Spyros Skouras, head of the rapidly growing Warner circuit, stated Monday that the brothers will depend on film strength during the summer, associates of the St. Louisian at the same time conjured up a picture in which vaude will be given its biggest opportunity by the film industry.

Amplifying the observations of Skouras, who admitted that Warner policy may be changed in part next September, Warners, speaking from a perspective over the entire industry, declared that larger houses will be compelled to give vaude the recognition which they long shunned.

Film executives and large theatre operators admit, that the picture business by its rapid development and primary fostering of film has literally forced vaude off most of the boards.

## Cut Scales

Need for livestock renewal is summed up in picture admission prices, which, film execs state, will have to be cut unless added stimulus in the living form is provided.

In the Warner quarters observation is also made of other circuits. Where Loew, they comment, is cutting out acts to save money, Fox in just as many spots is putting in vaude at low prices to get out of the red. This is one of the most pertinent illustrations of the realization that the larger pictures need human appearances, as well, to prove the complete attraction for the prices that the public is now paying.

## Fairbanks as Star of Berlin's New Talker

Hollywood, June 17. It is practically certain that Douglas Fairbanks will appear as star and associate producer of the Irving Berlin-United Artist picture, "Reaching For the Moon."

Fairbanks will be starred, with Bebe Daniels featured. Art Cinema is financing the picture in which Fairbanks will play a sea maniac, who makes a million in the stock market.

Idea of borrowing Jack Whiting for role set aside as no contract was signed.

## Four Important Points Coming Up for Discussion at Picture Switzerland Meeting This Wk.

Meeting of the German and American electric which convenes June 19 in St. Moritz, Switzerland, is expected to proceed on the following tentative points of discussion:

(a) Western Electric and RCA to furnish plans and specifications of their apparatus to Tobis-Klangfilm so that the German concern can make necessary improvements in Klangfilm reproduction apparatus which is reported to be working unsatisfactorily in the 400 Central European theatres where now installed.

(b) Germany to be the exclusive territory of Tobis-Klangfilm on reproduction and recording apparatus.

(c) Western Electric and RCA to defer their royalties on American-made pictures entering Germany so that Tobis-Klangfilm will collect on every sound print of American manufacture playing over Klangfilm apparatus. (At present this revenue on foreign prints goes to W. E. and RCA.)

(d) Payment to Tobis-Klangfilm on page 80)

### Talent Gesture

Paris, June 17.  
Paramount is about to make a series of foreign versions of Sir James Barrie's "The Doctor's Secret" using Czech, Polish and Hungarian, besides the English version, completed.

Dick Blumenthal has just returned from a scouting trip, during which he signed the necessary papers for this purpose, and now is looking over the Paris studios.

There is a suspicion here that this is merely a gesture, being designed to avoid the inevitable protest against going outside the French capital for talent that might be engaged here.

### Lubitsch and Jannings

Berlin, June 17.  
Ernst Lubitsch may return to Berlin to arrange a new producing connection.

There is a story that the association will be with Emil Jannings for the production of Jannings' first talker, "Alexanderplatz," by Alfred Doebelin. Doebelin is a well known German writer.

### Europe's 1st Wide Screen

Paris, June 17.  
The first house in Europe constructed so that it can accommodate the wide angle screen will be the new Jacques Halk house in Paris, also is the first "atmospheric" theatre on the Continent modeled on the American idea.

John Ebersohn, American architect, drew the Halk house plans. He sailed for New York Saturday (14) on the "Berengaria."

## SWEDISH FILM BY SOUND TRUCK

Following conferences in Paris with certain of the European sound patent owners, an arrangement has been made for recording in Sweden by one of the American systems. This arrangement makes it possible for Robert Kane to send a sound truck into the Scandinavian territory for the making of Norse versions of Paramount productions upon which he is engaged.

Status of sound recording in Scandinavia is rather uncertain at this time. The issue has never been fought to a conclusion, but Scandinavian being close to Germany and in some ways of a degree of kinship, it has been presumed that the fight of the German patent holders already made in German territory probably would be carried into Scandinavian countries when the question was raised.

### Same Short; Same Hit

Buenos Aires, June 17.  
The Laurel-Hardy short called originally "Night Hawk" (M-G-M) is duplicating its clean-up in Spain here.

The brief is doing more business than many a feature length picture with a major star name.

This is the short dubbed in garbled speech over which the Spanish fans raved. It later was dubbed in similar form for the French market and did well there. In Spain it was called "Ladrones" ("Thieves").

### ONLY FOR ART

German Film Co. Formed With That in View

Berlin, June 4.  
Just recently the Deutsche Liga fuer Unabhngigen Film was founded by the German Avantgarde Hans Richter, the famous German actress, Asta Nielsen, and the architect, Walter Hasenclever. This Liga intends to show Avantgarde pictures of all countries regularly for at least one year with a view of artistic success only.

## STILL PANNING AMER. FILMS

Brussels, June 5.  
The third international congress of Cinematograph Directors was attended by delegates of 16 nations, but the absence of Americans made it impossible to bring up any practical results and the sum total of the laborious deliberations was a series of more or less indefinite resolutions recommended by the various commissions and adopted by the general assembly.

Talkers' effect on the European market overshadowed all other subjects. In this connection E. V. Crow, vice-president of the Cinematograph Exhibitors' Association of Great Britain and Ireland pointed out that talkers were first established; that in England 1,400 cinemas out of 4,000 were already wired and others were rapidly installing apparatus. Talker rentals, he said, absorbed the major part of the gross receipts and exhibitors if they were to live would have to find some means of securing talkers at reasonable rentals.

Shayeghs of the American producers was delivering exhibitors into the hands of American producers, who were now considering making pictures on this side. If they were allowed to gain a firm footing here for that purpose and produced, say, French films in French territory with French ideas and French cast, the French language, it would be a black day for the exhibitor.

Ludwig Scheer, president of the German Syndicate of Cinema Directors, spoke very bitterly of the Western Electric-Warner-Tobis war and the effect it was having on the German cinema industry.

Poorly Attended  
Lean Brezillon, for France, said his syndicate was determined to wage unceasing war against the prohibitive prices they were obliged to pay American firms for the hire of sound pictures and talkers.

Final meeting of the congress, which was poorly attended, disclosed that 80% of the cinemas in Europe were still unwired and that a great many of them refused to consider wiring.

American domination of the sound film market was referred to in more than one resolution and it was hoped that means of overcoming this would soon be found by, for example, government supported national production.

Exhibitors were urged, for their own good, not to hire sound apparatus, but to purchase it outright even if they had to do so by installments. The hire method, it was stated, tied them too much to the manufacturers.

### Swarts' Opinion on Authors' Future Sales

Paris, June 17.  
Louis E. Swarts, attorney for Paramount-Public, talks for some today on the Ile de France, re-today from the Budapest international conference of authors and composers, at which the European writers sought to advance a plan for screen story royalties instead of outright sale.

"European authors," said Mr. Swarts, "are beginning to listen to reason on this point of royalty and sale and eventually, I believe, they will accede to the system of outright sale to producers of material."

### Delaney's Foreign Films

E. L. Delaney, former chief of publicity for Loew's, has returned from Vienna. He has returned with a package of letters on the production of talkers on the other side.

He will make talkers in five languages for English and other foreign markets.

## Orchestras vs. Sound-Screen in S. A.; Portable for "Glory," but No Profit

By Harry E. Goldham

### Front, London Capacity

London, June 17.

Alhambra and Regal opened Saturday (15) with "Western Front" billed like a circus, and played to capacity, despite the intense heat. The rest of the London cinemas did this business.

"Paramount on Parade" opened at the Carlton yesterday (16). Picture had good reception and looks like a month to six weeks' run, largely on the draw of Chevalier.

## 3 UFA'S TALKERS RELEASING IN US

At least three English dialog versions of Ufa pictures are now in this country, for release through Paramount and Metro. This refutes the report that Pat and Metro would no longer handle Ufa product.

Release of the three new settlements of the Klangfilm-Western Electric negotiations, which start June 19 in Switzerland.

"The Blue Angel," directed by Josef von Sternberg, Paramount director, and featuring Marlene Dietrich, now on the coast with Far, was scheduled several weeks ago for the Criterion, New York, but had to be shelved pending settlement of the patents treaty. Emil Jannings speaks English in this production.

Conrad Veidt in "The Last Command," and "Love Walks," produced by Erich Pommer, are the two other English dialog versions from Ufa. "Blue Angel" is definite for Paramount release, but other two are not yet in the past; Metro and Paramount jointly have the right among themselves, independent of Ufa, of apportioning the American releases.

Ufa's product remains with the Ufa-American distributing syndicate, originally organized by David Brill and the source of much litigation.

Ufa-Sono-Art deal has been cancelled.

## British Film Field

By Frank Tilley

London, June 6.

Features registered Board of Trade from January to May show increase of 119 over same period last year, or 199 against 80. These are all sound films, registrations of silent being few and poor. Footage totals are 1,369,967 feet, compared with 563,871 feet for the first five months last year.

Most of the footage was American and the greater part Western Electric recorded, W. E. sound accounting for 151 features with 1,040,569 feet this year's period as against 72 with 505,277 feet last.

Theatre Situation  
With the John McCormack film at the Prince Edward, Fox is expected to go back to pictures. Pic 16; Palace wiring it to be completed by same date.

Jack Buchanan theatre now being rebuilt on Leicester square being dickered for by United Artists, who also made a bid for new Adelphi now reconstructing; Fortune and Duchess in the market; and block on which the new stands bought (Continued on page 80)

### A Thing Like This Could Happen Only in France

Paris, June 5.  
Renee Veller, w. k. French picture star, pulled a hot one on the Kane organization in Paris. When a

looking official found one of her photos with name and address he used her in the Italian version of "Ladies Lies," not realizing who she really was.

Miss Veller just accepted the call, reported to the studio, acted as expected and slipped off unnoticed.

Buenos Aires, June 1.

This territory was a small film war with the odds in favor of the producers. After the campaign, which started among the musicians' societies and ended in the press, the municipality now has the last word. The Mayor named a committee to investigate conditions in the talker field, though what this means no one can tell.

"Rio Rita's" Bad Biz

R-K-O certainly handed Lombard a portable projector, a lens, and with the dubbed version of "Rio Rita," now in its second week of floppery. Picture started at \$3 and is now down to \$2 and will go out soon. Lombard spent about \$20,000 on advertising, taking two pages in "La Nacion," etc., all of which served to emphasize to full houses the pitfalls of dubbing. Day after opening every night in town got in its razz, every writer finding new epithets.

"Blaze of Glory," playing the sticks, with George Kallman toting a portable projector, on one night stands. Picture was supposed to make half a million or so in this territory; doubtful if it gets Kallman carfare back.

"The Last Days of Pompeii" at the Paris, latest house to go sound, machine being a Gaumont, first of its kind in Argentina and a bad 'un. Opening night certain was waiting for the picture, but on lack of an induction coil, or a spark-plug, or whatever it is, but even Mr. Gaumont himself couldn't fix this machine up. Spite of it all picture stayed several weeks and did good biz, though dialog was cut and titles replaced.

Smash hit of season is "Love Parade," which started off a winner and enjoyed every post first. Fred Lange, Paramount chief down here, hit on novel exploitation ideas, his cluding translated songs, and now sits back and smugly in "smelling in the doxy" every morning.

Metro's great idea down here is to take two-reelers by Laurel and Hardy and turn 'em into top-of-the-bill entertainers. Aristocratic public in Palace laments its head off (Continued on page 80)

### Metro Appointments

Paris, June 17.

Arthur Fiedelbaum, formerly connected with Zito, German film concerns here, has been appointed to Lady Lawrence, general European manager for M-G-M.

He will act particularly in Central European and Scandinavian territory, maintaining headquarters in Paris.

F. L. D. Strengholt, formerly in command in Holland for M-G-M, has been appointed to a high post in Berlin for that company.

### 2 Deaths in Australia

Sydney, June 17.

Harry Smith, attached to the Perry circus band for more than 30 years, died here of heart failure.

Reggie Tweed, organizer and sales promotion man attached to the M-G-M personnel, died here a few days ago of blood poisoning.

### 'Western Front' for Ru

Sydney, June 17.

Williamson Tait have booked "Western Front" (U) for long runs in several of its leading houses.

### Little Theatre Goes Sound

Sydney, June 17.

Savoy, Sydney, has gone sound, first house here in its type to succumb to the talker.

It is an intimate theatre, seating 600 and formerly depended for patronage from the highbrow elements. Sound management is independent and will offer second run releases. It is equipped with a Markophone system.

### Ufa's Zurich Score

Zurich, June 17.

New Ufa talker, "The Last Company," starring Conrad Veidt, scored substantially upon its Swiss premiere here.

## THE 6th ANNUAL International Number of

# VARIETY

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# FOREIGN TALKY CENSORSHIP

## Canada's Censors Seldom Agree On Anything but Salary, If Any

Canada's censors are dumber than America's own. They are light on sexy angles, hard on under-world subjects, and toughest on pictures that are imbued with the Yankee flag waving spirit.

To prove this the Hays organization shows that although Canada rejected 106 U. S. features in 1929, not one rejection was unanimous. Some other part of the Dominion saw each picture as it was before any of the eight censor boards had a chance to place the onus or sharpen the shears.

"These censor boards across the line are as different as day is from night. To substantiate this the Hays body shows that the variety of opinions, reasons, etc., are best reflected in a list of the rejections. Where one board rejected 59 American features the one next to it took exception to 17, and the remaining boards saw fit to find fault with 16, 3, 6, 4, 2, 0, respectively.

"Bedroom scenes that would be ripped by many of the boards in (Continued on page 80)

## Operettas with Songs Only Considered Okay For All Over the World

Hollywood, June 17.  
Taking a cue from Metro's foreign handling of "The Rogue Song," Paramount will release "The Vagabond King" silent except for the songs.

These will be in English. Same print for the whole world by this method considered okay for operettas.

## LONDON CONFERENCE BEFORE SWISS MEET

Paris, June 17.  
Laudy L. Lawrence, general European manager for M-G-M, is flying to London, there to take part in a sound patent conference with J. E. Otterson.

The gathering will be attended by all the leading representatives on this side of American picture interests.

This assembly is a preliminary to the general gathering of all sound patent holders in an international conference slated for Zurich, Switzerland, late this month.

Paris, June 17.  
Douglas Miller of the American Embassy here, acting as assistant commercial attaché, left Berlin Saturday to meet Will Hays and J. E. Otterson of Electric Research Products in London.

The meeting was one of a series held by the American film and sound party in London as a preliminary to a later gathering in Paris and finally a conference in Switzerland with the assembled holders of the European sound patents.

Miller will accompany Hays and Otterson to Paris and then to Zurich. At some time during the presence of the American officials in Europe they are expected to visit Rome and Berlin among the other capitals.

At the London conference were only Otterson, Grahame, the Blumenthal and Lawrence. The object was merely to talk over details preliminary to the Zurich gathering.

Lawrence was gone only a little more than a day, returning immediately to Paris.

Alexander Stein Set

Paris, June 17.  
Alexander Stein, formerly of the Continental staff of Universal, is reported changing his connection. New berth will probably be with Metro.

## Par. Gets Into Balkans, Asking Facilities From Gov't; Promise Service

Belgrade, June 17.  
After two years' absence from Jugo-Slavia, Paramount has again opened its offices here, bringing in a large number of sound pictures. The first will be "Sins of the Fathers," starring Emil Jannings, opening at the Kolarac.

Paramount is moving in a large quantity of sound-recording apparatus (W.E.), and it is reported proposes a production drive on the ground, aiming to make an offensive.

(Continued on page 84)

## FILM CRISIS IN GERMANY, SAYS BERLIN'S C. C.

Berlin, June 17.  
The Berlin Chamber of Commerce, in a report on a survey of the picture industry, declares that a crisis impends in all branches of the business.

Blame is laid upon Tobis Klangfilm which, it finds, is making oppressive demands upon the producers, insisting upon control of scenario selection, casts and even picture financing.

On top of this, the body takes the view that the sound patent owners' demands for percentage on producers' gross receipts is a special hardship.

The Chamber argues that these conditions have caused a great scarcity of talking product, pointing out that of the 12 features submitted for censorship in April, only three were talkers.

## Metro's English 'Quickies'

London, June 17.  
Story is around Metro-Goldwyn's intention to go in for the making of a series of quickies here as a means of getting around the English quota laws.

Quota calls for the making of certain percentage of native pictures with native actors and native directors, as a basis of computing the amount of product that can be imported.

## Metro Saves \$1 Per 1,500 Feet on New Contract

Paris, June 17.  
Metro has given its French territorial raw film contract to Gevart, Belgian manufacturer, taking it away from Pathe-Kodak, the French subsidiary of Eastman Kodak.

Metro's annual purchase of raw film is 5,000,000 feet and Gevart's contract represents a saving of \$1 per 1,500 feet, hence the switch.

## G. V. MOVING SOUTHWARD

With the many structural changes along lower Sixth Avenue due to recent subway construction and demolition of rows of houses which formerly dotted night places and eateries, Greenwich Village's night life center is moving south with Houston street now rated the mid-way.

Previously an Italian district with plenty of red ink joints and spagetti houses, Houston street now houses many of the cabarets forced to vacate Sixth avenue.

## EUROPE ESCAPING YANKEE REFORM

With Foreign Versions Entirely Separate Other Countries Get Stories as Written — Not Mutilated by American Bluenoses

## MORE ARTISTIC

American standards of censorship, inflicted upon the rest of the world in the old silent days, are now missing from American-made pictures reaching Europe in the various native language versions, German, French, Spanish, etc.

As a result it is believed by many American producers the foreign versions are actually superior to the English language American original. Particularly where plots brush against Anglo-Saxon taboos and prejudices in the foreign version sure to follow the original story with greater fidelity. From a standpoint of honest, plausible and intelligent production this is a distinct advantage.

In the past with Hollywood having in mind Kansas, Ohio, Pennsylvania, Virginia, New York, not to mention numerous city and local authorities, the scenario makeshifts, (Continued on page 74)

## PITTALUGA SMART, BUT FELL DOWN ON SCHEME

Rome, June 17.  
It now turns out that the Italian quota proposal, now cold, was a device used by Pittaluga for his own purposes.

As far as Pittaluga was concerned there was no intention of encouraging native production, for the reason that Pittaluga is the only producer in Italy.

He really is a circuit owner and operator. Producing is a side line. But if he could put over a contingent, he would have had first call upon the choicest American product as against his competitors.

At the talked-of ratio of 25 to one he would have been able to bring in 100 of the best available features in return for four native-made quickies.

Another significant development is that the Italian ban against foreign dialog pictures seems to be weakening. The native actor, Bilancia, is acting as master of ceremonies for the showing of "Hollywood Revue" (M-G-M), and on that basis there seems to be no objection to showing it in Italy, although its dialog and lyrics are all in English.

## HITS AND FLOPS OF TALKERS IN SYDNEY

Sydney, June 17.  
"Atlantic" (British International) goes into the St. James, Sydney, replacing "Gold Diggers of Broadway" (WB). Latter had a successful run of 10 weeks.

"Sally" (FN) is a smash in 3d week at State, Sydney.  
Regent, Sydney, is switching from weekly change policy to two-week run of double features.

"Sarah and Son" (Par) looks like a failure at the Prince Edward here.

"Paramount on Parade," replacing "Show Business" (WB) at Princess, Melbourne, big hit.

## Casino Goes Wire

Cairo, June 17.  
The Kursaal, Alexandria, is wiring its picture auditorium next month.  
The Casino is installing W. E.

## Fox Organization in Europe to Be Set Upon Clarke's Arrival

## Argentine Fans Grow Discriminating About Latest Talkers of U. S.

Buenos Aires, June 17.  
"Karelnia" (apparently "Love" made from the same Tolstol novel by M-G-M) is a smash hit here, while the international version of "Dynamite" (M-G-M) is not well liked.

The Argentine fan public is continually expressing weariness with mild, lukewarm product of the sort of which "Coquette" (Pickford-U.A.) is typical. Reaction is unfavorable to pictures made over or (Continued on page 84)

## Patents' Parley Presents More Money Problems

Paris, June 17.  
The international film patents conference may be held here after all next week instead of in Zurich, depending on whatever plans Will Hays and J. E. Otterson, president of Electrical Research Products, make the latter part of this week.

Hays is here but Otterson's party has not yet arrived. Hays meantime is preparing to stay in Paris.

Many difficulties in settling the German patents muddle for the American film interests are anticipated. Not the least hitch will be the large cash requirements made by Kuechenmeister on behalf of its German licensees (Tobis and Klangfilm, among others).

Dr. Fritz Jenschken, who is acting for Siemens-Jaiske, is another factor to be contended with in the claims for lump advance sums. All Germany, especially now with the tariff agitation, frankly regards America as the rich nation of the world which must finance every one of its international affiliations on all business deals.

## Records on Metal Strip By New French Corp.

Paris, June 17.  
A corporation has been formed here with a nominal capital of \$40,000, for the manufacture of talking machine records on a metal strip.

Among the directors are F. N. Blattner and T. Natan, leading figure in the Pathe-Natan group of picture people. Another principal in the new operation is Jacques Meyer, representing Bauer & Marchal, bankers for the Pathe-Natan people.

## Austria on Merging

Vienna, June 17.  
Austrian pictures are getting the merger habit. Amalgamations in film theatre circuits continue.

Following the example of the Socialist Kiba outfit, with its seven houses in Vienna, the Lux company has just bought up seven cinemas and will conduct them from a central management.

Lewis Here From Madrid  
David Lewis, office manager of Metro's Madrid branch, is on a visit to New York. He returns to Europe later in the month.  
Possibility Lewis will be re-assigned to another Metro territory upon his return.

London, June 17.  
British International Film Distributors, Isidore Schlesinger's distributing concern here, was absorbed this week by the Film Booking Offices Co. of England, control of which is held by Gaumont British. The inside on the Fox situation here is that Walter Hutchinson will be made general European manager of all Fox and associated interests, but no announcement will be made to that effect until the arrival of Harley L. Clarke, president of Fox and of General Theatre Equipment. Clarke is due here next week, also Sheehan, general manager of Fox foreign.

"The Daily Mail" a few days ago carried a story substantially the same as that in "Variety" recently, as to Fox assuming control of Gaumont British. The same day the Gaumont British attorneys wrote to the "Mail" requesting the publication of a correction denying Fox control. The "Mail" ignored the communication and has heard nothing further since.

## English Actor Claims Warners Dubbing for Silent Ruined Film

London, June 17.  
Warwick Ward has applied for an injunction (to be argued Friday, 20) against Warner Bros. to restrain the producers from releasing the Charles Whittaker picture, "The Woman He Scorned."

Ward alleges the picture was made in silent form and later dubbed with dialog, but so badly mangled that if it goes into exhibition his reputation will suffer.

The sound dubbing was done at Elstree with Richard Jeffrey, former British radio announcer, ghosting for Ward's voice.

## FRENCH STILL DUBBING; SHORTAGE OF TALKERS

Paris, June 17.  
Despite the fact that dubbed films are easily recognized as such by audiences who daily get more sophisticated, they are not yet entirely out of here, because of current hopes of using them to skim the market whilst good French dialog films are not yet plentiful.

The new Gaumont-Albert-Franco combine gave a gala presentation of "Tarakanova," a silent film, sound-synchronized with songs dubbed. Sound not so good and dubbing terrible.

Production, directed by Raymond Bernard, is exceedingly ambitious and spectacular. The best parts are clear lifts from "Ben-Hur" and Abel Gance's "Napoleon." Tiffany is considering dubbing "Journey's End" for French consumption, and has already experimentally dubbed the last dialog reel of "Midstream," to be locally released as "A Moi Satan," meaning "Satan Help Me." Curious feature is that the dubbing has been made locally in the Gaumont studios under the supervision of Tiffany's local film expert using the office personnel instead of actors to do the speaking parts. Result only passable for the women, but excellent for the men. Lip movements are less pronounced than the girls'.

## Warners and Nero's 10 German Talkers

Berlin, June 17.  
Warner Bros. has in preparation an arrangement for co-production with Nero Films, calling for 10 talkers.

The first is to be "The Beggar's Opera" under direction of Pabst.



Adams—"A Lady to Love" (MGM) (1,700; 25-35-60-75). House only one seemingly affected by price cut at Fox. Playing vaude at popular prices, with low nut house about breaking even at \$8,900.

# THEATRE UNIONS MUST HELP

## 'Big House' No Fame in Minn.; \$8,000; R-K-O's Best Wk. in Yr. at \$17,500

Minneapolis, June 17. (Drawing Pop. 500,000)  
Weather, Favorable

Local Rialto saw some rays of sunshine last week, but the brighter perspective undoubtedly was due principally to the strength of the attraction. Norwegian Sangerfest convention, which brought many visitors here, also factor in pepping up grosses. In the last analysis, considering the excellence of the pictures and the latter's rightfully supposed box office qualities, grosses were anything but encouraging, even though somewhat larger than during many of the recent weeks. All of which means to say that big is still under normal, much more than seasonal, brought about by unemployment and general trade depression. With possibly one exception, Pantages, every loop house kept out of the red, quite an accomplishment in these gloomy days. It required corking screen features and some convention help to bring about these results. Likewise, Rialto undoubtedly was very small and, in the case of two of the fine pictures, the Big House, and the Century and "Young Man of Manhattan" at the State, patronage, though sufficient to cover the net, seemed to be in the hands of a few. Still everybody feels like being thankful for even small favors at a time of so much economic disaster. The outstanding loop box office magnet was "The Divorcee" at the R-K-O Orpheum. Gave that one of its biggest weeks in months, keeping the big vaude-film house out of the red, an infrequent occurrence. Ruth Chatterton rates among the top-notch draws in Minneapolis and her picture, "The Lady of Scandal," did a little better than its Clara Bow predecessor, "True to the Navy," at the Minnesota, giving the big vaude-film house profitable seven days.

"The Big House" received its pre-Broadway showings at the Century. It's a powerful and impressive example of the American system. Inspired by the recent outbreak of crime happening at large penitentiaries throughout the country, it apparently paints an authentic picture of conditions inside the prison walls and cannot fail to stir. One critic acclaimed "Young Man of Manhattan" as one of the best outstanding pictures, but it failed to pull strongly. The R-K-O Seventh Street closed for the summer at the Century. "Ten Days That Shook the World." Pantages called it quits last Thursday.

**Estimates for Last Week**  
Minnesota (Public) (4,000; 75-80) "Lady of Scandal" (M-G-M) and Public unit stage show, "Aladdin Revels." Picture well liked and built up Stage grosses, \$24,000. Small profit for house.  
Century (Public) (1,600; 75-80) "The Big House" (M-G-M). This splendidly staged and well exposed of American prison system may be too grim, harrowing and depressing for some fans, but many customers eat it up. Contains some "preaching" against overcrowding of prisons, but because of realistic and sensational features, it has interest and rates as first-rate entertainment despite flaws in light-story and scintillating elements. \$8,000. Tiffn better than house has been doing, but disappointing. Cheater Morris and Wallace Beery featured, mean nothing for local box office. Shorts.  
State (Public) (2,300; 60-75) "Young Man of Manhattan" (Par). Critics raved, but moviegoers, considering program of shorts, trade rather slim. \$3,800.  
R-K-O Orpheum (2,800; 60-75) "The Divorcee" (M-G-M). Vaude-Roxy's gang headlining stage. Peach of box office picture and entertainment at price. One of best weeks in a year and money-maker for house which generally goes into red. \$17,500. Big.  
Lyric (Public) (1,300; 35-50) "Easy" (M-G-M). This Buster Keaton comedy won favor and boosted grosses, \$7,900. Better than recent weeks.  
Pantages (Pantages) (1,600; 25-50) "Temptation" (Col). and vaude. Good enough show but returns ordinary. \$4,500.  
Aster (Public) (900; 35-50) "Men Are Like That" (Par). 1st half;

## Seattle Advertiser 'Mammy As 'The Minstrel Man' and Film Sets New House Low

Seattle, June 17. (Draw. Pop. 450,000)  
Weather: Cool  
Nothing big last week. Playland, new amusement park, cutting in some on downtown amusement money.  
Le Roy Johnson, manager of Liberty, figured "Mammy" n. k. as a draw name, so advertised Al Johnson (The Minstrel Man) with "Mammy." Helped some. Second week at Fox still weak.  
Clara Bow did well at Paramount. Manager Bill Hartung has full steam ahead ballyhooing opening of Public stage shows.  
**Estimates for Last Week**  
Paramount (Pub.) (3,100; 25-60) "True to Navy" (Par). \$13,200.  
5th Ave. (Fox) (2,500; 25-60) "Lady of Scandal" (M-G-M). Ruth Chatterton chatted well. Fair biz. \$14,700.  
Fox (Fox) (2,500; 25-60) "Born Reckless" (Fox). "Twas reckless to hold this 2d week. \$5,400.  
Blue House (Harrick) (600; 25-60) "The Minstrel Man" (WB). \$5,500.  
Music Box (Harrick) (1,000; 60-75) "Western Front" (WB). Fourth, 1st week. \$6,000.  
Liberty (Jensen-Von Herberg) (2,000; 15-25-35) "Mammy" (WB). Advertised as "The Minstrel Man." \$6,300.  
Coliseum (Fox) (1,800; 15-25-35) "Ship from Shanghai" (M-G-M). \$2,700. Howling record.  
Orpheum (R-K-O) (2,700; 25-50) "The Fall Guy" (FN). Fair. Vaude. \$10,200.

## 'BING POND' AS HALF OF TOPEKA'S DOUBLE BILL

Topeka, June 17. (Draw Pop. 30,000)  
With "Ladies of Leisure" booked a full week, Novelly did the hardest top of the season and Fox management is wondering what to do with the house. "Divorcee" and "Rogue Song" will tell the tale. Next step will be to put in a stage show. Other houses were well up on the right side of the ledger. Tent theatre at fair grounds with a stock of goods, by local merchants hit by cool weather and furnishing little opposition for the downtown houses.  
**Estimates for Last Week**  
Grand (1,400; 50) (Fox). "High Society Blues" drew well. \$4,500.  
Novelly (1,500; 50) (Fox). "Big Pond, first half, good, eclipsing "Second Wife," last half, and stage show by local dancing school. \$4,800.  
Novelly (1,200; 40) (Fox). "Ladies of Leisure," after booked for full week. \$750. Pretty low for this house.

## Denver Pretty Light on Attractions Last Week

Denver, June 17. (Draw Pop. 400,000)  
Weather: Hot  
Grosses out here where the west brings nothing to brag about. Hot weather and ping-pong golf cutting into picture business.  
Double heading at the America did not click.  
Good crowds are responding to the slash in prices at the Denham, and Elitch's opens this week—tougher for picture palaces.  
**Estimates for Last Week**  
Aladdin (Huffman) (1,500; 55-70) Arizona Kid. Fair. \$7,500.  
State (Bennett) (2,200; 20-40-60-75) "Alias Frenchy." Little below average. \$7,000.  
The Texan (Par). Down. \$14,800.  
America (Huffman) (1,500; 20-25-50) "Temple Tower" and travelogue. Double feature did not take. \$3,000.  
Rialto (Public) (1,040; 20-40-50) "Be Yourself." Fair. \$3,100.  
"Sallor's Holiday" (Pathe). 2d half. \$2,200.  
Grand (Public) (1,100; 35-50) "The Little Girl" (U. A.). 1st of "Ladies Love Brutes" (Par). 2d half. 2d loop runs. \$2,500.

## THEATRES CAN'T PAY USELESS MEN

### Co-operation of Unions Only Avenue Open to Revival of "Flesh" on Stage, Big Circuit Head Says—Cites Instance of 16 Stage Hands When Three Would Do, Besides 24 Musicians in Pit

### SUGGEST GET-TOGETHER

In the opinion of an operator of one of the country's largest circuit of theatres, the swing of picture houses back to "Flesh" on the stages can only become general through the co-operation of theatrical trade unions.  
This operator, quoting actual figures and instances in advancement of his theory, declares the stage hands, operators and musicians unions were as important factors as any other in the killing off of stage shows and nation-wide switch of the country's theatre managers to picture houses.  
Straight pictures were adopted by former vaude and combination theatres as the only means of escaping losses, since they dispensed with enormous expenditure and made the operation overhead to a point where profit could be shown with grosses that previously had spelled a loss.  
One theatre under this operator's supervision is forced by union terms to employ a stage crew of 16, with 24 musicians in the pit. The stage policy is presentations and the grosses generally call for but one set. One-set shows may be easily handled by two stage hands and an electrician. But the union insists on the employment of 16 men in the theatre, with their salaries averaging close to \$12 a week each.

**Loose Lax**  
He says that when a straight picture house suffers a loss it is less than the losing stage-playing house loses.  
It is suggested by this operator that some manner of the theatre owners and managers of the country meet with the union heads and discuss the situation, for the purpose of bringing about a mutual settlement that will be of benefit to both sides. He points out that although the unions keep a superfluous number of their members working in a few theatres by cutting down in the few houses at present and permitting others to play stage shows, there would be much more, if not so concentrated, employment for union men.  
Until such a time, this operator believes, the cost of supporting huge union crews because the unions demand it is prohibitive to a revival of stage shows in theatres that cannot stand the unnecessary expense.

### Masquers' Election

Hollywood, June 17.  
New lineup of officers for the Masquers' Club is: Mitchell Lewis, Harlequin; Ben Lyon, Pierrot; Donald Lee, Penchello; Antonio Moreno, Croesus; John Sainpolis, Pantaloon, and Edward Earle, Rong.  
New Jesters: Trem Carr, Ernest Hillard, William Mong, Lee Moran, William Walling and Dell Henderson.  
Election June 25 with no opposition ticket.

### Alden Film Co. Bankrupt

Saybrook, Conn., June 17.  
The Alden Film company, producers, giving Saybrook as its address, has filed in federal court at Saybrook a petition asking that it be adjudged bankrupt.  
Liabilities three times the amount of its assets are set forth in the petition.

## Palace with Vaudefilm Looks Set as New Loop Big Grosser; \$23,000 in 2d Wk.—Hurting Others

### Baseball at Night and Miniature Golf Same Time, Newest Worries

Indianapolis, June 17.

Weather: Okay  
Night baseball, inaugurated this week by the local power company president and owner of the Indians, made terrific cut in grosses of downtown theatres the past week. Played to 9,000 and 10,000, some nights, big this Hoosier city.  
Lyric coined money with Oklahoma Cowboys of W-L-W radio fame.  
Tom Thumb golf courses worrying local managers. Some open until 2 a. m.

**Estimates for Last Week**  
Indiana—"Young Man of Manhattan" (3,331; 35-50-65). Fair at \$18,400.  
Parade—"King of Jazz" (2,600; 25-40-60). Poor week at \$10,200, but those who saw it liked.  
Theatrical—"Paranoid" on Parade" (1,250; 15-25-35). Fair at \$5,500.  
Apollo—"High Society Blues" (1,100; 25-35-60). Drew \$8,100, good. Tying Thursday opening to gain day on other houses.  
Loew's Palace—"Caught Short" (2,800; 25-35-60). Held up well. \$17,600.  
Lyric—"Mamba" (2,900; 25-35-60). Film pleasing, but credit for better than average week given to Oklahoma Cowboys. \$15,000.

## GOOD VAUDE KEEPS UP GOOD GROSSES AT GATE

San Francisco, June 17.  
Market street perked up last week with the advent of a flock of new pictures, several of which, notably "The Big Pond" and "Lady of Scandal," were outstanding.  
"The Big Pond," boosted the Paramount to \$18,000, very big there, although new stage shows probably could improve it.  
**Estimates for Last Week**  
Fox (5,000; 50-65-75-85) "Lady of Scandal" (Metro). Trade pretty good, hitting \$40,000. Ruth Chatterton created.  
Warfield (Fox) (2,872; 70-65-90) "King of Jazz." Profitable but not as hoped for. \$13,000.  
Paranoid (Public) (2,698; 35-50-65-85) "Shadow of Law" (Par). Opening slowly but held up for \$18,000. Excellent for this house.  
California (Public) (2,300; 35-60-65-90) "Border Legion" (Paramount). 2d week. Okay.  
Public (1,375; 35-50-90) "Big Pond" (Par). Chevalier picture smash from start, beating any previous film with same star. \$29,000, tumultuous.  
Orpheum (RKO) (2,270; 25-35-60) "On the Level" (Fox). Sat. to Thur. 4th run. \$8,000. Only fair.  
Golden Gate (RKO) (2,485; 30-40-60-85) "What a Man" (Sono-Art). Great runs, returning all at runs and largely responsible for grosses. Regional Denny feature liked. \$14,500.  
Embassy (Wagon) (1,365; 60-65-90) "Courage" (WB). Started light and never picked up. Completing 1st run. \$8,000, so-so.  
Davies (Wagon) (1,150; 35-50) "Sunny Skies" (Tifn). Under normal. \$6,000.  
Casino (A & H) (2,400; 40-60) "Redemption" (Metro). John Gilbert's name thought, would help house off main stem, but silly, old-fashioned story against it, so \$7,000 answer. House drops stage shows and first runs, returning all at runs at lower scale. Has had numerous policies, but seemingly the big profit intruders have been when the overhead and admissions were both small.

**Writers in Brooklyn**  
Addition of Dorian Oltos to the writing staff at Warner's Flatbush, L. staff again restores the number of script mechanics to four after several recent changes.  
Others are Stanley Raub, Bernard Hershey and Wally Sullivan.

Chicago, June 17.  
Doing \$23,000 again last week, the R-K-O Palace, with vaudefilm, looks like it has clicked much beyond its former 2-a-day vaude policy.

The draw at this spot is picking up steadily in midweek and excellent variety names at the new vaudefilm house has had its effect upon the rival Chicago theatres. The two weeks since Palace opened, the Chicago did only \$38,000 each week, bad for that spot. Next week the Chicago is bringing Will Rogers in person, at \$9,000, in an effort to counteract the tremendous draw of the Palace.

The State-Lake, other R-K-O vaudefilm spot, picked up two grand over previous week's mark, to hit \$18,500. The Chicago's \$38,000 last week was made with "Devils Holiday," a miserable disappointment after the rave.

Orpheum's "Down in the Trough with 'Gay Madrid'" taking \$38,300. The Woods slumped off to the foreign "White Hell of Pitz Paul" after a good start. For regular week poor \$7,900. Pic-100; 25-35-60. Drew \$8,100, good. Tying Thursday opening to gain day on other houses.

"Mammy" sank in the depths its 2d week at the Loew's and was yanked. United Artists disappointed in the first regular week of "Paranoid" on Parade," taking only \$23,000.

"Western Front" continues to remarkable trade, and is now in 5th week. Closed fourth regular week with \$30,000 at McClicker's, tremendous pace.

The two smaller houses were off. Monroe didn't do a thing with "Hot for Paris," and "Dumbbells in Ermine" at the Orpheum just as bad.

**Estimates for Last Week**  
Chicago (Public-B.&K.) (4,000; 60-85) "Devils Holiday" (Par). Good, but again the blues. Facing competition strongly these days. Bad at \$38,000.  
McVicker's (Public-B.&K.) (1,965; 60-85) "All Quiet" (U). Going into 6th week at tremendous clip. Women coming in strong. 4th week excellent at \$30,000.  
Monroe (Fox) (1,000; 35-50) "Hot for Paris" (Fox). Still off at \$2,600.  
Oriental (Public-B.&K.) (3,200; 60-85) "In Gay Madrid" (M-G). Good, but again the blues. Facing trade of the past months. Showing profit at \$38,300.  
Orpheum (Water) (799; 50-75) "Dumbbells in Ermine" (WB). Still off at \$5,000. Plenty of panning.  
Palace (R-K-O) (2,300; 60-75) "Mammy" (WB). Success. Full 2d week and the house looks set with new policy of vaudefilm. People rediscovering this house, as trade shows at excellent \$23,000.  
Roosevelt (Public-B.&K.) (1,500; 60-85) "Mammy" (WB). Down. Brutally in 2d week and lammer. \$11,000. "King of Jazz" (U), current.  
State-Lake (R-K-O) (2,700; 60-75) "Runaway Bride" (Radio). Vaude. Fine vaude line-up helped. Public picture panned. Up to \$19,600.  
United Artists (Public-UA) (1,700; 60-85) "Paranoid" on Parade" (Par). After opening, fast pace, dropped off rapidly. First regular week poor at \$23,000.  
Woods (Public) (1,200; 60-85) "White Hell of Pitz Paul" (U). Foreign film slumped after nice start. \$7,000.  
Garrick (Shubert) (1,000; 60-85) "Runaway Bride" (Radio). Sex flicker moved from the Shubert Majestic. Legit Adolph also has sex film. Box boxes carry lecturer and models.

### Leonard with Col?

Hollywood, June 17.  
Robert Z. Leonard, whose contract with Metro is expiring, is sought by four studios. He terminates with Metro just at a time when box office reports on "Divorcee" are coming in, are calling special attention to him. Likely his first new assignment will be a picture for Columbia.

## Fox West Coast Mgrs. Worried About Miniature Golf Courses, Contemplate Use With Houses

Los Angeles, June 17.  
(Draw Pop, 1,500,000)  
Weather: Cool and foggy

Fox west coast officials spent Saturday night touring the city looking over and checking what the miniature golf courses are doing to their theatres. They deem the situation serious enough to threaten them with an advertisement plan to install these trick links either in or alongside of the theatres and throw them open to patrons free of charge.

With daylight saving now a California threat and night baseball locally scheduled for July, there is a definite loss of sleep among the film house bunch around town.

A couple of reasons for the research work is Harold Franklin's visit to the middle west, where he has such clients as the Navy and Kansas City also heavily put marked by the miniature courses, and all doing business.

One local example of the, inroads is a course which costs \$50 a day to operate near door to a theatre having an overhead of \$50 a day, and the game is daily topping the gross of the theatre. One day this under link took in \$1,000, and the house was doing out of \$400.

Saturday night inspection trip gave the theatre boys the impression that the new golf course is just a fad and won't last, but that's not stopping them getting on the phone to see what to do.

Warner put back stage shows here July Fourth, after deciding against it just recently.

Measured according to this spring's average right now business isn't so bad. There's nothing great about it, either, but the controlling factor is that it could be worse. For instance, "The Social Lion" will beat its predecessor "True to the Navy" at the Paramount, by \$3,000, or about \$24,000, and the Bow film was the first time this house had lifted its chin in years.

"Divorcee" has lost its punch at the Criterion, but has stayed a long while on a grind. On the bright corner is United Artists, where "Big Pond" may stick a fourth week after which which indicates about \$10,000. Carthy Circle and "All Quiet" got nearly \$12,000 on its final full week while "Hell's Angels" enjoyed a strong \$35,000.

Ben Bernie is credited with help in the Egyptian, where "Paramount on Parade" will close bright, while the Patheaus is showing unlooked-for strength with "Once a Gentleman," and will have a first full week as a ballyhoo opening of about \$22,000. This house is following the practice of the Egyptian in showing its box office of \$10,000 with show breaking at 5.10, and house is then dark until 8.30, when it resumes. This is a new show and the feature twice afternoons plus two stage shows and the feature film thrice at night.

**Estimates for Last Week**  
Boulevard (Fox) (2,164; 25-50) "Arcturion Kid" (Fox) (2,164; 25-50) house after being pulled out by federal injunction, western will do well.

Carthy Circle (Fox) (1,500; 75-150) "All Quiet" (U) (5th, final week). Ready to blow. Full week \$12,100 and three extra days should add about as many G's. "So This Is London" (Thursday) (19).

Chinese (Fox) (2,028; 50-150) "Hell's Angels" (Fox) (2,028; 50-150) Matinee still weak, but house healthy at \$33,000.

Criterion (Fox) (1,500; 25-75) "The Divorcee" (Fox) (5th week). Made splendid showing. Will be close to \$3,500.

Egyptian (UA-Fox) (1,800; 20-65) "Paramount on Parade" (Par). Looks like around \$11,600. Ben Bernie helping.

St. (Low-Fox) (2,024; 25-51) "Not Damaged" (Fox). Very mediocre at \$19,000.

Million Dollar (Par) (2,300; 35-50) "Ladies of the Night" (Par). Seldom varies from \$5,000.

Orpheum—"Captain of the Guard" (U) (2,270; 50-75) (1st wk.). If box \$5,000 better than early pace indicated.

Pantages (Fox) (2,000; "Once a Gentleman" (Sono-Art) (2,700; 24-65) 80 Capacity \$25,000. Edward Everett Horton in picture local favorite and credited. New house just opened.

Paramount (Public)—"Social Lion" (Par) (3,595; 25-75). House goes grin in this week as "The Social Lion" (Par) topped Clara Bow's previous week by \$3,000. Looked like \$24,000, best house with last week's.

R-K-O—"Strictly Modern" (FN) (2,550; 30-65). May reach \$14,000, and if so, no complaints.

United Artists (Pub.)—"Big Pond" (Par) (2,100; 25-51) (3d wk.).

## 'ALL QUIET' UP, \$19,000 2D WEEK IN PHILLY

Philadelphia, June 17.  
"Western Front," at the Chestnut on a road show basis, pulled another surprise by jumping the week's gross close to \$19,000, a big business for an unrefrigerated house at \$2 top. Mastbaum clicked in with \$45,000 with "The Lady of Scandal," good mark for period.

Victor McLaglen's local draw pulled Fox up a little to \$28,000 in its first week, reduced to \$5. The Earle held to average business of \$18,000 with "Only the Brave," and the Stanton jumped a little to \$8,200 with "One Romantic Night."

**Estimates for Last Week**  
Mastbaum (4,800; 35-50-75) "Lady of Scandal" (M-G-M). Slightly under previous week, but still good at \$45,000.

Eranger (1,300; 25-35-50) "He Knew Women" (R-K-O). Fair at \$5,800.

Chestnut (1,640; 50-52) "Western Front" (U) Jumped to \$19,000, gain of three grand over first week.

Stanton (3,700; 35-50-75) "King of the Gods" (U). Good opening week, \$20,000.

Stanton (1,700; 25-65) "One Romantic Night" (Par). First week at reduced prices netted \$2,200. Good but not strong enough to hold \$15,000.

Boyd (4,400; 40-50-75) "On the Level" (Fox). Little better than recent average with \$23,000.

Boyd (2,440; 35-50-75) "The Bad Guy" (U). Good 2d and closing week at \$14,000.

Earle (2,000; 25-65) "Only the Brave" (Par). First week of reduced prices held gross to average at \$13,000.

Karlton (1,000; 50) "Strictly Unconventional" (Warner). Drop from previous week's \$15,000.

"Devil's Holiday," but fair at \$5,000.

## NO 2D N. Y. PAR STUDIO; RENTING NEAR BY NOW

Paramount has dropped plans to build another eastern studio. Although previous weeks were drawn up, it was decided to discontinue the terrific expense of a new studio at the present time. It was recalled that the present studio when built new in 1922 ran nearly twice the budgeted cost because of conditions in the building trades.

An alternative plan to add another (fourth) room to the present studio is being considered also. This is architecturally feasible, but would require six months or so, with night crews most of the time and the night crews would be seriously interfering with production.

Need for additional space remains acute. It is likely to become increasingly so with production plans for summer and autumn anticipating numerous additions to the permanent New York staff, notably among the writers.

Expected solution is the renting of floor space in several factory buildings adjacent to the Astoria studio. Over \$100,000 is being used as a sound stage.

Present shortage of stage, storage and office space has one of the projection rooms being used as a sound stage.

**Silent Schooner**

Hollywood, June 17.  
Al Santell and company of 150, filming "The Sea Wolf," left this week for a six weeks' cruise around San Francisco.

Over \$100,000 was spent to make the machinery that runs the schooner silent.

May go 4th week on 3d week's okay \$12,000.

Downtown (WB) "Hearts in Excess" (WB) (1,800; 50-75) (1st wk.). Short of five figures, much too low for house. Stage shows come in next month first time under Warner regime.

Hollywood (WB) "Dancing Sweeties" (WB) (2,750; 25-75) (1st wk.). Not much better than \$10,000. If that, also too low comfort. Presentations return here July 4.



Paramount, New York—Now  
**SENIORITA CARITA**  
In Boris Petroff's "MOON-BEAMS"  
Available for production next season.  
Dir: LEDDY & SMITH

## PUBLIC, UNIT POLICY TOPS FOX IN SEATTLE

First Time in Months—English Film \$3,800, Flop

Portland, Ore., June 17.  
(Draw Pop, 400,000)

Stage show houses getting the big share. Paramount started last week with first presentation on its new policy and did great. Fox Broadway with Fanchon & Marco Lewis has held leadership here for years, only rivaled in recent months by RKO Orpheum film and vaude. Public, with the biggest house in town, is now set back in the running.

Stage bands have evolved between the voodoo-dexet clamor. Both Public and Fox exploit "little symphony" orchestras of 25 pieces. Public offers semi-classical overture under different band leader than the stage m. c.

High pressure in the big houses has had its way with others. J. J. Parker (Fox partner) closed his Rivoli and then his Alder, but continues with straight all-sound program at his United Artists, doing okay. Henry Duffy closed the Duffy, but had books in "New Moon" road show company for next week.

**Estimates for Last Week**  
Broadway (2,300; 25-60) "Floriana Park" (MGM), program, and not so good, but show pulled through with good F. & M. "Milky Way" stage show. George Stoll, guest m. c. \$14,000.

Paramount (Public) (3,500; 25-50) "The March of the Furies" mystery film and registered well. Added big draw was new policy of Public stage shows, this week "Keep Moving" \$9,800.

Orpheum (RKO) (2,000; 25-50) "Midnight Mystery," okay film mystery, not over fair. Also added, \$8,500.

United Artists (Parker-Fox) (1,200; 25-50) "The March of the Furies" (MGM) to big biz. Burg going strong for class films. \$6,000.

"High Treason" (25-50) "The March of the Furies" (MGM) to big biz. Burg going strong for class films. \$6,000.

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## Some 'Flesh' Needed in Louisville; Show Boat Has It; Still Running

## SHRINERS IN TORONTO DIDN'T MEAN A THING

Toronto, June 17.  
(Draw Pop, 600,000)  
Weather: Cool

One rainy day saved big from whole flop. Big week expected by all houses, due to Shriner's convention, but they were out of luck. Outdoor amusements, bunch of circus side shows and the liquor vendors got all the big money.

But it rained one day and every house was crowded.

**(Estimates for Last Week)**  
Tivoli (1,600; 25-65) "Journey's End" (1st wk.). Ordinarily would have done lots better and might have lasted another week, \$15,000; high for this time of year but more expensive.

Uptown (3,000; 35-50) "Safety in Numbers" (Par). Unexpected drop, suffered from every cause, \$14,000.

Imperial (3,500; 30-60) "True to Navy" (Par). Visitors liked Clara Bow's side shows and the liquor vendors got all the big money.

Loew's (2,200; 30-60) "They Learned About Women." Not much drawing power over other attractions. House fair, \$11,500.

Shes's Hip (2,500; 30-60) "Show Girl." Picture fair and vaude ordinary, \$14,000.

**Brooklyn Average**

Brooklyn, June 17.  
Rather mild week. Paramount had a fair one in "Shadow of the Law" with stage show and \$49,600.

Fox pulled up somewhat with low prices. Offered "What a Man!" stage show, headed by Will Osborne, object being to give the Par and Rudy Vallee some sort of stiff competition. Loew's Metropolitan, "Ladies of Leisure" stage show, Strand perked up with Johnson pic, "Mammy," and shorts. Albee with "Rich People" and plenty vaude.

Paramount—"Shadow of the Law" (Par) (4,000; 35-50-75). Pleasant mystery pic. Stage show, \$49,600.

Strand—"Mammy" (WB) (2,800; 25-50-60-70). Good attendance.

Loew's—"Ladies of Leisure" (2,400; 25-50-60). Spurring in dailies. Fox looks like it's going up ladder for competition. Will Osborne in again with his stage show. The house booked here on a tentative four weeks' basis. Bob West, organist, billed heavy. \$20,000.

Met—"Ladies of Leisure" (3,577; 35-40-50-75). Nothing to rave about.

Audubon—"Rich People" (3,245; 35-40-50-75). Picture, a feeble, good vaude with Gus Edwards on stage. \$17,900.

**Judgments**

Christina Stanley, Inc., and Hal Hixon; W. Bernard; \$122.

James Candina and Verbeck Musical Sales Co., Inc.; \$111.

Talking Pictures Corp., Benjamin S. Leacock and Michael Mindlin; R. E. Tamm; \$100.

John C. Broderick; American Newspaper Pub. Assn., Inc.; \$73.

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Louisville, June 17.  
(Draw Pop, 500,000)  
Weather: Warm

What this town needs is an investigation. No excuse for Keith's and Loew's not giving the fans what they want—first class stage entertainment, and there is plenty of patronage for both a vaudeville and a presentation policy. An informal canvass of theatres reveals they are unanimously in favor of flesh in the proscenium arch but it must be good—for a change.

A second rate show boat docked in the Ohio River here a short time ago for a week's stay. Seats were bad and the performance the same. The players doubled in a vaudeville show, with some of the average small time show. The show boat is still here doing capacity business, now on its 4th week. You can't buy a ticket the same night of the show.

The dog races across the river in Indiana are drawing between 10,000 and 15,000 people every night and are completely paralyzed these last week.

Something "extra" is needed at once.

**Estimates for Last Week**

Alamo (4th Ave.) (1,100; 40-50) "Murder on the Nile" (Par). Fairly good business with plenty of exploitation. \$4,200.

Mary Anderson (RKO) (1,374; 30-60) "The Sign of the Cross" (RKO). Warner and Lois Wilson pulled on their names but the theme killed the feature when H. B. went insane. \$5,000.

Brown (Brown) (1,500; 30-50) "Beau Bandit" (Radio). First Western by Radio and the first of the series. \$4,000.

Rialto (R-K-O) (2,940; 30-50) "True to Navy" (Par). Clara Bow, summer pulled nicely first two days but business slipped terribly toward end. \$4,000.

State (Albee) (3,252; 35-50) "Ladies of Leisure" (M-G). Ruth Chatterton, surrounded with distinguished cast, should have panned them but every house was off. Low, \$3,500.

Strand (4th Ave.) (1,785; 30-50) "High Society Blues" (Fox). Total week expired slowly to \$4,600. Total of \$13,900 for 16 days.

Uptown (4th Ave) (980; 20-30). De luxe neighborhood going to show up some of the first runs. It did not. \$3,000.

The Thirteenth Chair" (WB) for two days, then "Hallelujah" (M-G) for three days, closed with a two-day run of "It's a Great Life" (WB). None of these films had approximate equal numbers of comedy, personality and novelty subjects from stage and screen will be used in the two-reel group.

One-reelers in the novelty series will also include name talent.

With a view to meeting lease schedules, the eastern studio will be put out on an average two-reelers and a two-reel every fortnight.

Kent has Max Hayes as dialog specialist, and Morton Blumenstock, Guy Cozine and Norman Taurag as directors.

**Appell Sells to Warners**

Warners has the Appell 12 houses in Pennsylvania. Deal closed yesterday (17).

Circuit includes Strand, Capitol, Rialto, York and Seenic, in York; State, Opera House and Strand, in Harrisburg; Majestic in Gettysburg; Lion, in Bed Lion, in Dallas; in Daltown, and Seltzer, in Paimyra.

**Larry Kent in Charge of  
Par N.Y. Studio Shorts;  
3 Shorts Weekly on List**

The group of shorts Par will make for the coming season, including 104 one-reel and 26 two-reel subjects, is ready for filming at the New York (Astoria) studio, under the supervision of Larry Kent, Sidney R's brother.

In mapping out the schedule, the 104 one-reelers have been subdivided into three groups, consisting of approximately equal numbers of comedy, personality and novelty subjects or around 35 in each. Names from stage and screen will be used in the two-reel group.

One-reelers in the novelty series will also include name talent.

With a view to meeting lease schedules, the eastern studio will be put out on an average two-reelers and a two-reel every fortnight.

Kent has Max Hayes as dialog specialist, and Morton Blumenstock, Guy Cozine and Norman Taurag as directors.

**Satisfied Judges**

Editorial Jan. 27, 1930. State Tax Com.; \$122.

John C. Broderick; American Newspaper Pub. Assn., Inc.; \$73.

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# INDIE NATIONALIZED

## Battle May Soon Be on Between Electricians Over Home Field; G. E. Appears to Have Edge on W. E.

The Hays organization for the first time is taking cognizance of the home talker field. David Sarnoff has warned its directors that fire-side films are developing so rapidly and gathering importance with momentum that unless producers are prepared they may find to their own amazement that the private screen has actually eclipsed the professional box office as a power and a money-maker. Harley Clarke is the chief of the inside with sharing the same belief which Sarnoff, a comparatively new member of the Hays body, has actually recorded with the industry.

Even at a damage to theatres the two men are figured sincere in their move to foster cultivation of the home field which, it is conceded, will mean a revenue from equipment sales of colossal proportions.

"With small film now figuring heavier than television, and with all other innovation contemplated for the industry, and with other producer spokesmen, including Nicholas Schenck, voicing at the last Hays convocation the cut-in for the side, will mean a revenue from equipment sales of colossal proportions.

Electricity Differ  
It is learned from within that Western and General Electric are close to loggerheads on the subject of sound-on-small-film rights.

In the disposal of rights to patents 15 years ago it is said Warner, figuring nothing could come of 15mm activities, willingly consented to American Telephone and Telegraph dealing in the cross-patent arrangement between the electricians, exclusive rights in the marketing of tiny sound to General Electric.

With the warning sounded by Sarnoff, certain film companies, (Continued on page 80)

**FOX STUDIOS ON COAST  
MERGED ON SINGLE LOT**

Hollywood, June 17.  
With the concentration of all Fox production activity at Movietone City, the Hollywood studio property variously estimated as worth between \$3,000,000 and \$6,000,000 will be turned over to Fox West Coast Theatres.

At present Fanchon & Marco and the various departments are scattered throughout the general section of Washington and Vermont in several buildings. Need for accessibility and closer physical relationship between the theatre departments has long been felt. At the studio property old stages and sets can be utilized by the Fanchon & Marco unit producers, scene buildings, etc.

Move to the Hollywood location is scheduled for October 1 with the concentration of the film end in Movietone City to be complete within 60 days later.

It is considered unlikely a theatre will be built facing Sunset boulevard on the property.

**Libson Deal Cash**  
R-K-O is due today (18) to make the final move in taking over the Libson mid-west circuit. That will be by paying around \$2,500,000 in cash. All other details are set.

Passing of the dough is supposed to take place in Pat Casey's office. Casey acted as the broker in the transaction and is in for a commission. No one yet seems to have a complete list of the partners in the different Libson houses. They run to between 45 and 130. The former Keith-Albee system of building a house was to declare in a group, at from 2% to even as high as 10% each.

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

Week June 26  
Capitol — "Caught Short" (Metro)  
Paramount — "Dangerous Nan McGrew" (Par.)  
Rox — "Movietone Follies" (Fox)  
Brand — "Sweethearts and Wives" (FN)

Week June 27  
Capitol — "Caught Short" (Metro)  
Paramount — "The Border Legion" (Par.)  
Rox — "Czar of Broadway" (U)

\$2 Openings  
June 28 — "Big House" (Metro) (Astor).

## WARNERS IN N.Y. AS RIVAL HOUSE OPERATORS

Warner Bros., by Dec. '31, 1931, expect to be running R-K-O, Fox and Loew's a close race in the Metropolitan territory through erection of around 20 theatres.

Sites on four in Brooklyn and as many for Manhattan and the Bronx are picked out, with deals practical by set to close them so ground can be broken without too much delay. All will be neighborhood deluxers on the type of the Beacon. Most play vaude or stage shows. Besides building campaigns in widely scattered sections of the country, WB is reported preparing a big program for New Jersey, on top of Warners' Stanley chain in that state, ostensibly to fight Paramount Public which entered that territory recently through a lease of the Walter Reade houses. In the offensive against Par-Pub in that state, the brothers are stated planning to build theatres in most or all of the Reade towns.

## 2 Hollywood \$2 Choices

"Dawn Patrol" (F.N.), an air story with Richard Barthelmess and "Sweet Kitty Bellaires" (W.B.), are being considered to follow "Bride of the Regiment" (F.N.) into the Hollywood, New York, for a \$2 run about July 15.

Both pictures will be ready by that time.

"Hell's Angels," indie special, if going into the Hollywood, will not open there before Labor Day.

## Clarke Sails

Harley Clarke, Fox president, sailed on the Europa yesterday (17) for London. He expects to be away from New York for four weeks. His mission abroad is said to be of double-fold, in the interest of Fox and of the various utilities among the Clarke properties.

Fox in England is mainly concerned with the Gaumont British theatres, with 19 millions of Fox money in it. A couple of Englishmen in the G-B organization, lately in New York, stated the British end of G-B will put on operating that firm, not Fox.

William Fox kept over the G-B deal. Clarke may be curious to learn something about the 19 right on the home grounds.

## OVER-BOOKING ELIMINATION

Hays' Idea to Rezone, Saving Distributors Losses—  
Revives Film Boards of Trade—Worked Out by Local Committees

## INDIES IN MINORITY

First formal regulation of protection, and with it a guarantee for the elimination of over-booking evil which has caused distributors to lose millions since the inception of the industry, is being nationalized by the Hays organization through re-zoning of the entire country.

With it will also be stamped out competitive advance advertising where the second run advances fans to wait a month for the slower price. Twelve key cities are the first to be remapped as to bookings and distribution. Already the system is effective in Los Angeles and Detroit. Meetings were held in Chicago last week.

Systematic protection, in place of the varying guarantees which distributors have always granted, will make it impossible for the exhibitor to over-book, daylates claim. Knowing exactly when he will get his film, which it is saying, will eliminate any possibility of the line-up being balled up.

Each zone will be supervised by a continuing committee composed of exhibitors. (Continued on page 80)

## HUGHES MAY BUY IN FOR 51% OF MULTICOLOR

Hollywood, June 17.  
Howard Hughes may invade the color end of pictures. The millionaire oil scion admits that he has a deal on to buy a 51% of Multicolor. The negotiations have been quietly going on for the past three months.

Hughes asks for a clearance of all patent rights before he puts up for money and says that he won't come in unless he finds that Multicolor has full patent rights to its process.

Multicolor with William Worthington, former film director, as its president, has been known to be in the market for capital for some time. With a process claimed to be less expensive than other color processes, its officers seek expansion and have plans for the immediate building of a plant here if a financial background is gained.

Multicolor was utilized by Fox for money and says that he won't come in unless he finds that Multicolor has full patent rights to its process. Multicolor was utilized by Fox for money and says that he won't come in unless he finds that Multicolor has full patent rights to its process.

## BLANK'S NEW CIRCUIT OF 22 IN IA-NEBR.

Centerville, Ia., June 17.  
With purchase of Rita and Majestic houses here, A. H. Blank again has circuit of 22 houses in Iowa and Nebraska, for Texas wheel.

Sold his major houses to Public two years ago.

## Units Back in Dallas

Dallas, June 17.  
Palace will have 9th anniversary same week of return to stage units by Public. "Valentines on Parade," first unit, opened at Metropolitan, Houston, for Texas wheel.

Poster chorus, with gals to remain in south for further New Orleans productions.

## Roxy's 7,000-Seat Music Hall

Roxy's huge seat music hall scheme on the Rockefeller plot, on which all the theatres and entertainment will be under Radio's main direction, is not a new or recent idea of that colorful stager. Roxy's problems were the sight and sound range and the scale for an enormous house of all stage show. It is said he has set the admission scale for the music hall at \$2 at night and \$1 in the afternoon, with two or three performances daily. If three there will be two nightly with a single matinee (no supper show).

Keeping within the sight vision is believed to have been Roxy's troublesome thought. This is said to have worked out on the "fat" principle of construction, with the house taking up its large capacity in the width rather than in the oblong length.

To adjust the sound, for normal stage speaking or singing, and to stop the front orchestra rows from being blasted with noise from the stage the Roxy idea is reported to be a system of amplification that becomes more in the line of acoustical assistance rather than the usual tiny amplifiers. The acoustics will neutralize the stage voices, carrying the normal tones as uttered on the stage, similarly and without a discordant note, to any seat holder.

As Intimate  
Heretofore a musical or vaudeville theatre of over 2,200 seats has been called abnormal, in its capacity. The Roxy solution, which he is said to be thoroughly convinced in, will make the 7,000-seat as intimate as any musical comedy or vaudeville theatre with its much smaller seating space has been.

Something to this same effect was tried with the building of the New York Hippodrome years ago, but it never worked out. The acoustics of that 4,300 seaters were and are terrible. While stretches of seats in the orchestra miss the stage sound, while spoken dialog fades away before reaching the rear of the orchestra and is almost altogether lost in the balcony. The Hip acoustics have never been corrected.

The Roxy idea of a musical show in one of the four large Rockefeller theatres is said to be at a \$3 top, with customary weekly performances, eight or 10. The same scheme of construction will be utilized, architecturally and acoustically.

Executive Art Director  
Roxy's exact office with Radio is reported to be as the executive in charge of art direction for all of Radio's various entertainments. This would include all stages as well as entertainment policies, it is thought.

It is reported that Roxy's contract with Radio will immediately go into effect upon the expiration of his current Fox agreement, or sooner, if Fox and Roxy reach an understanding to cancel the remainder of his term as director of the Fox Roxy theatre. Variety a few weeks ago reported the terms under consideration for Roxy to sell back his contract to Fox. Since that time, no progress has been reported made in the negotiations, now it is now said the R-K-O people, probably Hiram Brown, has taken up the matter of Roxy contract direct with Harley L. Clarke of Fox.

Question of the name of Roxy as a theatre trade mark remains undetermined in common knowledge. The belief is that the name "Roxy" is a part of the Roxy theatre and its corporation, meaning it will remain there. One story is that Roxy alleges the title is his own and can only be retained by Fox through purchase. The Fox people make light of this contention.

## "Lone Indie Exhib Is All Alone," Says One, Speaking of 5-5-5 Meet

## ALL GROUP BUYING FOR FOX DONE IN NEW YORK

John J. Sullivan, the Fox film buyer, is doing all of the group buying for that circuit, all over the country.

Before the new administration of Fox, there had been some leeway permitted the individual theatre operators in selecting films for their respective circuits. That has been discontinued, though of course the operators still can select the pictures booked among their own houses.

## Texans Off Epic

Hollywood, June 17.  
After taking five years to make up their minds, a group of wealthy Texans interested in an epic picture of Texas history have dropped the idea.

Fox American Picture Corporation for a time believed it would go through, but now it's cold.

## Tiff's Chimps

Hollywood, June 17.  
Tiffany has started production on a series of 12 two-reel comedies with chimpanzees. Sound and dialog will be dubbed in, with human voices to talk for the animals.

Entire cast will be made up of a chimp family. First is a Sherlock Holmes idea and will be ready for release next month.

Although the possibilities of a standard exhibition contract and assumption of arbitration, an industry practice practically forgotten about through delay in gathering of forces for a 5-5-5 conference, are regarded as remote in some quarters, Sidney R. Kent is optimistic.

Kent, who maneuvered for a get-together between the distributors on the one hand and the M. P. T. O. A. and Allied on the other, has set June 30 at the Ambassador Hotel, Atlantic City, for the meeting. It is with the hope that less than a week will be necessary to reach an agreement on the more important clauses to be considered.

In many industry circles, including distrib and exhib, the matter of the 5-5-5 conference after long discussion in scheduling a date, was seen as something that would be allowed to die out as an idea.

Whether anything comes of the Atlantic City pourparlers or not seems to mean less to concerned parties now than a few months back, when Kent, Abram Meyers and others got together on the plan. The question arises of whether or not the move for the 5-5-5 conference at this exhibition organization being the only militant one left. The M. P. T. O. A. has long been recognized as a controlled exhib organization, with no trouble expected from this quarter.

Through a 5-5-5 conference, At- (Continued on page 80)



Trust certificates. Year's lows 34. Last week the 20 leading amusement stocks on the Stock Exchange alone lost an aggregate of 106 points, far from the mark of October 30 only the same group dropped 60 points more in the aggregate.

National Screen, closely held and no meat for the bears, held remarkably well. Last week it returned 10,000 shares, off net only  $\frac{1}{2}$  and still within  $\frac{1}{2}$  of its top for the year. Monday it held to the close with a loss of only  $\frac{1}{2}$ . Its low for the year is 33. Bullish reports of a vague South American gold strike have been circulated about the

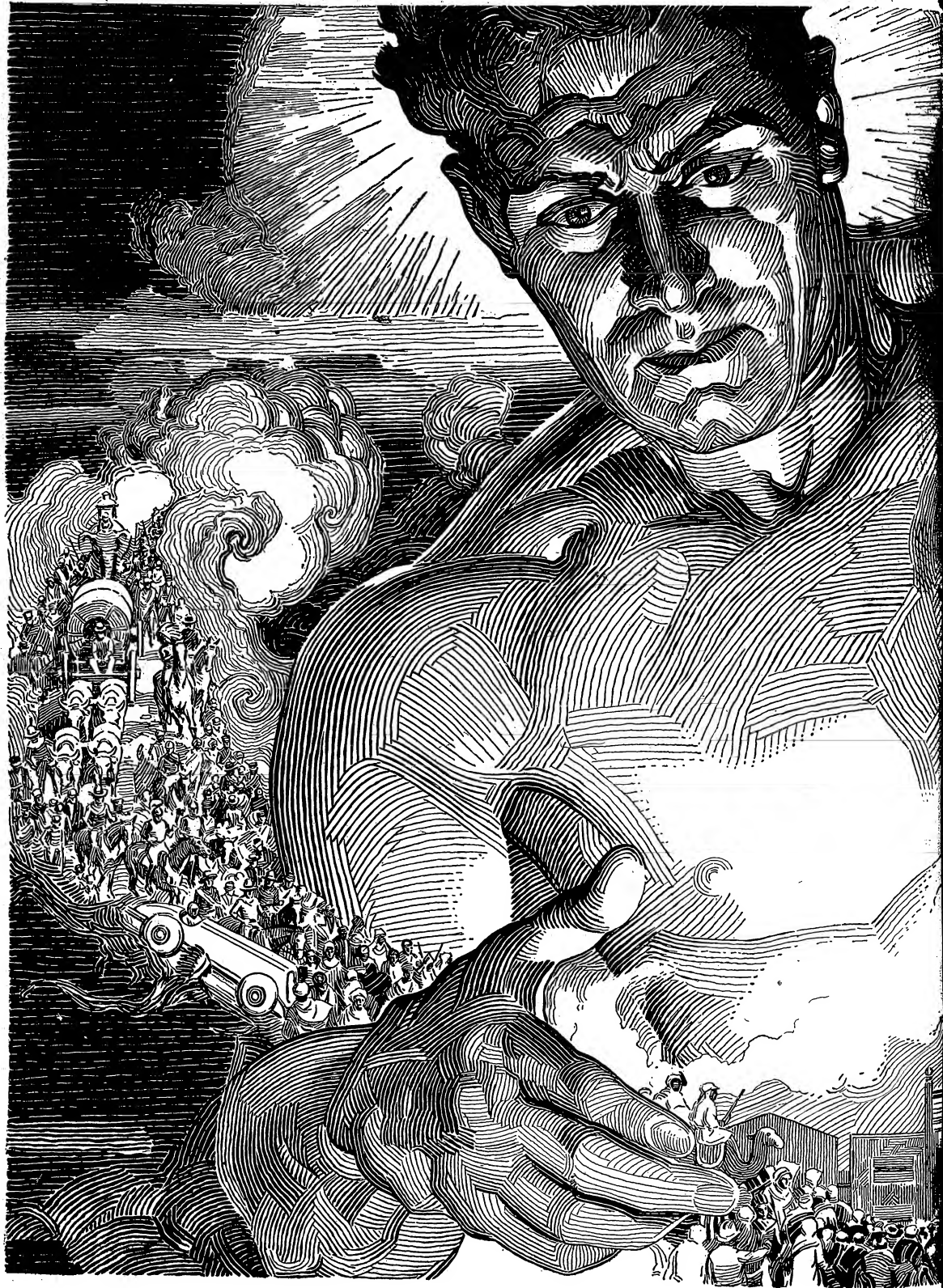


# TITANS OFF IN FRONT

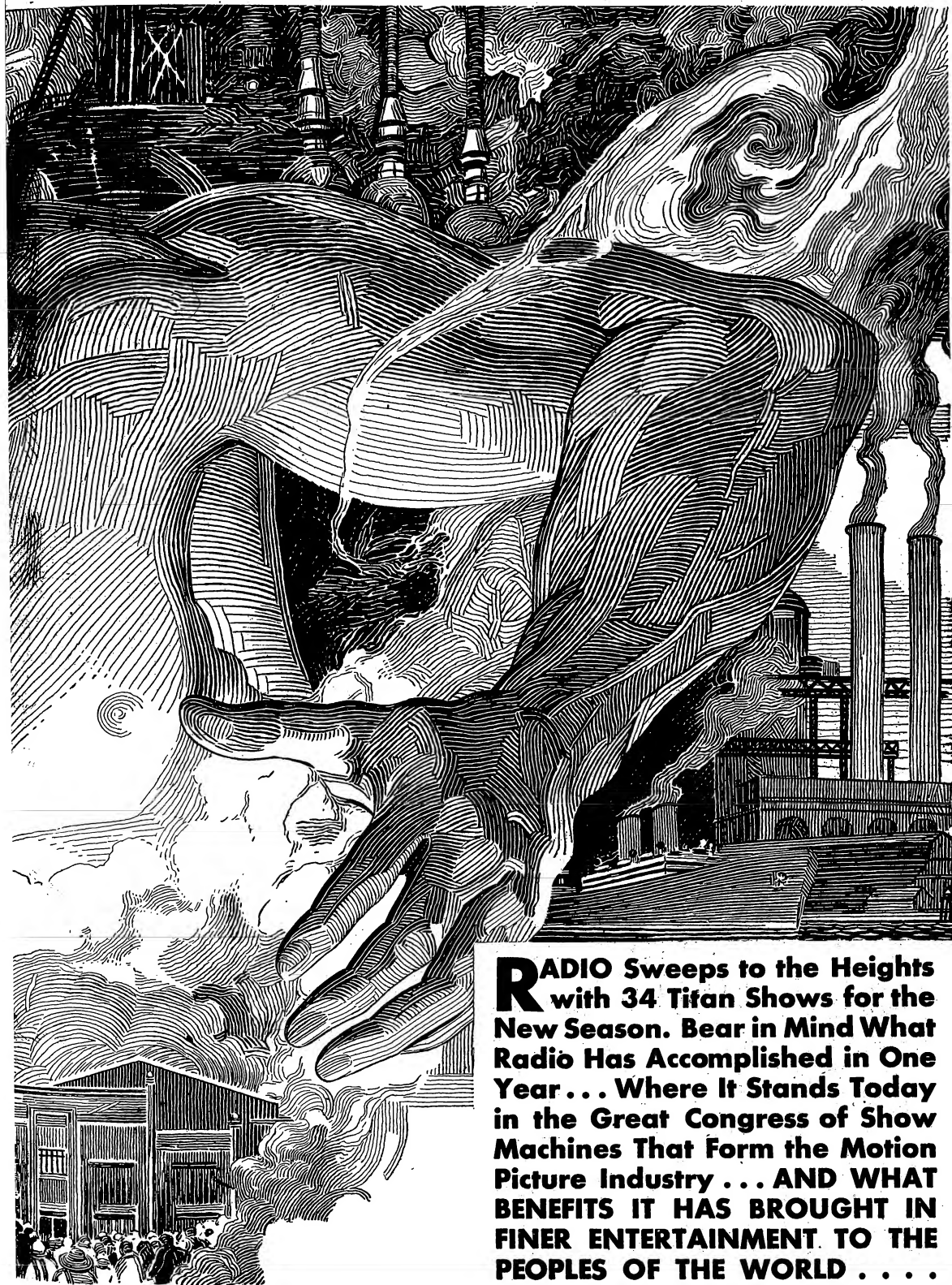


**Set Blazing Pace With New Pageant**  
**Of The Titans . . . . . Leadership**  
**The Goal . . . Absolute and Supreme!**

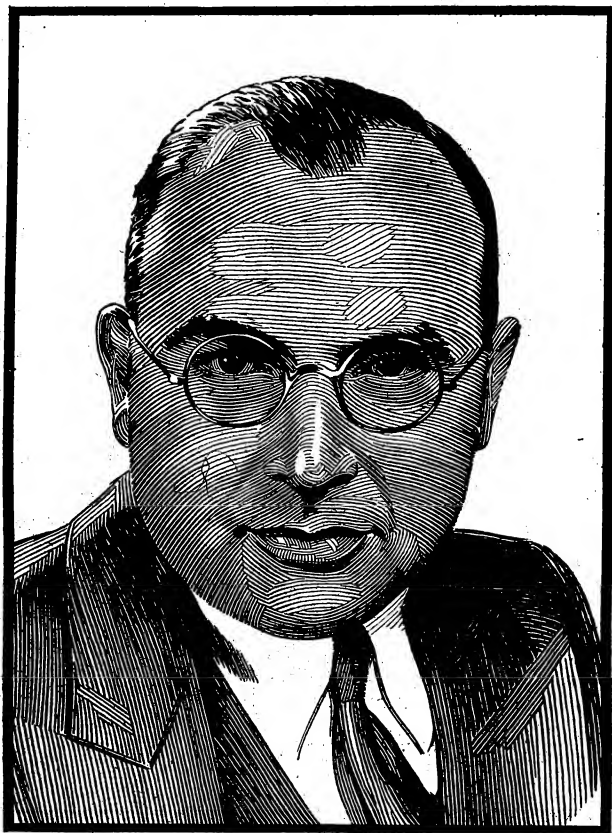
# RADIO TITAN.. BIGGEST



# THING IN SHOW BUSINESS



**R**ADIO Sweeps to the Heights with 34 Titan Shows for the New Season. Bear in Mind What Radio Has Accomplished in One Year . . . Where It Stands Today in the Great Congress of Show Machines That Form the Motion Picture Industry . . . AND WHAT BENEFITS IT HAS BROUGHT IN FINER ENTERTAINMENT TO THE PEOPLES OF THE WORLD . . . .



**LEADERSHIP**, achieved by showmanly performance on the screens of the world, is the goal of Radio Pictures.

The new Pageant of the Titans, in my opinion, is the greatest group of box-office attractions ever presented.

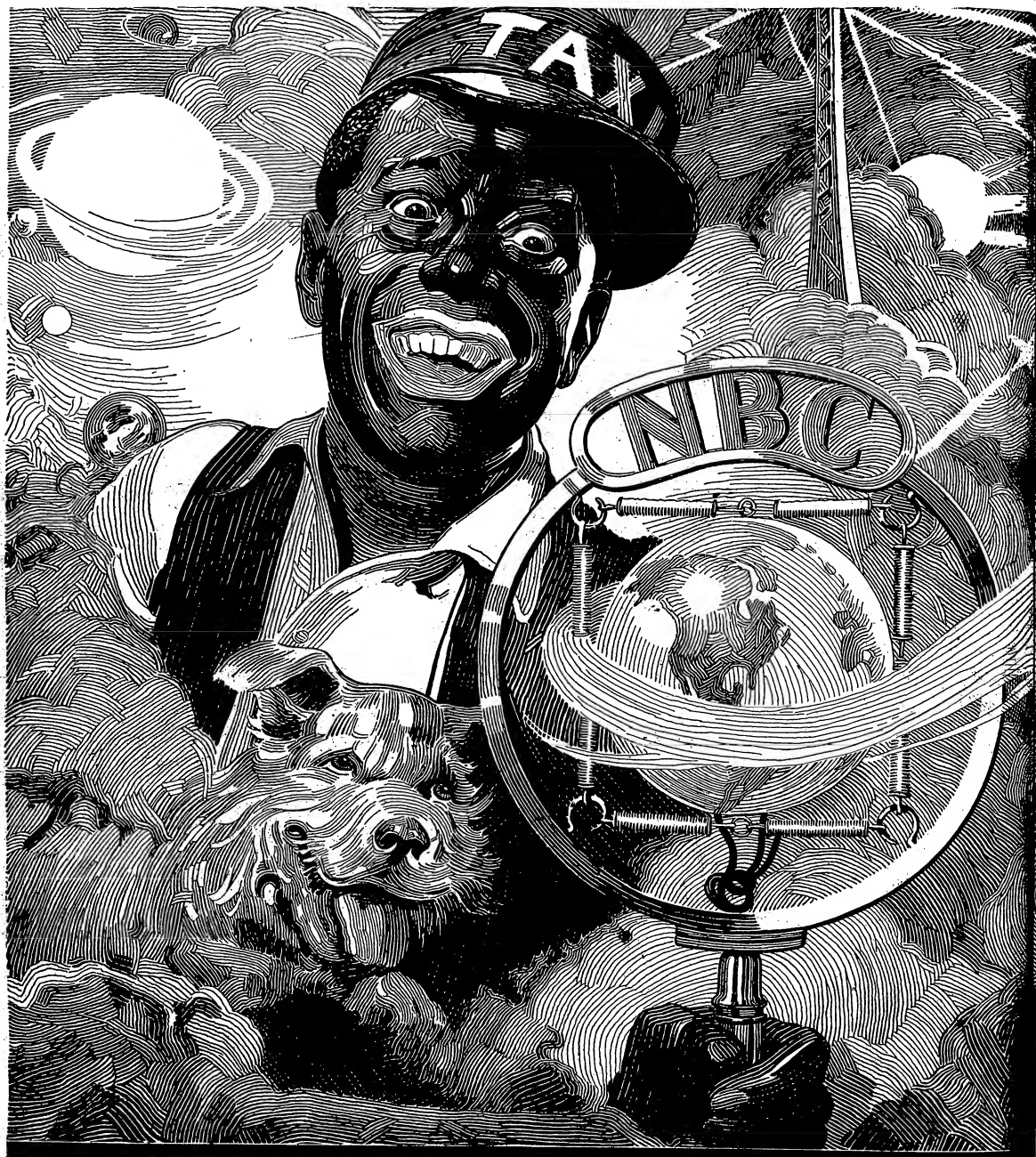
**President, Radio Pictures**



# **MIGHTIEST STARS OF ALL CREATION HEAD THE PAGEANT OF THE TITANS . . . . IN BIGGEST ALL TIME ATTRACTION**







# AMOS in



W.O. WILSON  
+  
FREDRIC C. MADAN

# i' ANDY

# GREATEST ATTRACTIONS SINCE THE WORLD BEGAN!

## AMOS 'N' ANDY

### IN THEIR FIRST ALL TALKING FEATURE MOTION PICTURE

**Radio Pictures** and Amos 'n' Andy have joined forces in the most stupendous show enterprise of all time.

The Amos 'n' Andy show, backed by Radio's boundless resources, is utterly staggering in its money-getting possibilities.

In the sweep of all show ages there has never been an attraction like them . . . never an attraction to compare with their fabulous box-office values!

They came overnight from humble obscurity to seduce a world steered to sentiment and steeped in cold sophistication.

It is a conquest so amazing, so without precedent, so frenzied and so devastating that only cosmic vision might grasp its import . . . The world is content to give itself in spellbound rapture . . . to listen . . . and to marvel!

### AND NOW YOU GET THEM IN THE PAGEANT OF THE TITANS



# ROARING EMPIRE

## OF COMMERCE, REPRESENTING BILLIONS, BEHIND AIR METEORS IN HUGE CAMPAIGN . . .

**Amos 'n' Andy bring something new to Show Business. Never before have stars offered such tieup possibilities.**

**RCA SHOW FAMILY**—The RCA Entertainment Family will back its star attraction to the limit of its far-reaching power. Commercial leaders in every line of endeavor flock to their support.

**RADIO**—Radio backing of unprecedented magnitude is assured. The ninety millions of American listeners will follow their idols without interruption on the two Pepsodent broadcasts every night. Using the tremendous resources of NBC, RKO will fling another sensational Radio message from coast to coast upon completion of the picture.

The measureless selling power of the two weekly RKO hours will hammer its message home . . . "air-selling" these show monarchs till the world rings with their story.

**VICTOR**—Thousands of Amos 'n' Andy records are already sold. Victor announce them as their greatest record bet . . . are backing them as they have never backed stars before.

**MORE RECORDS TO COME** . . . in direct tie-up with the show . . . backed all along the line with showmanly dealer co-operation.

**NOVELTIES**—Greatest novelty set-up of all time. Surefire tie-ups with a dozen leading novelty houses. Already set or in preparation.

**MINIATURE FRESH AIR TAXI-CAB**—Millions of this sensational novelty already sold. Louis Marx, manufacturer, eager to tie in with smashing exhibitor support that means news-stands and department store co-operation throughout country.

**AMOS 'N' ANDY CANDY BAR**—Amos 'n' Andy Candy Bar to be manufactured and released in conjunction with the show by the Williamson Candy Company of Chicago. The whole tie-up and release of candy planned to take advantage of exhibitor aid and picture publicity.

**DISPLAY MATERIAL**—Nationwide release backed by advertising and dealer displays. Display material from Pepsodent, Victor, Williamson, Marx Toy Company, and RKO provides unprecedented tie-up facilities.

**RADIO MUSIC COMPANY**—Radio Music Company will swing their unparalleled man-power and radio resources into action behind the songs in the show.

**NATIONAL ADVERTISING**—Saturday Evening Post, world's largest weekly, will lead an array of national publications in a clamorous campaign. Amos 'n' Andy section in Post will set a new "high" in institutional advertising. Fan and News! publications to lend smashing support.

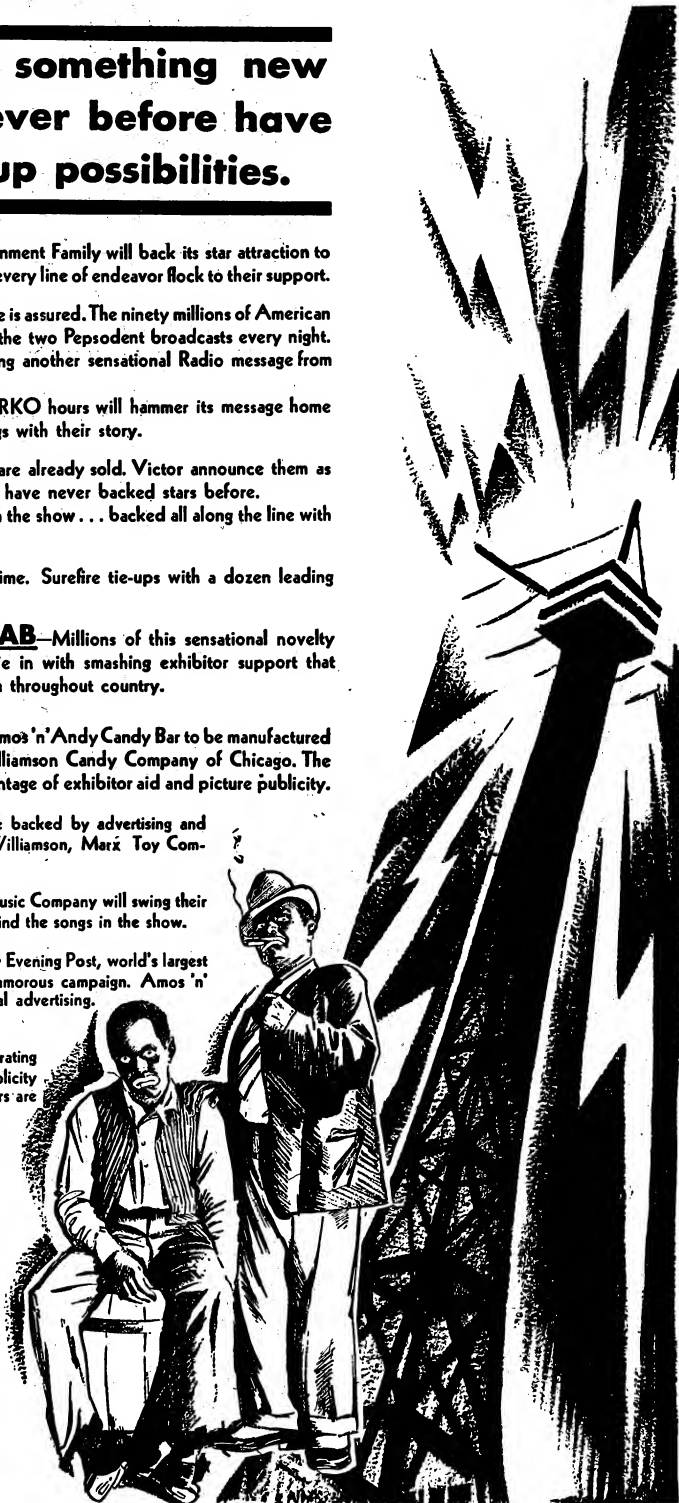
**PUBLICITY**—The publicity forces of the co-operating companies, alert to take the utmost from the greatest publicity set-up of all time, promise front page stories wherever papers are read. Story to be carried by international syndicate.

### Special Note to Showmen:

Mel Brown has been engaged to direct Amos 'n' Andy... Harry Ruby will write the music and Bert Kalmar the story. The entire production will be under the personal supervision of Wm. Le Baron.

This is an array of production talent that guarantees

beaucoup sensations.



# DWARFS THE RADII



**POISED FOR STUPENDOUS  
EXPLOITATION SWEEP ACROSS  
THE NATION . . .**

**Miracle Brains That Pro-  
duced "Rio Rita" Now Bring  
You the Mightiest Musical  
Attraction of All Time! . . .**

# DIXIA



**GLAMOR AND GLORY OF THE OLD SOUTH  
DRAMATIZED WITH IMPASSIONED GENIUS  
AND EXTRAVAGANCE . . .**

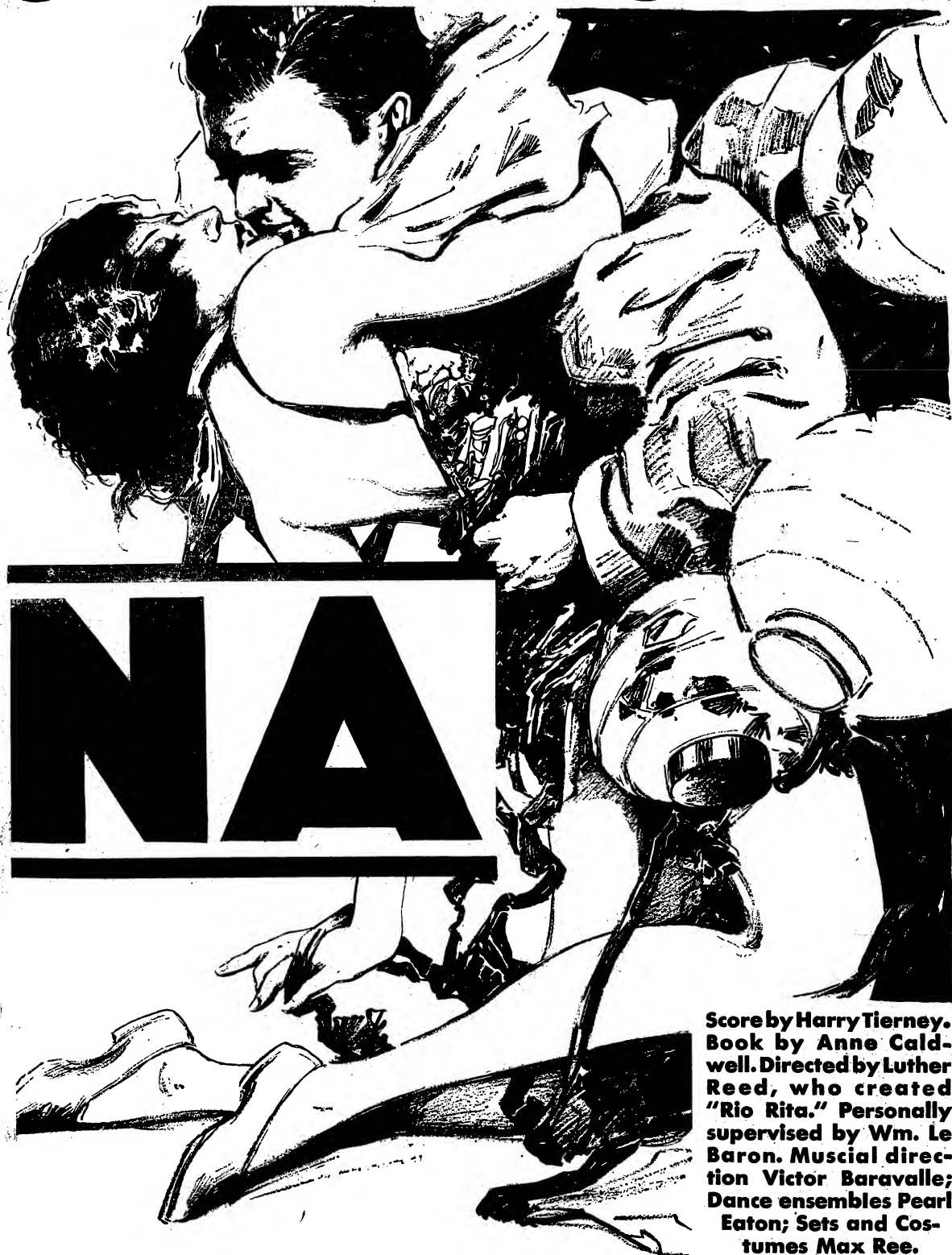
**Bebe Daniels, Everett Marshall\*  
Bert Wheeler, Robert Woolsey**

*\* Sensational Star of Metropolitan Opera Company*

**Dorothy Lee, Joseph Cawthorn, Ralf Harolde,  
Jobyna Howland, Marguerite Padula and Bill  
Robinson, world's greatest tap dancer . . .**



# O GIANT "RIO RITA"



Score by Harry Tierney. Book by Anne Caldwell. Directed by Luther Reed, who created "Rio Rita." Personally supervised by Wm. Le Baron. Musical direction Victor Baravalle; Dance ensembles Pearl Eaton; Sets and Costumes Max Ree.

# MOST COLOSSAL OUT ALL SHOW AGES . . .

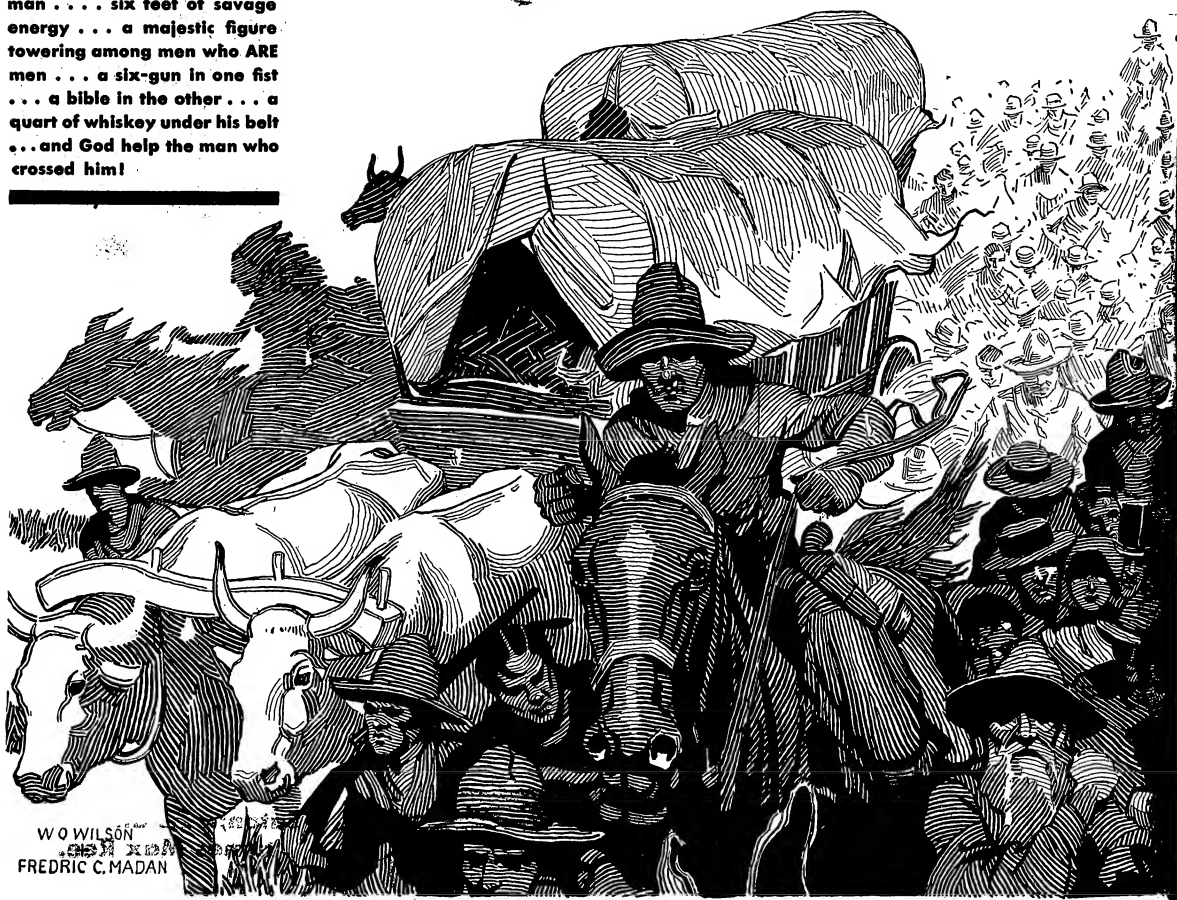
EDNA FERBER'S

EPIC OF EMPIRE  
YEAR'S GREATEST NOVEL

# CIMARRO

The Oklahoma Run . . . most tumultuous  
drama history ever wrote . . . where one  
day's sun rose on a waste of red clay  
desert and set upon the maddest empire  
ever known!

Richard Dix as Yancey Cravat  
... poet, lawyer and fighting  
man . . . six feet of savage  
energy . . . a majestic figure  
towering among men who ARE  
men . . . a six-gun in one fist  
... a bible in the other . . . a  
quart of whiskey under his belt  
... and God help the man who  
crossed him!



W. O. WILSON  
FREDRIC C. MADAN

# DOOR ATTRACTION OF

# N



**Wild Pageantry of Rushing Thousands in the Grand Climax . . . Produced on Fabulous Scale . . . Direction Wesley Ruggles . . . Screen Play Howard Estabrook.**

# SHOW WORLD SALUTES M



## Grand-scale Productions For the Greatest Show Palaces in the World...

### SWEEPING EXTRAVAGANZA BURSTING WITH LAUGHS HALF SHOT AT SUNRISE

**BERT WHEELER, ROBT. WOOLSEY**

Radio's Bounding Nit Wits Paint Paris Red! Score by Harry Tierney  
... Book and adaptation by James Creelman and Cyrus Wood ...  
Henry Hobart supervision!

### VICTOR HERBERT'S BABES IN TOYLAND

Immortal Music in Mammoth Carnival of Youth!

BERT WHEELER, ROBERT WOOLSEY, Joe Cawthorn, Irene Dunn,  
Dorothy Lee, Ned Sparks, Marguerita Padula, Edna Mae Oliver,  
Tiller Sunshine Girls, and 2000 others. Directed by LUTHER REED;  
Musical Direction by VICTOR BARAVALLE; Costumes and Sets by  
MAX REE; DANCE Ensembles by PEARL EATON.

### REX BEACH'S THE SILVER HORDE

Epic Romance of the Great Alaskan Salmon Run! Evelyn Brent, Louis  
Weiheim, Joel McCrea, Raymond Hatton. Directed by GEORGE  
ARCHAINBAUD. Supervised by WILLIAM SISTROM. Filmed on Actual  
Location in the American Northwest.

### LEATHERNECKING

Rampaging Round Creation with the Fightin' Fools of the Marine  
Corps! Eddie Foy, Jr. Irene Dunne, Ken Murray, Benny Rubin,  
Ned Sparks, Edna Mae Oliver, Tiller Sunshine Girls. Directed by  
EDDIE CLINE. Music by ROGERS, FIELD & HART ... Produced under  
supervision of LOUIS SARECKY ... Sets and Costumes by MAX REE;  
DANCE Direction by PEARL EATON... Musical Direction by VICTOR  
BARAVALLE.

### HEART OF THE ROCKIES

**BEBE DANIELS EVERETT MARSHALL**

An Empire in the Clouds Dramatized in Pageantry, Song and Story.  
Score by Harry Tierney... Book by Anne Caldwell... Directed by  
Luther Reed under personal supervision of William LeBaron.

### REX BEACH'S IRON TRAIL

The Titan Power of Beach Poured into a Heroic Drama of the  
Yukon. Produced under supervision of WILLIAM SISTROM.

# 80 TITAN ATTRACTIONS

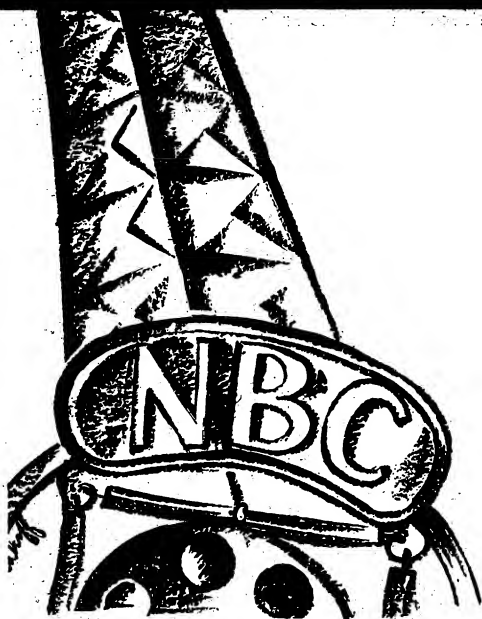


**Radio Smashes Tradition With Its Giant Group of Titan Shows . . . Amos 'N' Andy Are the Ultimate Headliners As Befits Their World-Girdling Fame . . . But Each and Every One of the Titan Attractions Stands On Its Own Feet . . . A Juggernaut Loaded With Practical Show Values! .. Radio's Shows Are An Experiment No Longer! On the Basis of Sheer Money Performance They All But Out-rank the Field! . . .**

**With This New Group Under Contract You Can Kiss Your House Records Good-bye.**

**BERT WHEELER**  
**ROBT. WOOLSEY**

**World's Greatest Comedy Team in  
TWO Titan Fun Shows! Grand Scale  
Productions! Spectacle of Towering  
Dimension! Jammed with Girls!  
Tunes! Laughs!**





# HOLDING ALOFT THE TITAN BANNER IN MARCH TO PEAK



## HERBERT BRENON

Radio Pictures presents the mightiest creative power in the field of drama! Herbert Brenon's devotion to reality remains as uncompromising as ever . . . but box-office will be his goal, first, last and down to the final dollar. Two great Brenon attractions . . . backed by show-wise selection . . . will load a golden harvest into the pockets of showmen during the coming year!

## RICHARD DIX

Iron-fisted shows hewn from the soundest dramatic timber this hell-roarin' age can produce . . . In every role a Dix of "Cimarron" stature—a matured Dix crashing his way to highest stardom with bared fists, raw courage, a high heart, and a laugh that rings! THREE SHOWS BUILT STRAIGHT FOR CASH-IN ON THE HEELS OF "CIMARRON."



## BETTY COMPSON

Betty Compson's name still towers to the skies as one of the great sure-fire "draws" of the show world . . . Radio brings this supreme trouper to you in TWO blood and steel dramas aimed at the heart of the world . . . titles of which are to be announced shortly.



# **BIG SHOWS AIMED WITH UNFAILING EYE AT THE BOX-OFFICES OF THE WORLD . . .**

**3 ASSOCIATED RADIO  
BASIL DEAN PRODUCTIONS**

**JOHN GALSWORTHY'S STAGE HIT**

## **ESCAPE**

Record engagements New York, London and world capitals. Dialog and action brilliantly merged in one of the really great human dramas of all time . . . with Sir Gerald Du Maurier, Edna Best, Lewis Casson, Gordon Harker, Horace Hodges, Madeline Carroll, Jean Cadell and many others.

**A. A. MILNE'S Different Mystery Show**

## **PERFECT ALIBI**

All-season Broadway stage run to record grosses  
**AND ONE OTHER SOON TO BE SELECTED**

**4 RADIO SUPER-SPECIALS 4**

**First Great Railroad Melodrama in  
Novel Sound and Burning Dialog . . .**

## **The RECORD RUN**

Louis Wolheim

Jean Arthur

Robt. Armstrong

Direction by George Seltz • Story, James Creelman

• • • •

**Samson Raphaelson's Heart Smash**

## **OLD ACCORDION MAN**

with Joseph Cawthorn

**AND TWO OTHERS SOON TO BE ANNOUNCED**

# NEW VICTORY NINE

**"SHE'S MY WEAKNESS"  
NIFTY CLICKER LOADED  
WITH B. O. DYNAMITE**

**9** Victory Attractions for swift and decisive assaults on the box-offices of the world.

Every high-g geared element of life in this roaring, rocking century woven into a glamorous background for these **NINE** superlative shows.

Radio will concentrate its most skillful directors, writers and supervisors on the Victory Group . . . AND BUILD INTO THEM ALL THE ELEMENTS OF SURE-FIRE SHOWMANSHIP IN THE TRADITIONAL RADIO MANNER.

**FRAMED TO FIT ALL HOUSES  
...GEARED FOR BLAZING  
DRAMATIC ACTION . . .**



# OFF WITH A RUSH

**First of the  
VICTORY 9**

## SHE'S MY WEAKNESS

Arthur Lake  
Sue Carroll

Wm. Collier, Sr.  
Lucian Littlefield

## HIS MAJESTY BUNKER BEAN

By Harry Leon Wilson Lee Wilson Dodd

Special attention will be paid to titles of the Victory Nine. Recognizing that titles are vital to the success of motion pictures today...that the title means more than it ever did... Radio producing officials are huddling to frame for you the greatest titles human ingenuity can devise.

Other titles and casts will be announced shortly.



# RADIO BLAZES NEW TR

THE SAME SHOW GENIUS THAT BRINGS YOU AMOS 'N' ANDY, "DIXIANA," "CIMARRON," "BABES IN TOYLAND" AND A BREATHLESS ARRAY OF GRAND-SCALE ATTRACTIONS, GUARANTEES YOU THE BEST IN SHORT PRODUCT DURING 1930-31.

RADIO MAKES A RADICAL DEPARTURE IN ITS SHORT PRODUCT POLICY.

**NAMES!...BIGGEST BOX-OFFICE NAMES IN THE MODERN SHOW WORLD . . . GIVE ALL TITAN SHORT PRODUCT A TERRIFIC BOX-OFFICE PULL.**

**ACTION!...BOUNCING TEMPO MAINTAINED BY TOPNOTCH DIRECTORS AND SURE-FIRE FILM EDITORS WILL BE ANOTHER VITAL FEATURE OF RADIO'S NEW SHORT PRODUCT LINEUP.**





# MAIL IN SHORT PRODUCT

## 6 BROADWAY HEADLINERS

\$8.80 Stars in New Titan Juniors. W. C. Fields, ace Ziegfeld and Earl Carroll laugh headliner in "The Golf Specialist"; Bobby Clark and Paul McCullough, current rage of B'way in "Strike Up The Band" and four other smash hits. All produced by Louis Brock, crack RKO impresario.

## 6 DANE-ARTHUR Comedies

Larry Darmour has signed the two biggest comedy names of the screen in Karl Dane and George K. Arthur for a series of six two-reel comedies. The personal draw of Dane and Arthur, already established, is box-office dynamite.

## 6 LOUISE FAZENDA Comedies

Incomparable Louise, now at the peak of her box-office power, all set to hurl brand new laughs at a fun-hungry world. Larry Darmour Production.

## 6 NICK and TONY

Wop comedy team who bounce laughs all over the landscape. With Henry Armetta and Nick Basil creating the inimitable characters. Louis Brock production.

## 8 MICKEY McGUIRE

By popular demand of 8000 Showmen... fastest and cleverest of juvenile comedies... Same casts. Produced by Larry Darmour.

## 12 HUMANETTES

Single Reel Novelties. Produced by Frank Newman. Real scoop for showmen, seeking the unique and novel.


## 12 TOBY the PUP

Best produced of all cartoons. Brisk box-office action... new gags... invincible cartoon character. Produced by Chas. Mintz.



# RADIO

## SWAMPS SHOW WORLD IN MERCHANDISING ATTRACTIC



**B**EHIND each Radio attraction stand the combined resources of the mightiest associated group of companies the show world has ever known.

The RCA family, Colossus of the Entertainment World, will back each Radio Picture to the limit.

The National Broadcasting Corp., Radio-Victor, Radio Music Company, Radiotron, RCA Photophone, and RCA Communications place their limitless facilities at the service of showmen the world over.

NBC flings the selling power of the world's greatest radio unit into the show arena. Radio Pictures will be "air sold"



# NS TO PUBLIC

**RKO's Titan programs will continue, presenting TWO weekly coast-to-coast broadcasts. Twice every week, eighteen million listeners will hear the Radio sales message. Not once, BUT TWICE, the whole nation will thrill to the drama and dance to the melodies from the Radio Productions of 1930-31.**

**National tie-ups with other leading commercial hours will add considerable additional time to that already planned by Radio. Radio-Victor are all set with a smashing campaign to start with DIXIANA and AMOS 'n' ANDY and keep on through each of the Radio Musical attractions. Recordings only by stars and ace bandmen.**

**Institutional advertising in keeping with the Titan line-up is already under way. Fan and weekly magazines will carry the Titan Torch of Salesmanship throughout the year... selling name and product till they are the best-known in the field.**

---

# TITAN SYMBOL TOWERING ABOVE THE SHOW WORLD

---

*Radio*  
PICTURES







**DENVER**

**DENVER'S  
OWN**

*Produced by*

**WHITEMAN**

*A FIVE STAR RECORDING*

**"KING OF JAZZ"**

With a Host of **W. L. RILEY** **John Bolen** **Samuel Lott**  
*Here is Splendor—a lavish spectacle—the daring,  
to be original—new era in color.*

**LAST TIMES TOMORROW**  
*Swing along Swing Night.*

**All Seats 25c**  
*WALK UP to 10, 15, 20, 25, 30, 35 and  
40c. Conference 11 to 12.  
Phone 390-0000, Saturday*

**ROCKORPHEUM**

**DALLAS**

**MAJESTIC**

**MOVIE TONE**

**FILES - 1930**

STORY BY HENRY MCGHEE  
**EL BRENDOL**  
 MUSIC BY HENRIK STAMPE  
 LYRICS BY HENRIK STAMPE

**STUART LASH**

**THE CAVALIERS**

CAST BY PAUL BROWN  
 NEW YORK THEATRE COMPANY

**PORTLAND . ME.**



Musie All Around  
 This June Joy Month  
 See The Show of Shows!  
 Screen's Ideal Couple in Their Greatest Triumph

**BEN DANIELS AND BEN LYON**

In Radio Pictures' Version of the Stage Play  
**"Alas French Gertie"**  
 See Bobo and Her Flance  
 Make Love That Is Real!

**5 ACTS REKO VAUDEVILLE**  
 Company of 20 Internationalists

**6 MARENELLI GIRLS**  
 Betty Pinner & Co. of S - Head of State  
 Cyclone Dan - Chief of Police  
 MATINEES 2-30-50-NIGHTS 2-30-50

**NEW YORK CITY**

**hold everything for**

**HOLD EVERYTHING**


*has everything.*

**WASHINGTON D.C.**


**NEW YORK CITY**

The Great  
**SONG OF THE FLAME**

with  
 "The  
 Song  
 of the  
 Flame"  
 by  
 John  
 Galsworthy



FOR CHANGE IN  
and shape"



Lighter colors  
and change of  
grain with "ser  
monettes"

NEAR  
the Stride This is the Lady  
Saturday and Sunday Evening

For Men's Wear  
"35 Cents for Shirt"

Of Course  
He's Still Chasing the Dancer!

# Victor McLaglen

In a Few Moments Commence That he never Out-Step than His "The Cuck-  
ered Wife" and Better than His "His 1st Love"

## "On the Level!"

with **FIFI DORSAZ** and cast

The High Spot of Wash-  
ington's Stage Entertainment

*(forthcoming)*

Painters These Stars

**LILYAN TARDIAN**  
**WILLIAM HARRISON**  
**ANTHONY STONE**  
**LILIA MCINTYRE**

Shaking  
Shaky & Wacky  
Illustration of  
Living Comings

Washington's Greatest  
Theater—  
Theatre  
**FOX GRAND  
ORCHESTRA**  
35 Solo Musicians  
**JOHN BRIDGES**  
Lyonic  
**SYMPHONY**  
"Lorraine's" Grand  
"Lorraine's" Grand

A Grand Entertainment  
for the Week-end

**MORTON FLOODS**  
at the theatre of the artist/  
The Theatre  
"ONION"

**SAM JACK KAUFMAN**  
Master of Ceremonies  
Dancing in "Carnegie & Carnegie"  
Illustration of the artist/  
"Lorraine's" Grand

**UNIFORMS**  
"Lorraine's" Grand  
"Lorraine's" Grand

Prize  
Illustration of the artist/  
**WINTER & FERGUSON**  
Artist & Photographer  
**RUTH-HAMILTON**  
Prize  
Illustration of the artist/  
"Lorraine's" Grand

**FOX TRIALTO**

**OPENS TODAY**

**A Price on His Head  
A Girl in His Heart  
A Gun in His Hand**

**GARY  
COOPER**


**MONTANA'S OWN STAR  
WILL STEAL YOUR  
HEART AWAY IN  
O. HENRY'S  
ACTION TALE OF  
THE OLD WEST**

**THE  
TEXAN**

**With FAY WRAY**

**"OK, DARLING!"  
A Swearword of an  
All-Time Cowboy**

**FOX MOVIEHOUSE NEWS  
"It Speaks for Itself!"**



**Better Than  
"The  
Virginian"**

**TECH**  
 (Western Mail-Box)  
**MAIL ORDER Reservations NOW**

Box Office  
 Openings  
 1999  
 1999

Commencing  
 Sat. Night, June 14  
 and Times Daily  
 Thereafter  
 8:15 and 10:15

**ALL  
 QUIET  
 ON THE  
 WESTERN  
 FRONT**

This Picture Will NOT Be Shown Elsewhere This Season.  
 See the Length of the Picture to Start Subtitle Strips.

LOEWS  
**CAPITOL**  
STARTING TOMORROW

*Gray-Gallant-Golden-Voiced*

**RAMON  
NOVARRO**

*Who Abounds in the Turbulence of Love*  
A Dashing Young Cabellero Desky-  
Great Senoritas Tinkling Gaiters  
Young Love Cuddly by the Spell of the Cres-  
cent Moon of Old Spain

He-Won't You With "The Pagans"  
He Thrilled You With "The Devil May  
Care"

Now He Steals Away Your Heart As An  
Enchanting Don Juan, Crooning His  
Magic Melodies . . .

with  
**DOROTHY  
FORDAN**  
and  
**LOTTICE  
HOWELL**

*Special  
Added Feature*  
**HOT DOG**  
*The Screen's First  
"All-Star"*  
If you like dogs or  
not, you'll enjoy this  
comedy.

**BROOKLYN, N.Y.**

# BIGGEST SHOW IN BROOKLYN



**25¢** platform seats

**50¢** orchestra seats

**1.50** box seats

**STARTS TOMORROW**

## EDMUND LOWE

**As LOUIS BERRI—The Most Unusual and Fascinating of All Gangster Leaders in**

# "BORN RECKLESS"

Adapted from the Sensational Novel by Donald Henderson Clarke, with Catherine Dale Owen, Leo Tracy

*A Real-Life Story of a Man Who Courted Love and Danger with Reckless Abandon.*



Go to the Box Office and Get the First Five Rows!

**2<sup>nd</sup> BIG WEEK**  
*By Popular Demand*

**King of Radio Crooners WILL OSBORNE**  
and his Orchestra  
offering a new and sensational program of Romantic Jazz.

**The Jazz Aristocrat AL LYONS**  
in  
**FANCHON & MARCO'S**  
"sway" 100 in 7  
Big Act, featuring 10 girls playing 15 places at one time.

**A Whole Show by Himself**

# BOB WEST

**The Man You Love to Sing With**

**Frd. Henderson (Novel)**

CLEVELAND  
**HE'S  
CUCKOO**



about

**CAUGHT  
SHORT**

*Mary Dressler  
Polly Moran*

LOEW'S  
**Stillman**  
NEXT  
**ATURDAY**



SHOW

STAG. 47

THE THEATROPOLITAN CHURCH OVER 4

Lectures

**TIBBETT**

**"THE ROGUE SONG"**

The world's greatest lecturer in the new technique of the "Rogue Song". At the Metropolitan Church, 47 Broadway, N. Y. City.

— 6 —

**"THE BEAR JUNCTION"**

— 6 —

**"Salt Water Ballads"**

— 6 —

**FARAWAY'S SOUND NEWS**

Public

**MAINE**

Printed 1933

STAGE

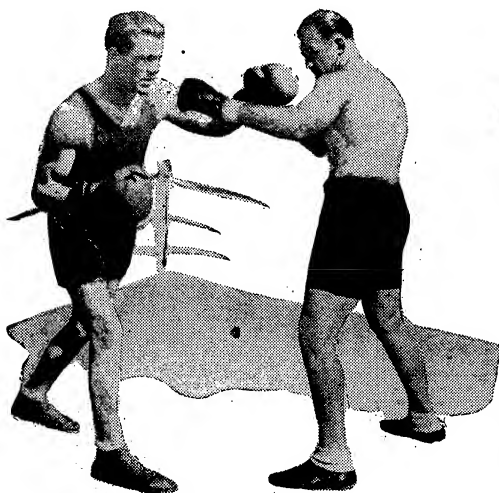
Lange's Ace Vaudeville  
 Staged by  
**RUNAWAY FOUR**  
 ? ? ? ?  
**RALPH OLSEN**  
 & GIRLS with  
**JOAN PAETZ & DANCE GIRLS**  
 "Dance Diversion"  
**CARLTON & BALLEW**  
 "Ed"  
**HOMER ROMAINE**  
 "Acrobatic Espionage"



# METRO

presents for

# 52



SCHMELING

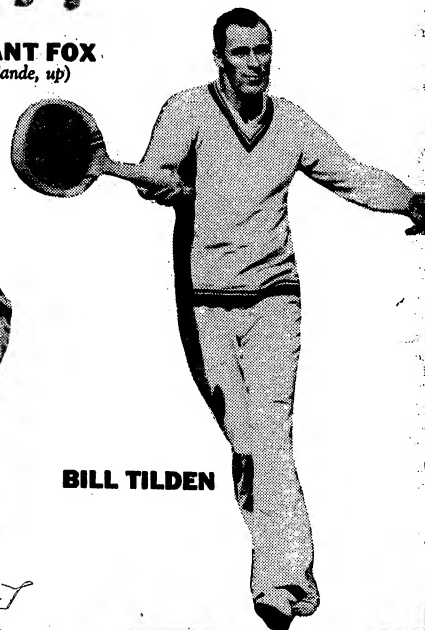
SHARKEY



GALLANT FOX  
(Earl Sande, up)



BOBBY JONES



BILL TILDEN



BABE RUTH

# STARS!

**AMERICA** loves them—

**IN** every field of amusements—

**NAMES** are the sure-fire draw

**AND** in picture business too,

**WHILE OTHER COMPANIES** announce the elimination of stars, M-G-M assures exhibitors it will continue its successful Star Policy—the “**Drawing Card**” company!

# GOLDWYN-MAYER

the season of 1930-1931

**"LUCKY STAR" productions**

**IRION DAVIES (3)**

ROSALIE  
LIVE O'CLOCK GIRL  
And One More

**AN CRAWFORD (4)**

GREAT DAY  
HER FORTUNE  
And Two More

**ETA GARBO (3)**

RED DUST  
And Two More

**MON NOVARRO (3)**

SINGER OF SEVILLE  
SONG OF INDIA  
And One More

**IRMA SHEARER (2)**

N CHANEY (1)  
THE BUGLE SOUNDS

**HN GILBERT (2)**

WAY FOR A SAILOR  
And One More

**WRENCETIBBETT (2)**

NEW MOON (with Grace Moore)  
And One More

**SMOPOLITAN (4)**

GRACE MOORE in a story  
based on Jenny Lind's life.  
And Three More Cosmopolitans

**LLIAM HAINES (4)**

REMOTE CONTROL  
And Three More

**ESSLER & MORAN (2)**

RAZZLE DAZZLE  
And One More

**STER KEATON (2)**

To be Announced

**"LUCKY STAR" PRODUCTIONS (28)**

GOOD NEWS  
MERRY WIDOW  
NAUGHTY MARIETTA  
BILLY THE KID  
TRADER HORN  
MADAM SATAN (Cecil De Mille)  
DOING THAT THING  
TAMPCO  
THE CRISIS  
MARCH OF TIME  
PASSION FLOWER  
MONSIEUR LE FOX  
DARK STAR  
WAR NURSE  
THOSE THREE FRENCH GIRLS  
(Charmaine, Diane and Madelon)  
BALLYHOO  
WORLD'S ILLUSION  
DANCE FOOLS DANCE  
THE GREAT MEADOW  
DIXIE, THE DARK HORSE

**M-G-M SHORT FEATURES**

6 M-G-M DOGVILLE COMEDIES  
6 LAUREL & HARDY COMEDIES

**HAL ROACH STAR COMEDIES**

8 CHARLEY CHASE COMEDIES  
8 OUR GANG COMEDIES  
8 "BOY FRIENDS" COMEDIES

**M-G-M COLORTONE REVUES (6)**

**NOVELTY GROUP (4)**

"Song Writers Revue" "Copy"  
"The Rounders" "Gems of M-G-M"

**AROUND THE WORLD WITH**

BURTON HOLMES (12)

**FLIP THE FROG (12 CARTOON)**

**HEARST METROTONE NEWS (144)**



MARION DAVIES



JOHN GILBERT



NORMA SHEARER



GRACE MOORE



BUSTER KEATON



JOAN CRAWFORD



RAMON NOVARRO



GRETA GARBO



WILLIAM HAINES



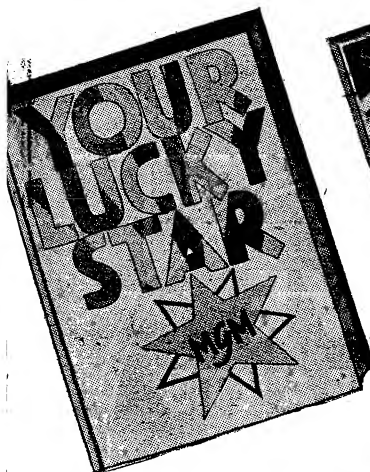
LAWRENCE TIBBETT



LON CHANEY



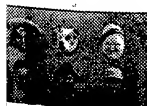
DRESSLER-MORAN



**WRITE FOR  
THESE  
TWO BOOKS!**

M-G-M's 110 page  
"Lucky Star" Book,  
and "Shorts Heard  
'Round The World,"  
the Big News of  
1930-31.

**ORT  
JECT  
RSONALITIES**



LAUREL-HARDY

OUR GANG



DOGVILLE  
Comedies

FLIP THE FROG  
Cartoons



CHARLEY CHASE



BURTON HOLMES



THE  
BOY  
FRIENDS



**Trip-Hammer Consistency Right  
Through The Summer Months.  
First National Gives You Four Of  
The Greatest Pictures Ever Re-  
leased For Hot-Weather Beaters.  
Dough Getters For Gogetters.**

**RICHARD  
BARTHELMESS**

IN THE GREATEST AIR ROMANCE THE SCREEN  
HAS EVER KNOWN

THE  
**DAWN PATROL**

with Douglas Fairbanks, Jr., Neil Hamil-  
ton and 46 Stunt Fliers. Story by  
John Monk Saunders, author  
of "Wings." Directed by  
Howard Hawks.

**BRIDE  
OF THE  
REGIMENT**

All color! All romantic! All beautiful. Hailed as a  
masterpiece of beauty at Warner Brothers Holly-  
wood Theatre, Broadway. With the New Walter  
Pidgeon and Vivienne Segal, Allan Prior,  
Louise Fazenda, Ford Sterling, Myrna  
Loy, Lupino Lane. Directed by John  
Francis Dillon.



"Vitaphone" is the registered trade mark of  
the Vitaphone Corp. designating its products.

Watch for  
**Warner  
Brothers**  
25th  
Anniversary  
number of Variety  
for First National's  
New Product An-  
nouncement!

**SONG  
OF THE  
FLAME**

"Far more gorgeous than on the stage. As fine as any  
to reach the screen. Magnificent. Splendid. Won  
applause and deserved it," is what New York  
critics said of this all-color romance. With  
Bernice Claire, Noah Beery, Alexa  
Gray, Alice Gentle. Top business at  
\$2.00 at Warner Bros. Theatre  
on Broadway. Directed by  
Alan Crosland.

**BILLIE  
DOVE  
IN  
SWEETHEARTS  
AND WIVES**

with **CLIVE BROOK, SIDNEY BLACKMER** and **LEILA  
HYAMS**. Surprise sensation of 1930. Tremendous busi-  
ness in every spot it has played. Exceptional cast in  
exceptional mystery drama is knocking the hot  
weather sold in ace houses. Get this one  
for the biggest cleanup of the season.  
Directed by Clarence  
Bridgman.



## Indie Exhib Objects to New Ill. Zoning Plan with Indies In Minority on Committee

Chicago, June 17. Committee called by Charles C. Pettijohn to work out a new zoning plan for downstate Illinois, arrived at a tentative plan. With the problems of Cook and Lake counties, committee was unable to decide upon code. Pettijohn adjourned the meeting Wednesday (17) and returned to New York, but is expected back this week to finish the local code.

Julius J. Rubens, of Public-Great States, proposed the new zoning and protection code for downstate. Billy Elson, of R-K-O, assisted in drawing up the main features of the scheme. This plan was tentatively accepted by the committee, composed of Eddie Grossman of United Artists exchange, Rubens, and three independent exhibitors, Alex Manta, E. E. Alger and Fred Anderson. Alger emphatically objected to committee's plan as reached, in letter, printed herewith:

The outline, regarding protection of larger over smaller towns, is a one-mile radius shall be granted for each 1,000 of population of the larger town. Towns of 3,000 or more shall be designated as key centers. A 40-mile radius shall be the maximum protection. Small town adjacent to and within a radius of three miles from larger town shall be considered second run.

Within a 10-mile radius of the key center, 14 days' protection is given over smaller town; 20-mile radius, 10 days; 30-mile radius, seven days; 40 miles, five days. This formula, based on theatres charging regular top daily admission price of key center.

**On Admission**  
For each five cents of a lower admission price charged by smaller town, one extra day shall be added to days of protection afforded key center. Where protection overlies from one key center to another, the smaller town shall not be permitted to play ahead of larger town, within recognized radius.

Second run houses charging same admission price as first run theatre may play picture 14 days after first run; if charging five cents less than first run, they shall play 21 days after first run. If second run has admission price of 30 cents, first run gets 49 days' protection period.

Regardless of admission price of first run spot, second run theatres charging top price of 25c shall not be required to play pictures later than 70 days after its first run. If second run charges 20c then 31 days' protection is afforded first run; if 15c 112 days, and if 10c 133 days.

Second run must not advertise picture until first run has completed presentation. Two-for-one tickets shall be considered half of regular price. Double or triple programs shall not be permitted unless all pictures shall be over one year old.

**Alger Dissents**  
E. E. Alger, one of the indie members of the committee, sent this letter after the code had been tentatively accepted:

Relative to the tentative suggestion presented by Mr. J. J. Rubens of Public-Great States at the committee meeting yesterday, I wish to state that as a member of the committee representing the independent theatre owners, I am not in favor of the plan for the following reasons:

The whole theory of protection is wrong and is only tolerated by the independent exhibitors on account of being fond on them.

The inclusion of all towns within a 3-mile radius of any town and considering it as a "second run" is unfair protection, as a penalty of 21 days' protection for each five cents reduction in admission price is excessive and should not be more than seven days' penalty for each five cents lower admission price.

The suggestion of not letting any theatre run a picture ahead of any other theatre within a larger town would practically nullify the whole zoning agreement, as this territory can reach out for a distance of 40 miles. A town such as Lincoln, Ill., while permitted to show a picture seven days

## Something Expected to Break at Kans.-Mo. Meet

Topeka, June 17. An atmosphere of "Hushhush" surrounds preparations for the annual meeting of the M. P. T. O. A. of Kansas and Western Missouri to be held here June 24 and 25. None of the officers will talk, but it is understood "something is due to break."

All managers of the Fox-Midwest, representing 31 towns, have been called in for the conference by E. C. Rhoden, general manager of the circuit. Managers of the Midland circuit are being urged to bring in all the independents they can from their territory.

For the "steenth" time R. R. Biele, president of the Kansas-Western Missouri division of the association, is declaring he is not a candidate for re-election. Meetings of the convention as well as the annual banquet are to be held in the Kansas Hotel. Attendance of about 300 is expected.

## 100 Minneapolis Indie Houses Expected to Close for the Summer

Minneapolis, June 17. With business here sub-normal even for this usually slack season of the year, a record number of theatres in the territory are folding "for the summer."

In Minneapolis loop, smallest number of first-run houses in years is operating at present. Pantages closed "Thursday" for the summer. R-K-O 7th street had called it quits the week before.

Prediction along the riato is that one and possibly two more loop first-run houses also may be darkened during the dog days unless trade soon takes a turn for the better.

Through the entire territory and in the Twin City suburbs approximately 100 houses already have closed or have signified their intention of doing so. All of these are independently operated.

There have been no admission reductions in recent months in the Twin Cities, although the rumor is rife several are pending. In Minneapolis the Minnesota and the Century theatres are sealed at 75c over the entire house after 5.30 p. m. State charges 60c. R-K-O Orpheum 50c, the Lyric 40c, and the Aster 35c. They are the only first-run theatres here now in operation. The Minnesota and Orpheum alone offer stage entertainment.

**Raines for Roach**  
Halsey Raines of the Metro home office leaves July 12 for Culver City via Canada. On the coast he will do special work for Hal Roach, remaining away about a month.

**Fox Truck Near Denver**  
Denver, June 17. Fox has located a movietone sound truck here with L. E. Orr as cameraman and D. Y. Bradshaw, sound recorder.

after Springfield, cannot run the picture ahead of Bloomington, Decatur or Peoria.

The committee, with full power to act, must be made up of at least 50% of independent theatre owners, for them to have any power whatever, as the committee appointment is made up of three exhibitors and six opposing.

The tentative agreement as drawn up by the committee yesterday was the complete plan presented by Mr. Rubens of Public and fully agreed by Mr. Pettijohn of the Hays organization. The ideas of the independent exhibitors were carefully ignored.

How the independent exhibitors will greet Pettijohn on his return has not yet been decided. A more representative delegation from downstate is expected.

## One Way for Sound

Dallas, June 17. Minus necessary cash for sound equip., an exhib. at Sanger, Tex., managed to open his Texan by canvassing town with coupon books of ducats. Was first in Texas to try it, with results okay.

Idea may be ripe for many more small burps and fundless exhibs.

## EXPLOITATION FOR JULY 4TH WEEK STARTS

Loew's has indicated it wants to carry out the Fourth of July week celebration asked for by Vice-President Curtis along the same lines as planned by R-K-O.

Latter through Hiram S. Brown, to whom Vice-President Curtis directed the appeal for theatre's campaign, has notified all circuits of the importance of carrying out exploitation to bid up importance of the 4th, but has heard from no others but Loew, figuring most will, as suggested, back campaigns individually.

R-K-O is planning on using a special flag trailer on the Fourth, playing it an entire week in all the circuit's houses. A bulletin to division and house managers has gone out from R-K-O, suggesting "America Banner Week," "Flag Week" and "Patriotic Week" as designations for campaign, with proposals made for tie-ups with governors and mayors, local merchants, American Legion, D. A. R., Elks, Rotary, Boy Scouts, Girl Scouts, etc., plus newspapers.

Within R-K-O the thought is striking home that through co-operation with Vice-President Curtis on his request, that circuit, as well as others, stand to build business July 4th week through the nation-wide campaign.

R-K-O has asked managers for tear-sheets that can be compiled in a scrap book at the end of the drive and sent to Vice-President Curtis.

## 4 "NAME" SHORT SERIALS FOR WARNER

Four more or less formal "series" are scheduled for production at Warner's Flatbush studio which will, starting July 1, produce the entire output of Vitaphone Varieties.

Mr. and Mrs. Jack Norworth will be in six two-reelers under the general title of "The Nags."

"Another series, but with different casts in each, will be groups of celebrities. It is Murray Roth's idea to bring together several representative critics, playwrights, athletes, etc., writing a special story around them. One of these has been produced.

Robert L. Ripley's "Believe It or Not" is another series, while the "Snooty Reel" burlesque will constitute a fourth.

## CIRCUIT FOR STOCK AND FILMS TRY-OUT

Pittsburgh, June 17.

Pictures and dramatic stock will be tried by J. Reeves Espy, general manager of Warners in this division. It will be given a month's try-out shortly at the Palace, Canton, O.

Espy has engaged the George Sharp stock. It closed the Pitt for the summer after a 50-week engagement. Sharp will do condensed versions of popular stage plays, each requiring about 45 minutes. The first will be a miniature edition of "This Thing Called Love."

The plays are to appear three times daily, missing only the supper show when a program of shorts will be used in conjunction with the regular screen feature.

Maureen O'Sullivan, John Garrick, Frank Albertson, El Brendel, Marjorie White, Munchie Auer and Hobart Bosworth, "Just Imagine," Fox.

# WARNER BROS. PICTURES, Inc.

CELEBRATE THEIR

## 25TH ANNIVERSARY

NEXT WEDNESDAY

(June 25)

# VARIETY

Was Selected  
To Tell the World  
About This Company  
And Its  
51 Subsidiaries

"VARIETY'S"

Special Warner Bros. Issue  
Out Next Week  
With

"VARIETY'S"

Usual Weekly News  
And Features Included



IF I HAD  
A GIRL  
LIKE YOU

by LOUIS W. McDERMOTT



*Sing* **THEM!**  
*Play* **THEM!**  
*Dance to* **THEM!**

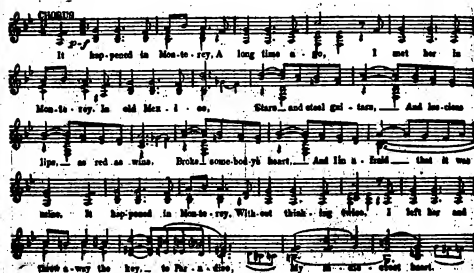
*You Can't Go Wrong  
With Any FELST Song*



*The WALTZ HIT*  
*from the Universal Picture*  
**'THE KING OF JAZZ'**  
*featuring PAUL WHITEMAN*

# IT HAPPENED IN MONTEREY

1. **BILLY ROSE** and **MABEL WAYNE**



*A Heavenly Fox Trot Ballad!*  
**"YOU'RE THE  
 SWEETEST GIRL  
 THIS SIDE OF  
 HEAVEN"**

**GUS KAHN, CARMEN LOMBARDO HARRY ARCHER**



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**193 YONGE STREET**

75 W. RANDOLPH

**MELBOURNE, AUSTRALIA, 276 Collins St**

# MUSICAL FIRMAMENT!



## A Million Smiles! "AROUND THE CORNER"

by GUS KAHN and ART KASSEL

CHORUS

A-round the cor-ner and under the tree, The gal-lant  
A-round the cor-ner and under the tree, The breeze was  
ma-jor said "Stroll with me!" I said "Nay,  
sigh-ing And so was he; He held my  
Nay!" I said "No, No!" But ev-er since I've been there once, I  
hand, He talked so grand, Then went a-way and stayed a-way. While  
al-ways want to go A-round the cor-ner and un-der the  
ev-ry night I stand A-round the cor-ner and un-der the

*Dreamy, Fascinating!!*

## DOWN THE RIVER of GOLDEN DREAMS

by JOHN KLENNER & NATHANIEL SHILKRET

REFRAIN

Down the river of gold en dreams, Drifting a long, long way from a song of  
love, Where the sil-ver-y moon beams, Will not be  
blue un-der the blue a love, And where we find the riv-er's end,  
Where the wil-ows bend, There our days will spend to geth-er.  
Down the riv-er of gold en dreams, Just you and I, un-der the

## The SONGS THE NATION Sings!

## "What's In A Name?" THE SONG WITHOUT A NAME"

by BENÉE RUSSELL

CHORUS

He called "THE SONG WITH-OUT A NAME" Where I be  
long I can't ex-plain, I speak of laugh-ter, I speak of  
tears, And of here-a-ter, and faded years, In wood-ed

ADWAY and 50th ST. **NEW YORK**  
FRANCE ON 50th ST.)

ADDELPHIA  
MARKET ST.

KANSAS CITY  
GAYETY THEA. BLDG.

LOS ANGELES  
405 MAJESTIC THEA. BLDG.

BOSTON

LONDON, ENG.

PARIS, FRANCE

240 TREMONT ST.

138 CHARING CROSS RD.

30 RUE DE L'ECHUIER

BERLIN, GERMANY, 37 Leipzige Strasse



Dance  
Orchestrations

50¢

FROM YOUR  
DEALER OR  
DIRECT!

## "Outside" Leaders with Talk Only Don't Accomplish Much; Say the Indies—Heavy Woe

Indie leaders from the outside of show business have failed principally because they have allowed themselves to be steered the wrong way, according to the veterans.

Prescribing the "current road" for successful leadership one of the principal indies remarks:

"First, a leader must be supported by the dues of a direct membership."

"Second, a man who comes in from the outside and goes over the established route that has been tread before without results is wasting his own time, is being taken lightly, and is throwing away the money of his backers."

That conference, are "the established route" and that it is not to be expected that they would materialize any good for the indie, because producers who have been allowed to operate along certain lines should not be expected to relinquish them of their own accord."

### Hundreds of Ailments

That there are hundreds of indie ailments and that conferences have never resulted in the successful cure of them, is this indie's declaration.

"Either we have legal grievances that must be adjudicated according to the way prescribed by law, or else we haven't any and there is no need for talkfests," is the point made for the Judge and Jury way of doing things.

This resorting to a publication to replenish a vanishing treasury is such an old model, that it is grotesque," says another of the vet indies.

It was started back in 1912 and failed then and has failed ever since. Exhibitors won't read it and producers won't advertise in it."

A check in the production end of the field largely substantiates the latter observation, since only Tiffany, which made the original donation referred to, took a page in the first issue of the new Abram Myers' called Exhibitor monthly.

Outside senders referred to apparently are Aaron Shapiro and Mr. Myers.

## Custom of Reference to Paramount or Publix Continues with Each

Paramount Publix, through the uniting of the two names, is causing some confusion in the ranks by supposed necessity of using the full name when referring to any branch of the organization.

As a result the pictures are becoming known as Paramount pictures and called such, while in the circuit end the theatres are being termed Publix theatres, as in the past. The full Par-Publix designation is coming in only where "legality" or "administratively" essential, it is pointed out.

The pictures in credits are presented by Paramount alone instead of as by Adolph Zukor and Jesse L. Lasky, with Paramount Publix cited only in the copyright line, necessary for legal reasons. In publicity and exploitation the product is termed Paramount pictures, with Paramount Publix occurring occasionally brought into play, but not with 100% prominence. The same is true of Publix theatres, each apparently wanting to maintain identity to a certain extent.

The stage shows of P-P are still being called Publix units and in other directions the singleness of title is being manifested.

### If There's Room

Hollywood, June 17. Actors' Branch of the Academy has decided it would be a nice thing to show appreciation of studio officials who treat actors courteously.

Idea is to establish an "Honor Role of Studio Employees in Authority."

## TRENTON'S TRY IS FOR SUNDAY

Trenton, June 17.

With Trenton still singing the Jerse blues and everybody seemingly anxious to get in on the "free for all" by violating in some, form or other the Sunday blue laws, the Mercer Grand Jury reconvened for a special session Monday to decide in a test case whether the exhibition of pictures on the Sabbath is legal.

Ever since the police issued an ultimatum four weeks ago, inviting the managers to open their doors on the Sabbath, the ministerial union has been up in the air, protesting the violation of the law. Although business on the opening day was poor, widespread notoriety, due to the protestations of the W. C. T. U. and the ministers, has since blacked the venture most profitable.

George B. LaBarre, director of public safety in Trenton, has presented the names of 2,733 blue law violators of every kind to Prosecutor English for presentation to the Grand Jury. Some members of the jury, it is reported, want to indict all violators so that the folly of enforcing the law might be demonstrated.

It's all rather jolly to residents of Trenton, who feel firmly convinced that the Grand Jury will throw out the cases, and hence make Sunday shows legal. And that's what the people want judging from the receipts of the past three weeks.

## Fire Report

(Continued from page 4)

"whether permanent or temporary, shall be in vaults or cabinets constructed as provided in this article. Not more than 1,125 pounds (\$25 standard reels) shall be stored in the cabinets in a single room."

The committee formed by the fire commissioner for the purpose of formulating the above amendments includes:

Representing the fire department: Chiefs John Kenlon, Patrick Walsh, John J. Waldron, John J. McElligott, for the uniformed force, and Chiefs Peter C. Spence and Thomas A. Eickin of the Bureau of Fire Prevention; C. S. Chaskie, C. C. Wahlgren, G. Y. Lancaster, for the New York Board of Fire Underwriters; George W. Booth, A. A. Small and E. W. Fowler, for the National Board of Fire Underwriters; Nicholas J. Kelly, chief engineer, Department of Water Supply, Gas and Electricity; L. B. Newell, of the New York Fire Insurance Exchange; J. Henry Waters, representing various theatrical interests (not enumerated); William T. Powers, Paramount; Arthur Dickson, the Hays organization; Charles O'Reilly, Theatre Owners' Chamber of Commerce.

### FLINN ON PATHE SHORTS

Hollywood, June 17. John Flinn is here to take charge of Pathe shorts, with Fred Lally as his assistant.

Tom Lennon and Mauri Grasham adapting "This Marriage Game," by Fred Stanley, Pathe. "Leathernecking," Radio.

## Frisco House Settles Union Differences and May Play Stage Show

San Francisco, June 17.

William B. Wagon's troubles with the Musicians' Union which have been going on for several years are at an end.

Wagon has reached an agreement with the Musicians' to re-install an orchestra in his Embassy, starting June 26. Whether it will be a band in the pit or on the stage not determined.

Persistent rumor has been Wagon is planning to put stage show in the Embassy but he denied it. Despite the denial it is generally believed the stage show will go into the Embassy and that Wagon's signing of a peace pact with the Musicians' Union was a result of this plan.

Oscar Carter is working on the adaptation and dialog of "The Worst Woman in Frisco" for Liberty productions. It is being made from the stage show of the same title.

## Warners Without F. N. Films for Beacon, Become Cramped on B'way

### Kallet's 13 Up-State House May Land with Warners

Oneida, N. Y., June 17.

While Michael Kallet, president of Kallet Theatres, Inc., refuses to be quoted, it is authoritatively reported here that the Paramount Publix deal for the Kallet chain of 13 Central New York houses, including theatres in Syracuse, Rome, Utica, and this city, as well as smaller towns, is cold.

Inside dope is that Warners, rapidly expanding in Central New York, are now angling for the Kallet theatres. Another report is that Warners may take over the deluxe houses which the Schines are building in Cortland.

Warners' representatives recently have been active in the Central New York field.

Through operation of three poppriced houses on Broadway (Winther Garden, Strand, Beacon) and two houses (Warners and Hollywood), W.B. is finding it increasingly tough to fill demand for product without going outside their own company and Frisco National.

Of particular difficulty has been supply of pictures for the Beacon at Broadway and 14th street without hurting the other houses, this because F.N. had sold its product for that territory and therefore could not be used at the Beacon. This has resulted in holdover of W.B. product not deserving more than a week, added attractions, etc.

In order to get through to Aug. 1, when the F.N. product will be available for all W.B. houses, independent product that can be booked will be used until then. Current week with "Ladies in Love" (Hollywood Pictures) is first indie in. "What a Man" (Sono-Art) is another that has been booked but not as yet dated.

W.B. figures that with 35 features from their own company and 35 from F.N., with entire 70 available for the 13 Central New York houses, including Beacon, they probably will not have to go outside for pictures to round out next year.

## After Goodside Failed To Sell Other House to Par He Brought Suit

The unsuccessful efforts of Abraham Goodside, Portland, Me., theatre owner, to dispose of his theatre to Paramount Publix when his Strand was taken under lease, will be brought out in P-P's defense of the \$500,000 action Goodside brought against that circuit, it is understood.

Goodside filed suit in federal court in Portland several weeks ago, charging Paramount Publix has refused to give him its better pictures and also has been instrumental in shutting off other sources of product.

P-P will enter a general denial to these charges, and from accounts will lay bare its dealings with Goodside.

Par-Publix took over Goodside's Strand a year ago under a 25-year lease. Goodside, it is claimed, made the proposal that the Empire, 800-seater and called a third-rate house, be taken by Par-Publix as well. An exorbitant price was wanted, it is inferred from the inside, with P-P as a result satisfying itself by taking the Strand only, and through a later deal with Metocor getting the State and Main.

This gave Par-Publix three theatres in Portland. Since the Strand was acquired, the State has been below the building, the State declared the best first run in Portland, additional opposition came in for Goodside's Empire. Although it was not originally interested in the Empire, Par-Publix sees less need for it now, whether a deal was possible or not.

### Still Wants to Sell

From accounts Goodside is still anxious to dispose of this house, especially since the State opened last September.

When Goodside operated both the Strand and Empire, he used some pictures at the Empire not calculated as strong enough for the former. That house has played Paramount product second run and indie pictures first run.

Par-Publix's defense of the allegations that Goodside cannot now get the better pictures, as his complaint alleges, will be that the Empire is getting pictures now the same as it used in the past.

Goodside is expected to come up in Portland in September.

When the Goodside action was first reported, it sounded like that of an oppressed exhibitor and seemed to be regarded in Portland. The selling of one house by Goodside to Par and his desire to sell the other developed later.

### U Takes Horror Play

Hollywood, June 17. Universal will hit "Dracula," the horror play produced in New York some years ago. Deal closed for rights.

## Inside Stuff—Pictures

Some of the actors in the original version of "All Quiet" are being used in a new version of the German version, not for sound.

Reason for using them in the remake: closeups is that they are identified in longer shots. To get over the language difficulty they are drilled in the phonetics of the German lines, but the scene is shot with a dead mike and the words are later dubbed in by experts.

Present tour of the south by "Dr." S. S. Taylor, doing sex lectures only without any film embellishment but probably carrying "living models" and appearing in Publix houses, gave impetus to the belief in New York that perhaps Publix had changed attitude on the sex-worked stuff in theatres. Some sex picture handlers wanted to obtain Publix houses to show sex or health films but were repeatedly turned down, although Publix has played this sort of stuff from time to time in its obscure houses here and there.

It appears Taylor got in Publix theatres in Florida through E. J. Sparks, who is Publix's partner and gen. mgr. for the Florida district. Specific Sparks' bookings with Taylor are Jacksonville and St. Petersburg.

Just how Publix alibis the Taylor dates, if it does or cares to, is something else again. Publix knows these sex-stuff peddlers use the fact of playing Publix to other exhibitors, reformers, chiefs of police, vice societies, reform committees and other who would like to see them in jail instead of on a stage.

A memorial service was a feature of the installation of newly elected officers of the Theatrical Press Representatives last week. The memorial service was arranged by Wells Hawks, who attended and who is president emeritus of the T.P.R.

The T.P.R. has lost 40 members by death since it was organized five years ago. Present membership is 276. Two years ago the association blanketed its membership with group insurance, \$500 payable upon death. Some members have since temporarily dropped for non-payment of dues because of the insurance feature. About \$4,500 is said to have been loaned members in need during the past year.

The regular ticket with Wallace Munro, the new president, had been elected the week previous. The committee for the installation was: Willard D. Cooney, S. I. Connor, Arthur Ryan, Walter K. Hill and Arthur Levy.

Hawks, who was retired from the navy with the rank of commander, is at present visiting Thais Magrane at Pomona, N. Y., where he is writing a book.

Down east near Buzzard's Bay there is a beautiful estate called the Garden by The Sea. It is owned by Edgar B. Davis and was seven years in the building. Davis is the oil and rubber man who contentedly dropped a million—"The Ladder." He started in the shoe manufacturing business in Mass. but he has been interested in the Texas oil fields. The State of Mass. assessed the Garden estate some \$300,000. Davis claims that is unfair, he being a citizen of Texas.

With the matter in litigation Davis has spent very little time at the Buzzard's Bay place. The Garden by the way is incorporated, his brother and sister being interested. Davis' Texas estate is a million dollar affair, which has two golf courses, one for white and the other for colored employees.

The author of a picture story now in work is a former studio employee who has done a stretch. Turned loose after the required visit, he had immediately returned to the Coast to resume his writing. He was scribbling when a property man but, of course, getting nowhere with his mental offerings.

In his earlier days the new author used to spend all his time in picture houses, sitting from film to film and always taking down notes. In old moments he would boogie. He finally clicked with a yarn on a subject with which he's quite familiar. The original script even had the authentic names in the cast of the people to be characterized. This had to be changed, but they think so well of the yarn on the lot making the picture that the author will be invited to turn out a couple more.

Harry Warner's son, Lewis, is getting the most versatile education of any young exec in the business. Lewis has traveled through the music end under Herman Starr and is now the daily student of Spyros Skouras in the theatre end.

So interested is the young man in Warner box office tactics that he and Spyros are almost inseparable.

Lewis is in on most of the big conferences when Spyros gives his father the low-down on one of those last-minute acquisitions. The seat of the time Lewis is looking over theatres with Skouras or getting the exhibition perspective on in and controlling moneys that dealers with the immediate public are always considering.

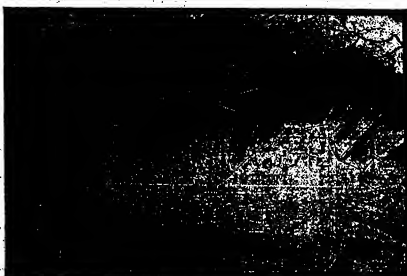
Suitable foreign names for American films are increasingly difficult to find. Most titles with a punch in them have already been used either as translations or original local productions, and search of title the title has to be instituted before it can be released. Metro found recently that the tentative translation for "Single Standard" which was to be "Droit d'Almer" meaning "The Right to Love" had already been used by Paramount as long as seven years ago.

# "EVERY MAN, WOMAN AND CHILD IN THE WORLD SHOULD SEE THIS PICTURE"

*A statement by S. R. KENT*

**I** refer to "WITH BYRD AT THE SOUTH POLE".

¶ I make this statement calmly and sincerely, after seeing the picture with an audience of Paramount home office people, guests and circuit buyers from other companies.



It is a glorification of human daring and courage that pulls you proud and cheering out of your seat. It is down to earth, so packed with humor and pathos, that the flapper will vie with the business man in honest praise of it.

¶ The statement was echoed by every man and woman with whom I talked after the showing. You will endorse it yourself when you see the picture, as will the countless millions who will see and praise "WITH BYRD AT THE SOUTH POLE" before it has run its course.

¶ Rear Admiral Byrd accomplished one of the greatest exploits in world history in his conquest of the Antarctic. The faithful motion picture record of this achievement, secured and presented with incomparable skill and daring, is one of the outstanding achievements of this industry.

¶ "WITH BYRD AT THE SOUTH POLE" can be compared to no other motion picture ever made, because there has never been another picture like it.

¶ The picture will be a tremendous box office success. Nobody who watched that hard-boiled audience at the Criterion Theatre, New York, hang tensely on every scene can doubt that.

¶ It is drama, stark and gripping.

¶ And it is REAL. Everything actually happened, making it ten times more moving than fiction.

¶ "WITH BYRD AT THE SOUTH POLE" is more than a motion picture. More than the record of an epochal event that has held the world's interest for over two years. It is an invigorating tonic for all mankind at a time when we need it most. It is a renewal of faith in humanity, an inspiration for men, women and especially children.

¶ Paramount owes a sacred duty to distribute this great picture to every nook and corner of the world. We propose to discharge this duty.


¶ Theatre owners everywhere owe it to their business, to their standings in their communities and to humankind in general to play this picture in such a manner that the widest possible audiences will be attracted.

¶ I urge every theatre man to see "WITH BYRD AT THE SOUTH POLE" at his first opportunity. Then you will agree with this statement and you will enthusiastically assist Paramount and the Motion Picture industry in living up to a great obligation.

**"WITH BYRD  
AT THE  
SOUTH POLE"**

*S. R. Kent*





**IT'S ON  
THE WAY!**

**Joe  
COOK**

*in*

**RAIN *or*  
SHINE**

**FRANK CAPRA**

Production

with

**LOUISE FAZENDA**

**JOAN PEERS**

**WILLIAM COLLIER, JR.**

**TOM HOWARD**

Directed by

**FRANK CAPRA**

**ONE OF THE  
SUPERIOR  TWENTY**

**AN ALL LAFFING  
COLUMBIA PICTURE**

# Kids Must Have Action in Films; Don't Want the Mush Stuff Now; Must Bring 'Em Back, the Order

Pictures no longer have the appeal to children that they formerly did. This is admitted in operating circles and is being viewed with some alarm. Because of the contention that through heavy patronage of kids when young they are educated to an appetite for films, some circuits are aroused over the decline of patronage by young folks to the point where feeling is something has to be done to bring this element back. In the future production forces must take this in mind, or else, it is claimed.

In the past children played an important part in forming the backbone of pictures and their growth. The steady decrease in their patronage, partly through producer neglect and for economic reasons, has resulted in what some showmen figure is the loss of some very valuable revenue. Kids, it is pointed out, always had a tendency to follow their fathers and mothers to the theatres through their keen desire for pictures.

The kids have fallen away from pictures markedly. It is claimed, within the past few years and principally since talkers crept in, that the absence is becoming noticeable.

Reasons advanced by big circuit operators in that production has been gauged in any direction excepting through revival of westerns for kid draw. Too much romance, society drama and through the introduction of talkers, such exploitation and less circumscribed exploitation of product is declared responsible for the lack of interest children are manifesting in pictures now as compared with 10 years ago.

A Paramount Public official points out as typical of the reaction why his 12-year-old daughter isn't anxious to go to pictures when he is around. She claims there is not much love stuff and not enough action and excitement.

## Must Bring 'Em Back

Cognizant that the time is here when the kids have to be brought back to pictures, big circuits are making a strong play for the patronage. Paramount Public is warming up its managers on trying to build up kid business, while others are shelling admission to new laws in an effort to attract.

Fox has made a very definite bid throughout the country by whitening prices for children down to 15c and 10c for all days and at both matinee and evening. The offering better kid patronage will result, the operators are mindful of the influence kids have in dragging elders to theatres.

When kids don't want to go to the neighborhood picture theatre, the family often doesn't go, it is argued, but when in the reverse, they do to satisfy the kids if for no other reason. Moreover, it is contended, many kids have gone to the movies they wanted to patronize in the past, particularly those of the better class, because the fare was too steep.

## 10 G-S's Summer Closed

Chicago, June 17. Public-Grand State closed 10 Illinois theatres for the summer.

Houses are: Academy, Waukegan; Washington, Chicago Heights; Castle, Bloomington; Blou, DeKalb; Rialto, Elgin; Orpheum and Crystal, Joliet; Luna, Kankakee; La Salle, La Salle; and Apollo, Peoria.

Grand States has added two houses, Weiser-Grand, Muncie, Ind., and Orpheum, East St. Louis, Ill.

## Close Charleston Deal

Charleston, W. Va., June 17. Representatives of Warners were here this week completing details for taking over the Virginian and Richmond, Va. theatres.

Richard E. Egan will remain manager for the two houses.

Allice White, Lloyd Hughes, Marie Prevost, Ray Cooke and Kenneth Thoburn, "Sweethearts on Parade," Christie, Marshall, Neilan directing. Buddy Roosevelt, "Better Wife," Par.

## New Fleischer Cartoon

Paramount Public is considering an additional cartoon series by Max Fleischer made under a new trick process which, it is declared, has deeply impressed Par production officials from the novelty angle.

P-P was taken with the idea of a new cartoon series by Fleischer following his making of a special one-reeler for the recent Par convention in Atlantic City in which Adolph Zukor, Sam Katz, Jesse L. Lasky and Sidney R. Kent were caricatured in a "different" manner.

Par is already using two series of cartoons by Fleischer.

## EXHIB MAY SUE PUBLIX IF HE DOESN'T SELL OUT

Middletown, N. Y., June 17.

Pending likely sale of his three houses, either Warner Bros. Fox or R-K-O, all of whom are dickering, Joe Quitner, local indie operator, is threatening to sue Paramount Public, it is said. The grounds are not named, but it is claimed Quitner feels he has a case through Par-Public's building in opposition to him here after inability to close a deal several months ago.

Knowledge of Quitner's threat to sue has drifted into distrib quarters in New York. That a suit, if filed, will attempt to prove Par-Public was trying to freeze him out through erecting a house in a town now claimed well enough theatred, is hinted.

Quitner, former assistant corporation counsel in New York City, operates the State, Stratton and Show Shop, latter now closed.

After a deal with Public for a lease fell through, a site was obtained and building was immediately begun. The new house, Paramount, opened Thursday (12). House is a 140-chapter and a first-run, located only 30 feet from Quitner's State, also a first-run and using vaude besides pictures.

The policy at the Paramount is changes on Mon, Thursday and Friday declared to be an unusual policy for a town of this size.

## Getting Hot

The rivalry between Joe Quitner and Paramount is being brought to the opening of its new house, bringing Quitner his first opposition, is keener than keen. The first burn-up of Quitner was the low scale for the new Paramount, cutting prices under Quitner.

Paramount's scale is 40c nights and Saturdays, with 10c for children on all days except Saturday, 15c in 15c matinee for adults and 30c excepting Saturdays. Quitner's State, 30c feet away, is 35c matinee for adults and 15c for children during the week; 50c for adults and 25c children on Saturday and 35c adults and 20c children other days.

On opening the house Paramount had a parade along Middletown's main street. Quitner, to pull a reprisal, had W. Vincent Lawler, his Stratton theatre manager, go up in a plane, with bundles of handbills dropped out the theatre. These with the next line, the "Sharky-Schmelge" fight picture, read as follows:

"We're up in the air over Paramount. The big fight will soon be on" (then in the next line) "between Jack Sharkey and Max Schmeling."

## Wisconsin House Race

Chicago, June 17.

Warner Bros. and Fox are having a theatre fight in Wisconsin with R-K-O picking their own spots. Milwaukee, the state's key town, is now being surveyed by both firms, with Fox offering to take over the R-K-O Palace, with a state protection. The state's key town, is now being surveyed by both firms, with Fox offering to take over the R-K-O Palace, with a state protection. The state's key town, is now being surveyed by both firms, with Fox offering to take over the R-K-O Palace, with a state protection.

## Par's, Providence, Start

Providence, June 17. The new Public-Paramount theatre will open Thursday night (19). "Young Man of Manhattan" opening talker.

# Circuits and Indie on Expansion All Over Texas—Woman Beats P-P

## FEDERAL RECEIVERS

Chamberlain Circuit Wins to Have Local Receivers Removed

Scranton, Pa., June 17. Chamberlain Circuit, operating 11 houses in the lower end of the anthracite region, has won the court fight to have receivers named by the Northumberland county courts manage the business.

Certain creditors had petitioned federal court for the appointment of receivers, and these had been named by Judge Albert Johnson. The receivers designated by the county court joined with the company officials in attacking the appointments, and the decision upheld them.

The federal appointments will accordingly be discharged.

## ILL. BUYING GROUP WITH 40 INDIES NOW IN

Chicago, June 17.

Independent Theatre Owners of Illinois, local Allied group, has organized a buying circuit under the title of Illinois Co-operative Theatre Service. The corporation at present has 40 members. Most of the local Allied group is expected to join shortly.

Aaron Saperstein has been elected buyer. The officers of the buying corporation are Fred Gifford, president; Ed Wolf, vice-pres.; George Burdick, secretary, and Bob Gumbiner, treas.

Each theatre, irrespective of seating capacity, is allotted 15 shares of stock at \$10 a share.

## Loew's Dropping Vaude And May Reduce Scale

Syracuse, N. Y., June 17.

Policy changes affecting two major de luxe houses will become effective within the next two weeks. Beginning June 20 and every third week thereafter, Warners Strand will offer double features, while on June 28 Loew's State will eliminate vaudeville in favor of straight pictures.

It was Friday, the 13th, with a vengeance, as some 17 employees of Loew's. Two weeks' notices were given the orchestra, Victor H. Miller, director; five members of the stage crew, the stage doorman and a sign shop artist.

Economy, as President dictated the Loew's, it is evident. The house has been on the red, and with business falling due to hot weather. House will save approximately \$5,000 a week, it is estimated, on present overhead.

A cut in the present box office scale is also expected. At present it has a 60c top and this may be reduced to 40c or 35c. Present decision to omit vaude is regarded here as a break for Keith's, which will again have the vaudeville field almost to itself. Exception is made at Syracuse, which is booking indie vaude to supplement films. House uses three to five acts at 10-20c.

## Piccadilly, Henmed In, Closed Indef. by Publix

Rochester, N. Y., June 17. Piccadilly, one of three Public houses, closed indefinitely by sudden order from New York.

A year ago it was best paying theatre of the trio, but Loew's vaude on one side added to R-K-O on the other with R-K-O Temple films at lower price nearby proved too much.

Piccadilly tried three different policies, including vaude, and as many managers during the winter with no change for better. Biz almost nil of late. House may reopen in fall.

## Two More for Essaness

Chicago, June 17. Essaness theatres added two more houses to its circuit, the Chateau and Madison Square, making a total of 17.

Dallas, June 17.

Hot on formation of new R-K-O Southern Corp. (interstate), Public and R-K-O & Rowley blossom out with optimistic expansion programs in southwest, with R. & R. still under a solo banner.

In Little Rock, Ark., Public-R. & R. tie up for new first class house, deal recently completed when E. H. Rowley, head of the indie circuit, went to New York for rumored merger with R-K-O or Public. While in Oak Cliff, Dallas suburb of 80,000, same circuit will wage competition war by erection of at least two first run houses to catch some of the downtown trade. In the rumored deal, Public is said to have tied up with all company for the cash end. Public also has not evidently dropped the idea for a downtown opposit to R-K-O's Majestic.

Further Public plans call for a new house in Amarillo, large north Texas town. At Abilene, west Texas, new Paramount just opened, ballroom and 100 seats. Public of state. Idea seems to get foothold in Texas Panhandle region as growing part. At Lubbock, key for the territory, femme promoter, Mrs. W. S. Schaefer, has secured a lease for a \$30,000 new house, in face of recent monopoly of town by Griffith circuit of Oklahoma through purchase of Lindsay wheel. Public hasn't decided whether Lubbock can stand another house.

R. & R. is keeping in step with contract for a \$125,000 theatre in Palestine, east Texas, to open Sept. 1, while another house will be ready to open at Big Spring Aug. 1.

At Corsicana, central Texas, W. E. Paschal, former Dent chief, has acquired monopoly from Leslie Wilkes and now proposes to join Public, after recently resigning as director of Public's Dent acquisition.

When program is complete, P-P will have the state covered geographically and otherwise, with R-K-O's only chance of competition lying in buying of couple remaining indie circuits of any importance, R. & R. and Griffith.

## No Pre-Exploitation, Exchange Holds Film

Chicago, June 17.

Upholding its right to protective exploitation, Metro exchange refused to let R-K-O have "Tichou Man in the World" for the Woods this week.

Reason given was that no Cosmopolitan picture would be released in the local market within weeks of advance plugging. R-K-O execs concluded this was established policy and let the matter drop.

Woods continued with "White Hell of Pitts Paul" (U).

## Sparks Selling

E. J. Sparks of Florida is in New York, dealing with Public whether to sell 100% of his theatres in that state to Public, which is now a half partner.

Top of that Public is reported willing that Sparks may take some of the houses back for his sole ownership and operation.

Sparks has 25 houses in Fla. He is thinking of doing, and may return home leaving the Public-Sparks theatre situation in Florida as was.

## Harris Change July 1

Pittsburgh, June 17. Originally slated to take over Harris houses May 15, Warners now scheduled to assume charge of circuit July 1. Deal was virtually closed three months ago.

## Columbia's "Africa Speaks"

Hollywood, June 17. Columbia has changed title on its animal picture. Change is from "Umbugi" to "Africa Speaks."

A gorilla sequence in the Columbia film has also been eliminated.

## Remaking "Whispering"

Hollywood, June 17. Paramount will remake "Whispering Smith."

Richard Arlen starred.

## "Variety's" Bulletin Condensed

Briefly rewritten extracts from "Variety's" Hollywood Bulletin, printed each Saturday in Hollywood, and placed as a wrapper upon the regular weekly "Variety."

The Bulletin does not circulate other than on the Pacific Slope.

News from the Dailies in Los Angeles will be found in that customary department in this issue.

Sydney Foxe, playing in "Lost Sheep" in New York, has been engaged on a term contract by U. She will come here when the show closes.

Waiting until "Western Front" was released, U is about to publish a theme song of the same title, written by Bernie Grossman and Lou Handman. It will go through pop channels.

U will re-issue a version of "The Goose Woman" if it can get the dialog rights from the author, Rex Beach. Deal is on. Clarence Brown, who directed the silent, may be brought over from Metro for the talker. U's proposed dialog version of "Signal Tower" probably will be called off.

Duke Ellington's band engaged by Radio for the "Amos n' Andy" film.

Walter Huston got a contract from First National calling for two pictures a year, starting in '31. Huston made the "Bad Man" for the company. At present he is in "The General" at Par.

Adolphe Menjou, after staging a comeback in two foreign pictures for Paramount, got a contract from Metro.

Martin Flavin is at Carmel writing a new play for William Harris Jr. Flavin plans to go to England to collaborate with George Fickert on another play before returning here for the Harris production.

Radio will film "Crime" if it can get the Hays office okay on the Shipman-Hymer play. Lowell Sher-

man is being considered for it. Meanwhile, "Crime" is currently on a downtown stage.

Lon Chaney's next for Metro will be "Crazi-Bell" by Gaston Leroux. French yarn originally considered by the studio two years ago for the star, concerns a Devil's Island convict. Edwin Justus Mayer and Beas Meredith are on the screen adaptation, and Jacques Feyder will probably direct.

Studios are worrying over shortage of original story material. Metro is giving all its employees a chance as authors. SOS has been sent off by the studio calling for ideas from all departments.

Andy Wright started \$100,000 suit against Equity and Charles Miller, its local representative, claiming he was stopped by Equity from opening "Philadelphia" in San Francisco after getting permission to go ahead. Equity says no agreement exists as claimed by Wright is in existence.

With no dough in sight "A Man's Man" shoeing production at the Figueroa Playhouse, folded after one week. W. P. Trumbull, salary manager, filed a claim for his salary with the labor office against Dave Cantor and Ray Honigsberg, producers.

Harry Sherman is believed the sole head of the newly organized Majestic Productions. San Francisco capital is said to be in back of him. Company intends to produce Abraham Schommer's old play, "Today," as a picture, with Carmel Myers and Conrad Nagel.

Although no money is in sight with which to pay the rent at the Shrine Auditorium, Ferris Hartman's opera company is rehearsing the music "The Fortune Teller" and hoping. Summer stock company may now go in the Philharmonic June 20. Biggest deficiency is lack of scripts, due to the company unable to raise the coin. Music was obtained by the L. A. Free Library. Reorganization of the company is

now under way with the promoters changing the name to the Victor Herbert Opera.

Irving Aaronson's orchestra wound up its last six evenings at the Roosevelt Blossom Room without its leader, Aaronson left town Wednesday night (11) for Chicago to open at the Granada cafe. His sudden departure occurred before he was to have been informed that his wife, Christine, had started suit for "divorcement" on grounds of cruelty. Ben Bernie's band, doubling from the Egyptian, replaced the Aaronson combo this week.

Local production of "Young Love" is likely. Emmerson Treacy and Walter Chenoweth are negotiating for Dorothy Gish, who played the original part in the show.

More local changes in the Duffy organization. With Dick Marshall resigning as general manager under the Duffy receivership, Henry Duffy himself is to take over all his duties unless he pays off for a substitute. Mark Kohen has replaced Carleton Miles as publicity man. It is estimated by one familiar with Duffy's affairs that the latter owes his staff about \$40,000. Marshall is supposed to be out nearby half.

Biltmore Trio is broken up with Eddie Bush going over to the Coconut Grove as a specialty singer with Gus Arnheim's band. Bush, only 19, is to get his contract okayed by the court in accordance with the minor law in this state.

Musicians in Los Angeles are receiving around \$137,000 in salary each. This is about the highest quota per capita in the country. One fourth of the amount is being divided among 13 nationally known orchestras while the balance is distributed among 100 lesser known aggregations.

When Marion Davies returns from New York next month she will star in "The Bachelor Father."

Teaming of local members of the American Society of Authors and Composers with the Writers Club is a probability. Negotiations are on which would give the 150 members of the music writers' society now here a clubhouse in conjunction with the screen writers.

Hai Roach is using the co-directing system on his two reel "Younger Set" comedies. Scott Darling and Ed Kennedy are the present pair.

Paramount intends to give Clara Bow "Little Miss Bluebeard" to do as an early production. This was an Irene Bordoni show.

Selection of Maureen O'Sullivan for the femme lead in "Just Imagine" is another move in Fox plans to star the Irish girl.

Serving several years as assistant director around the major studios, Paul Jones is being given a chance to direct for Pathe. First assignment will be a two reeler.

Port Major has been appointed division manager for Portland, Ore. by Fox-West Coast.

Jack Holt has and Ralph Graves is expected to arrive at an agreement this week for term contracts with Columbia.

Radio is importing 50 Osaage Indians, most of them oil-wild, for "Cimarron."

Bebe Daniels marriage to Ben Lyon has set the starting date of Irving Berlin's "Reaching for the Moon" back two weeks, or until the actress returns from her honeymoon.

Due to a number of studio contract players being tied up in other productions, Radio has delayed the starting date of "Babes in Toyland" until around August 1.

Russell Markert, brought here to stage the dances of "King of Jazz" (KU) is out of the hospital after three operations. He plans an early return to New York where he hopes to stage two stage shows in the fall. Plays are: "The Square" and "Here, There and Back."

Station KNX is being improved acoustically by ERPI in preparation for its switch this fall from 5,000 to 50,000 watts. This will make it the most powerful station on the Coast.

Charles Ruggles and Sergei Eisenstein in town this week to work at Paramount.

Tiffany is going into a studio expansion program. Reconstruction will include a new administration building and a two-story stage 300x280 feet, the first of its kind out here.

Metro is now trying to borrow Lupe Velez from Universal to play in "Never the Twain Shall Meet."

Universal has reached no decision on whether it will make a second

Whiteman picture. Neither is it clear just what this studio will do about John Murray Anderson, supposedly engaged to direct two more features. Both cases seem to hinge on procuring suitable stories.

Abe Lyman's band probably returns to the Chinese upon completion of "So This is London" (Fox) at the Carhay Circle. Picture opens Thursday.

Legit players now in pictures are evidently responsible for an increasing number of appearing many screen players who admit that the stage recruits are showing them up in the matter of personal appearances.

Studios, too, are soft-pedaling the appearance stuff, realizing the shortcomings of the silent trained players in comparison with the "at home" feeling of the stage import.

Bill Kent will not be in the Evelyn Laye picture, and Goldwyn is now seeking to borrow Leon Errol from Paramount.

Harold B. Franklin is back after a business trip to Kansas City.

Warners has indefinitely abandoned the thought of reviving stage shows in its two local houses. Same circuit breaks ground for its 1,800-seater in San Pedro this week.

Frances Deas, elevated from the extra ranks to play opposite Chevalier, mystery films. One on prison plays will go out as "Pardon Us."

Russell Birdwell is now at the Metro as a writer. Working on the screen treatment of "Passion Flower."

Frank Dolan, former reporter on the New York "Daily News," is now a Pathe staff writer. First assignment, "Taking the Rap."

Kidding full-length features is the slant the Hal Roach two-reelers will take, featuring Laurel and Hardy. First is to be a satire on the mystery films. One on prison plays will go out as "Pardon Us."

Gertrude Astor, who ran out on the rehearsals of "Molly Magdalene," due June 30 at the Mayan, replaced by Dorothy Sills, daughter of Milton Sills.

Latest wrinkle for "showers" here is called the "advocate showers." It's generally an alibi to throw a party for the girl friend who is about to cash in for alimony. Presents are travel booklets, addresses of plastic surgeons, dancing teachers, bridge experts and gigolos.

Immediately upon completing "Going Wild" Bill Saiter will direct "Sunny" for FN.

After discarding two adaptations of "Naughty Marietta," Metro is making another start by engaging Carey Wilson for a new treatment. Wilson was formerly connected with UA.

"Honeymoon Lane," scheduled to have gone into production this week at Sona-Art, has been held up for about five weeks awaiting the arrival of Eddie Dowling. Marion Nixon, still under contract for this picture, will play the femme lead.

New writing staff for the combined Christie-Educational shorts program has Jimmie Starr, film editor of the L. A. "Record"; Harry McCoy, Neal Burns and Walter DeLeon.

Jack Townley has replaced William Lyster as p.a. for the Mayan theatre.

Universal went into production this week on "The Lady Sunders," John M. Stahl directing.

Frederic Sullivan has resigned from the legit department of Jacobs and O'Brien to play a part in the Belasco-Curran "Caprice."

W. B. Employees' Golf

Warriors will hold a golf tournament for employees June 22 or 23. Hillcrest is the scene.

## FRANK NEWMAN BACK; COAST D. M. FOR PUBLIX

Hollywood, June 17. Frank Newman returns to the business as California district manager for Publix.

Gus Eysell, manager of the local Paramount theatre, becomes district manager in Texas, with Stanley Brown of the California, San Francisco, replacing him at the local Paramount.

Newman has been in the investment business for three years, after turning the Paramount and Mltion Dollar over to Publix. He is one of the best informed showmen on the Coast. His appointment came from New York from which he just returned.

## GUMBINER TAKES OVER WM. FOX'S L. A. SITE

Hollywood, June 17.

William Fox having personally called off his deal to build a 12-story office building and theatre at Broadway and 6th, H. L. Gumbiner, local exhibitor, will swing the proposition.

Gumbiner, who has the Tower theatre on Broadway, has taken over the new theatre project from Fox on a 50-year lease. Plans call for a 2,500-seat house to be ready by next January.

Fox originally had \$500,000 deposit up on deal.

## Botaford's Stopovers

Hollywood, June 17.

A. M. Botaford, advertising director of Publix, arrived Sunday. He will stay until the end of the week, leaving for New York via stopovers in Texas and New Orleans.

Due in New York around July 1.



**FOX**  
West Coast  
Theatres  
Unit

Best of  
the Stage

GEORGE  
**PRIZE**  
And His Famous "FUNCHON AND JUDY"  
Featured in F. M. "Gyp, Gyp"  
Gypsy Idea

AINSLY  
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America's foremost girl tap dancer  
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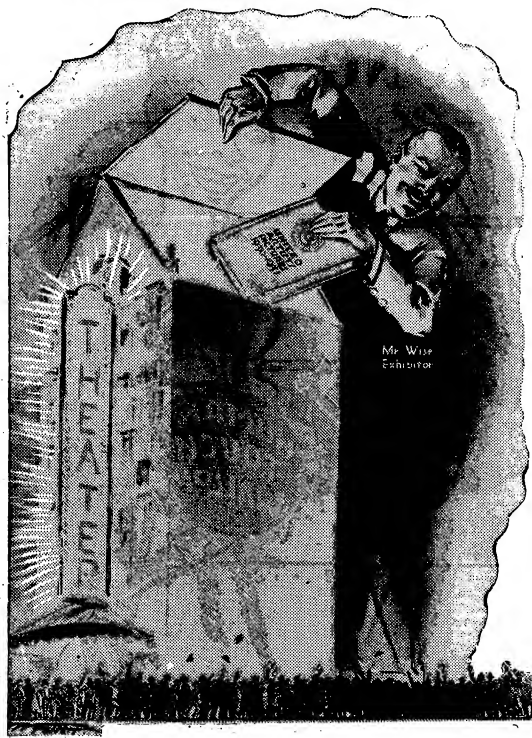
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# WHAT EVERY WISE SHOWMAN WILL PUT INTO HIS THEATRE



Keen minded exhibitors are focussing attention on United Artists group of "Super 19" because it offers them just what their public demands. The biggest stars, the greatest stories and the prize production organization of Hollywood have all contributed toward getting up an amazing line-up of big box-office winners destined to play to capacity houses everywhere.

United Artists greater "19" gives every exhibitor a solid foundation of quality upon which to build his program for 1930-31.

## EDDIE CANTOR

### in "WHOOPEE"

Greatest spectacle of beauty, speed, music and exciting fun.

All-Technicolor.

Directed by Thornton Freeland.

Presented by Florenz Ziegfeld and Samuel Goldwyn.

## RONALD COLMAN

An original story by Frederick Lonsdale, author of "The Last of Mrs. Cheney" and other well-known plays. Mr. Goldwyn is planning that this picture shall be the most astounding success Ronald Colman ever made.

Presented by Samuel Goldwyn.

## JOAN BENNETT

### in "SMILIN' THROUGH"

Sidney Franklin who made the great silent success will direct the Talking version in which this new screen favorite will be featured.

All Technicolor and Presented by Joseph M. Schenck.

## D. W. GRIFFITH'S "ABRAHAM LINCOLN"

Script and dialogue by Stephen Vincent Benet.

Cast includes Walter Huston, Una Merkel, Hobart Bosworth.

Presented by Joseph M. Schenck.

## EVELYN LAYE

### in "MOON MADNESS"

Popular star of Ziegfeld's "Bitter Sweet" in her first talking picture, on original story by Louis Bromfield.

Music by Nacio Herb Brown and Bruno Gronichstaeden. Pres. by Samuel Goldwyn.

## CHARLIE CHAPLIN

### in "CITY LIGHTS"

A story full of pathos, tenderness and laughter, the world loves, and done as only Chaplin can do it. The screen's supreme comedy achievement, the master comedy of the age. Greater than "The Gold Rush" and "The Circus."

## HENRY KING'S

### "EYES OF THE WORLD"

Adapted from Harold Bell Wright's popular novel.

Cast includes John Holland and Una Merkel.

Presented by Inspiration Pictures, Inc. and Sol Lesser

## DOUGLAS FAIRBANKS

in Irving Berlin's

### "REACHING FOR THE MOON"

with Bebe Daniels

Music and story by Irving Berlin

Adaptation and dialogue by William Anthony McGuire

Presented by Joseph M. Schenck

## "HELL'S ANGELS"

The most stupendous and spectacular air romance ever filmed. In production three years and costing \$4,000,000, it will make screen history. Ben Lyon and James Hall in the leading roles, supported by Jean Harlow.

Presented by Howard Hughes.

## GLORIA SWANSON

### in "WHAT A WIDOW!"

Alan Dwan Production. Cast includes Owen Moore and Lew Cody.

Margaret Livingstone.

Music by Vincent Youmans. Joseph P. Kennedy presents.

## NORMA TALMADGE

### in "DU BARRY"

"Woman of Passion." The "Sarah Bernhardt of the Screen" in the greatest role of her career. A Sam Taylor Production, with Conrad Nagel and William Farnum.

Joseph M. Schenck presents.

## DOLORES DEL RIO

### and WALTER HUSTON

in a stupendous story of the great south-west by Willard Mack. Two great stars in one picture.

Presented by Joseph M. Schenck.

## AL JOLSON "SONS O' GUNS"

### with LILY DAMITA

The first United Artists picture of this international favorite is adapted from New York's most successful stage hit, and promises to be the outstanding picture of his career. Presented by Joseph M. Schenck.

## RONALD COLMAN

### in "RAFFLES"

Crook melodrama greater than "Bulldog Drummond."

With Kay Francis adaptation and dialogue by Sidney Howard. Samuel Goldwyn presents.

## MARY PICKFORD

### in "FOREVER YOURS"

A radiant love story surpassing her success in "Coquette" and "Taming of the Shrew."

## "The LOTTERY BRIDE"

Arthur Hammerstein's opera with

Jeanette MacDonald, John Garrick, Joseph Macaulay, Robert Chisholm, Joe E. Brown.

Music by Rudolf Friml.

Presented by Joseph M. Schenck.

## ROLAND WEST'S "THE BAT WHISPERS"

with CHESTER MORRIS Director and star of "Alibi."

Again united in the production of an even greater mystery play.

Presented by Joseph M. Schenck.

## GLORIA SWANSON'S

Second picture following "What a Widow" will be an intensely dramatic story, an original, especially written for her.

Title, director, cast, to be announced later.

Presented by Joseph P. Kennedy.

## DE SYLVA, BROWN and HENDERSON

United Artists have signed this popular trio to produce a musical comedy romance. They are responsible for the stage successes, "Hold Everything," "Follow Thru" and "Manhattan Mary" and have written many song hits, among which are "Sonny Boy," "Button Up Your Overcoat" and others.

Pres. by Joe M. Schenck

# UNITED ARTISTS



The Pick of the Season

## READY FOR THE GONG



STRING ALONG  
WITH THE CHAMP  
●THERE ARE NO  
FOULS IN HIS  
REPERTOIRE!

## WITH A KNOCK-OUT PUNCH IN EACH HAND

EDDIE QUILLAN in NIGHT WORK has a box office knockout punch in each hand. One is labeled *comedy punch*—the other *the human touch wallop*. These are the weapons that have won for Quillan the title of *young America*—the *comedy champ*. His record in THE SOPHOMORE clinched that. NIGHT WORK is Eddie Quillan's greatest picture engagement. He has perfected his right hand *comedy punch* that lands in the solar plexus of audiences where laughs live. His left carries the sure knockout—the *human touch wallop* that gets under the skin and brings tears of joy. This combination makes Eddie Quillan in this engagement a *sure winner!*

Young America  
HIMSELF

EDDIE  
QUILLAN in



# NIGHT WORK

with SALLY STARR and FRANCES UPTON  
DIRECTED BY RUSSELL MACK • PRODUCED BY E. B. DERR

**PATHE** the trainer of the great-  
est box office champions



# BEAU BANDIT

(Continued from page 37)

section. But at best a commercial programmer, principally because it is mostly the old romantic bandit hero, without much distinction either in its direction or literary handling. Rod LaRoque gives in his career the poorest reading of lives in the poorest.

Some day a writer and a director will co-operate in a bandit picture that gets its power and punch from under-statement instead of the gross exaggeration that always weakens pictures like this made in a routine way. Writer and director overdo the business of making sure the dumbbells will get their point. There were several chances for shrewd treatment here. The western land shark heavy hires a notorious bandit to kill off his rival for the girl's hand. The bandit accepts the commission with all apparent sincerity and then, going to his victim, explains the matter and asks for a bid on bumping off the heavy. Returning to the first man the bandit makes a brand new proposition—demanding twice as much to spare his life. Turns out in the end was only conspiracy for the heroine's happiness in these dealings.

A lot could have been done with such a neat series of surprise developments. Here they were merely sequences. Probably LaRoque's inability to get the shading of the humor had a lot to do with the mild effect.

Doris Kenyon shines by her trim and sufficient handling of a pale blonde heroine role, while the big blonde of the cast goes to Lewis Mitchell as Coloso, giant deaf mute who acts as servant and companion to the bandit hero, a first class bit of color writing and a particularly well played performance by the actor. Miss Kenyon and Mr. LaRoque screen only.

The photographer has done well with his handling of outdoor conditions of settings. There is one shot several times, looking down a rough, tree-shaded trail toward a shallow river, ford and beyond out upon a dusty plain. Bands of horsemen—with the sun shining from behind them, come galloping out of the plain in clouds of dust and splash right up to the camera.

through the water, the horses' feet look deep in the stream.

There are effective shots at mountain canyons and at arid plains with a giant cactus tree the only standing object in the picture. The capital comedy role is rather well done by Jim Donan as Buck, the shy wild west wooer of the heroine, nicely built for laughs of a low comedy order.

Recording—or maybe reproduction at this house was spotty but clear. Some of the dialog in outdoor settings was poorly regulated, ranging from deafening volume to a mere whisper. Several scenes in the sets were particularly fine in sound quality, including the scene in which Miss Kenyon sings a brief bit of love song, the romantic situation here being well contrived. Rush.

# LADIES IN LOVE

(All Dialog)

Hollywood Picture production. Presented by George R. Batcher and released by Hollywood Pictures. Screen play by Beahan. Directed by Edgar Allan. Cast: Doris Kenyon, Alice Day and Johnnie Walker. Photographed by M. A. Anderson. Recording by L. E. Jones. RCA Phonograph.

At New York, June 12. Running time, 64 minutes.

"Ladies in Love" is an indie picture, a small-town songwriting story. It stands up alongside national distributor product will be stretching hours a ways, but not very far. National distributors have allowed many of the counters that are topped as entertainment by "Ladies in Love."

A human interest story, well told and containing sufficient suspense and some action, obtains here. Laid mostly in a Broadway studio, to permit introduction of music and songs unobtrusively, and hinges the love interest to a featured singer. It is a small-town songwriting story. Alice Day is Brenda Lusselle, radio diva, and Johnnie Walker, the singer from Vermont, who wants her to try out his song. Through some what illogical circumstances he is ushered into the heroine's home for a party, with the love spark lighting through that. Going its course freely and mostly with plausible situations intensifying the interest and suspense, the story wrings in the sweetheart from back home, new untrue to our hero who attempts to come between the central characters.

Finally exposed as a trick of a jealous suitor of the radio singer, Johnnie Walker, as the composer type, is cleared for the finish of some bad charges brought by the backwoods wench.

Walker plays the hick role ace, speaking with a characteristic lank-town twang. He never forgets himself, but Miss Day once steps out of her character. A sweet one all along until she breaks off with the song-writer on learning of the girl back home and what she said happened.

Much of the agreeable story of "Ladies in Love" is due to the cast. Ellinor Flynn okay as the other girl, and James Burd, radio announcer, and Dorothy Gould, studio sex, good fits. Latter two handle most of the

comedy. It contains more clever comedies than dozens of other indies.

Besides Miss Day, who sings "Oh, How I Love You," tuneful theme song, Marjorie Kane does "Big Boy." Later a blues number, but not so forte.

Numbers, if written for the production, carry no credits either on screen or in press sheet. Besides at radio studio, some music and singing is featured into the party sequence, where it fits.

Photography only average, but recording good. Char.

# THE BRAT

(BRITISH MADE)

(All Dialog)

Produced by Betty Balfour Pictures, Ltd., and Quail Distribution, United Artists. Adapted from the French play by M. M. de Noailles. Cast: Betty Balfour, Al Goddard, John Stuart and Anne Gwynne. Pre-view at London Pavilion, May 28. Running time, 81 minutes.

This is Betty Balfour's first talker. At one time she was the best actress in the world, and she is an excellent clown—she still is. This film will be a good one to watch if you are here, but it is not so good at that. Direction is weak and artificial. Mercanton does not seem to know where to put her. The comic who loses his laughs through repeating and staying too long. He had a good chance of getting the film over for average audiences by ending on a good laugh when, after the Brat had agreed to marry the salon-keeper, the maid who has been chasing him pulls at a beer-engine till the suds fountain into the case she spilled the beer. He pushes and pushes on the obvious, and drag the film out another 200 feet with lot of long-shot and half of it is a waste of time and singing the "Wedding March."

Story is pretty routine, of a wait shoring in a dive and kidded into helping a guy "just a safe, getting caught, finding the guy who owns the dive, and then the girl who has to have her voice trained, getting took up by her cocky friends again and taking the opportunity of quitting since she spoiled the love affair of the composer and his girl, since the composer had fallen for her.

Not much to that, but when Betty is allowed to clown it gets over. Her cocky dialect is a vaude one, and so are her clothes, but she does a nice scrap of a hooding routine and a couple of coster songs which will get the film by.

Support suffers from direction, John Stuart neither looking nor sounding like a Tin Pan Alley denier, and he is a waste of time. Al Goddard over-acts. Praise goes to Percy Parsons for a good bit as a human impresario, apparently modeled on Al Wanger, "sweetheart" and cigar included.

Just a fair home booking. Frat.

# ROUGH ROMANCE

(All Dialog—Songs)

Fox production and release. Directed by A. F. Erickson. George O'Brien, Anita Moreno, Helen Chandler and Noel French featured in this order. From a novelette by Kenneth B. Clarke. Dialog by Donald Davis, son of Owen Davis, Sr. Three songs in all. Released by Fox. Cast: George O'Brien, Anita Moreno, Helen Chandler, Noel French, Louis L'Amour, Eddie Egan, Sherit Milt Powers, Roy Stewart and Reynolds. Frank Lanning

Here is what Hollywood calls a major production. It had a moderately expensive cast, a wealth of accessories was produced on distant location in marvelous sound settings and was made with all the painstaking technical skill of which Hollywood is capable. And it isn't worth much at the box office. If it were it wouldn't go into pre-release at the Hippodrome.

Just to make a preliminary point in this review, here's a little of its booking history. It was originally designed to go into the Roxy, according to reports, but the Roxy found itself in a booking jam and couldn't accommodate it. That's that story. The reviewer doesn't believe it after witnessing the picture. His guess is that what hap-

pened was something like this—the great beefing carefrie surmise by the reviewer who doesn't care either way.

This picture probably was headed for the Roxy accompanied by all the Takasama of what that wood is capable. Somebody in the Roxy personnel may have looked the subject over and yipped it wouldn't do. Whoever that was, was flunking right in his or her (8 to 5 it was her) analysis.

The reason, and it is an all sufficient reason, is that "Rough Romance" is a man's picture and a man's picture to the exclusion of feminine interest isn't worth appling. What suggests quite an elaborate critical scenario.

Take a slant back at the credits above. The story was written by a man, adapted by a man, directed by a man and has a man star. That isn't necessarily fatal, of course. But in this case the chance is that nowhere, in the course of the making of the picture from the dawn of the first idea in the mind of the author, was a woman turned out, not a single woman had a chance to pass an opinion upon it.

One of the highlights of the story is a dance in a settlement where the lumberjacks of the northwest gather for the night, and the setting is a dance hall filled with girls who consort with the merry lumberjacks. Push up the situation to the night, it is obvious what the establishment is. They try to tone it down so it will pass for just a word of sturdy men and broad-minded girls. That doesn't conceal anything.

If women had at any time had a look at this sequence, before it was made into continuity form, they would have registered that it was going for "with the girl customers. Nobody has yet been took up to sit on stage or screen a body house scene done in a broad manner. Wait a minute. Mae West once almost did it—and look what it got Mae!

The whole point is that it things like this can happen—that is an all-man organization trying to sell pictures to the flappers and the madams of the Broadway and the street—there must be something radically wrong with the Hollywood system. Isn't there somebody somewhere in the editorial, directorial or literary departments of the big producers who can get behind mere fictional formulas and make some sort of a guess at what material is salable to women?

Making a wild stab from memory this reporter can't remember a recent story by a woman writer that was a complete box office flop, on the contrary "The Divorce" literary junk and far from a well made film, has done well. It was written by a woman. "The Sheik" was an epochal smash. It was made out of a novel by a woman. The only woman stories that have come to the screen lately have got there, not because somebody saw the possibilities of capitalizing feminine fiction for the screen, but because the original novels ran into such large sales that the producing staffs were sure they couldn't lose on the advertising the books already had had. That the men accepted the pictures because they saw that the material would probably attract women fans probably never happened.

This story doesn't matter either way, except that it involves the ideas expressed above. It's just a routine sentimental tale of the type that used to be called "kitchen fiction." All hoke artificial romance. Outside of the dance hall incident it would be great for an Epworth League conference because evil is punished, virtue is rewarded and the big strong hero (George O'Brien must have gotten a kick out of

playing a rough lumberjack in the William Powell manner) ultimately gets the girl.

What gets this reviewer's goat is that this junk was made into a really magnificent technical-melodramatic film as far as its stage effects and its settings were concerned. And also that it must have cost a barrel of money. Rush.

# LA TENDRESSE

(Tenderness)

(FRENCH TALKER)

Pathe-Natan production, made in Paris, directed by Andre Hugon, Allen associate producer in the billing. Recording on RCA Phonograph. From the play by Henry Bat-taille; music by Sylviano. May 20 at Imperial. Running time, 90 minutes. Also a German version.

Marthe Delliere..... Mrs. Michelle Jefferson-Cohn  
Jean Toulout..... Jean Toulout  
Genua..... Andre Dubouché  
Jarville..... Jose Noguere  
de Jallay..... Pierre Lavedan  
Carlos Jarry..... Lucien Baroux  
La petite Michelle..... Lucien Baroux  
Gemma..... La petite Michelle  
Stellan, Edith d'Amara, Paul Otto, Georg Alexander, C. L. Diehl.

A decided received in all respects. Very mildly received in spite of Bat-taille's play big draw. Slow, and quite unworthy of the play. Story is not spicy but very French and hardly possible in America.

An old playwright, made a member of the académie française when the play opens, lives with a much younger actress, whom he loves and whom he trusts. He suddenly finds she is not as faithful as he thought. He casts her away but when later she scores in one of his new plays, and he falls sick and is taken to a hospital, her frequent visits convince him that there is such a thing as tenderness which can be equally binding, and they begin to live together again.

Film exposes the current system here in production, when scenes extraneous to the action are shown because somebody feels they would do him good or for some such reason. Result is that an intensely dramatic play is made into a very poor film.

Direction is poor, and acting ditto; too much overacted. The only re-

(Continued on page 16)

# Bill Gueringer Better

New Orleans, June 17.

Bill Gueringer, formerly general manager of the Senger Circuit, has left the Tours Hospital and is now resting up at Elmwood Manor on the Gulf Coast as the guest of E. V. Richards.

Bill's health is improving right along.

Fanchon & Marco Present

# SEB MEZA

"THE DANCING FOOL" IN "CITY SERVICE" IDEA

Harry Courfain  
PRODUCED BY  
PARAMOUNT PICTURE THEATRES  
ON THE COAST

# MEGLIN KIDDIES

NEW HOME  
2203 Venice Blvd., Los Angeles

# AL LYONS



Master of Ceremonies

Fox Theatre, Brooklyn, New York

Thanks to MARCO-FANCHON

and HARRY ARTHUR

# HIRSCH-ARNOLD

DANCERS

Featured in F. & M. "Brunette" Idea  
School Address, 545 Sutter St., San Francisco

FANCHON & MARCO PRESENT

# JONES and HULL

"TWO NUTS"

in "BOX O' CANDY" IDEA

# LOEW'S STATE THEATRE

"THOSE TWO FALL NUTS"

Featured in FANCHON and MARCO'S "CADETS" Idea This Week, LOEW'S STATE THEATRE, LOS ANGELES

Our Appreciation to Fanchon and Marco, Mr. Rose

# THE INDIANS ARE COMING!

First of the  
**BIG 4**  
TALKING  
SERIALS

with  
**TIM McCOY**  
**ALLENE RAY**

**U**NIVERSAL gives you four big talking serials this year—talking serials with faster action than serials ever before had—talking serials backed by hookups with newspapers throughout the country, the details of which will give you a money thrill. And by TALKING SERIALS Universal means serials produced on a scale that will stand comparison with the finest features.

The first of the four is "THE INDIANS ARE COMING," a smashing twelve-episode thriller, bringing to your screen the wild and woolly days of young America—the days when no wagon train was safe in plains infested with blood-thirsty red men—the days when life was an hourly peril for the trail blazers of civilization. Directed by that master serial-maker, Henry MacRae, with a cast including Francis Ford, Don Francis, Edmund Cobb and Charles Royal. Here are the other three:

## THE BIG CIRCUS

Ten thrilling episodes in this hair-raising story of life among the circus folk. A continued feature that P. T. Barnum himself would have been proud of.

## FINGERPRINTS

From a story by

**ARTHUR B. REEVE**

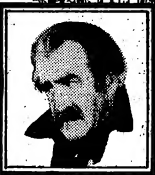
the master of detective fiction. Ten baffling episodes dealing with a crime that thrilled and mystified everyone who came in contact with it.

## MUTINY

From a story by

**WILLIAM McLEOD RAINE**

An adventure-packed tale of buried gold, the Spanish main, uncharted jungles and primitive passions. Twelve smashing episodes.



**UNIVERSAL FIRST!**

# PUBLIX DENIES SPLIT OF COUNTRY FOR 2 SUB-DIRECTORS UNDER KATZ

John Balaban, Publix division director of Chicago and Detroit, is making a survey of the Famous Players-Canadian string, recently brought under control of Paramount Publix. He is not accompanied by his brothers, Max and Dave, as reported.

Looking over the large Canadian string, Balaban is taking notes on houses, locations, operation methods, needs for improvement, etc.

That this tour of the Canadian P-P holdings precedes appointment of Balaban as a director of theatre management to relieve D. J. Chatkin of the Canadian, Chicago- and Detroit territories, with Chatkin to handle balance of country for Publix, is denied by Publix, although reports to that effect persist.

Those reports said that with the recent expansion of Publix it seemed that two sub-directors of theatre management, under Sam Katz, are essential. The Canadian buy increased P-P's actual holdings by 308 theatres, but it is insisted the circuit above the border will operate as in the past, with Publix J. J. Fitzgibbons in Toronto as contact between the home office and the Canadian administration.

Thus, it is claimed, there will be no divisional director for the Famous-Canadian group unless it is decided to give Fitzgibbons that title.

## Just a Move

When John Balaban comes east Sept. 1 he will merely move headquarters from Chicago to New York as divisional chief of the Chicago and Detroit districts, in line with the recent plan of centering all division directors in the home office, it is said.

With P-P operation detailed through divisional heads, down through about 75 district managers and then house managers, in addition to district publicity, ad and exploitation staffs, it is declared there is no need and no thought of having more than one director of theatre management to guide this group.

# Film Rentals in 2d and 3d Runs in Canada Cut For Summer Anyway

Ottawa, June 17. Independent exhibitors in Canada report an appreciable slump in current rental prices for both features and short subjects, fully synchronized, particularly for second and third runs.

"Exchange managers say the reductions are to meet reduced summer patronage, but the exhibitors claim film rentals are down for good. Film prices are down one-third, generally speaking."

## Placements

Hollywood, June 17. Placements last week, with 5,078 extra jobs, were just slightly above the weekly average for last year. Previous week went 21% above par with 6,135 placements by Central Casting Bureau, the recovery from stagnancy of Memorial week.

Culver City monopolized the biggest sets last week. Tay Garnett had 223 in a Cuban dive for the Frankie and Johnnie film at Pathe Tuesday, and at the same studio Thursday John Robertson worked 218 "soldiers in a parade for "Beyond Victory." Outstanding sets on other days were at M-G-M—119 in a French ballroom for "Olympia," 106 in a clubroom for "Like Kelly Can," Malcolm St. Clair using 159 in a street scene for "Remote Control" Wednesday, and 57 in a bank robbery Saturday.

Charles Delaney, Virginia Brown Faire and Jimmy Aubrey, "Lonesome Trail," Rayart. Bruce Mitchell directing.

Frank Gay to write a series of two-reel Spanish shorts for Fox.

## LA TENDRESSE

(Continued from page 53) deeming feature is the singing by Marcelle Jefferson-Cohn. She has a good voice and sings the tune "Tendresse" to good purpose, but she still has to learn to articulate well. Max.

# FOUR INFANTRY MEN (GERMAN MADE) (All Dialog)

Westfront 1918. New Film production, A.G., and Vereinigte Starfilm released. Directed by Ernst Lubitsch. Screenplay by G. W. Pabst. Adopted from novel, "Der Vier von der Infanterie," by Ernst Johannesen. Camera man, Fritz Arno Wagner. At Capitol, Berlin. Running time, 103 minutes.

The Bavarian..... Fritz Kampers Karl..... Hans Moebis The Student..... Hans Joachim Moebis The Lieutenant..... Claus Clausen

It is owing to Erich Maria Remarque's world success with his book, "All Quiet on the Western Front," that this overwhelming picture with its clear and true to life view on the horrors of the war has been produced. The whole tendency of this talker is an entirely pacificatory cry which shows the war to greatest disadvantage.

The contents tell the story of four infantry soldiers who through the war are killed, mutilated or become mad. It only gives more credit to this great accomplishment by Pabst that he only describes hard facts without taking any political considerations whatever. The excellent reproductions by Franz Arno Wagner, together with the splendid performers, Fritz Kampers, Gustav Diessl, Hans Moebis and Claus Clausen, brought success and appreciation at the premiere.

The sound reproduction by Tobis not entirely satisfactory, especially the dialogs lacked perfection. Certain parts of the picture, showing the family life behind the front, stood in opposition to one another, resulting from faulty dialog.

This picture is based on an entirely artistic disposition and, due to the lack of talkers here in Germany, the same will surely bring back its money worth again. Max.

## Southern 61 to Warners

Warner Monday took over the Crescent, indie, 61 houses in Tennessee, Alabama and Kentucky.

E. H. Griffith to direct Constance Bennett in "Skull Deep," Pathe.

# BRAY'S OWN SUIT WITH PATHE IS FOR \$70,000

Pathe, which recently lost and paid a \$136,000 judgment to a finance corporation in connection with a picture made three years ago by Charles W. Bray, must go to trial shortly in a separate suit filed by Bray, personally.

Latter is asking \$70,000 damages and expenses on the picture (silent) made as "The Bride of the Colorado" and never released.

Pathe allegedly refused to handle the picture at the time of its financial difficulties and reorganization. Case is on the calendar for trial in New York County Superior Court this month. Bray appeared in the previous suit merely as a witness for the complainant.

# FOX-PAR TRADE DEAL PENDING—LOEW'S IN

That Fox-Paramount is in negotiation for an exchange of product deal for 10 years is contradicted. No time limit has been set, it is said. The trade may be for one, five or 10 seasons. That will be decided when the other angles have been ironed out, is the statement.

The Par-Fox matter includes Loew's (Metro), it is reported. What is said beyond that, that, despite talk about other Paramount or Fox mergers just now, this present trade deal between the three companies, with Loew's stock controlled by Fox, may eventually result in a holding company merger.

With the Par-Radio matter reported getting hotter, the entire result may become rather extensive, it is also said.

## Ashcraft With U. A.

Coming in from the west coast last week following intention of Sono-Art to do some laying off for the summer, James Ashcraft has tied up with U. A. on exploitation. He will probably go on the road in advance of U. A. pictures.

Before joining Sono-Art a year ago Ashcraft was publicity head of Paramount's road-show department.

# PTSBG 3-WAY VAUDE IN FALL

Pittsburgh, June 17.

Vaudeville appears due for renascence here in fall. With Warner closing July 4 for eight weeks to get new stage and vaudeville virtually assured upon reopening, Loew's is said to be contemplating similar policy for Aldine.

Until Penn entered local field and became Loew's ace house here, Aldine had been town's biggest money maker on vaudeville policy initiated by Louis K. Sidney. In last three years, with straight pictures, house has not been faring so well and vaude is looked upon as possible solution.

R-K-O is still scouting around for a downtown site but if one fails to show before fall, it may put vaude back into Sheridan Square, small-seat neighborhood in East Liberty and R-K-O's single site in town. Sheridan was under a vaude-film policy before Radio took it over from Harris company.

# STAGE UNITS SET FOR WARNERS L. A. HOUSES

Hollywood, June 17.

Warners has decided to place stage units in both their Hollywood and Downtown theatres. Unit will originate and die locally, playing two weeks in each house. Larry Cebellos will stage them with 24 girls and 12 men in regular ensembles. Leo Forbstein supervising music for both houses.

First unit starts at the Hollywood July 4, giving the Downtown its first show July 18. Hollywood formerly played units, but Downtown has never had them under the Warner regime.

Hallam Cooley, "Soup to Nuts," Fox. Sam Mintz to adapt and John Weaver to dialog "Tom Sawyer," Par.

Kenneth Thompson, "Handful of Clouds," WB

# ANOTHER RECORD!!!

FOR

# WILL OSBORNE

AND HIS BOYS

"Variety," June 4

Washington, June 3.

Earle (Warner)—"Dumbbells in Ermine" (WB). . . . on stage (2,244; 35-50). Not so good at \$8,500.

With OSBORNE  
Doubled the Business



"Variety," June 11

Washington, June 10.

Earle got some extra money with Will Osborne's band coupled with "Sweethearts and Wives."

Earle (Warner)—"Sweethearts and Wives" (FN). Will Osborne Band on stage (2,244; 35-50) in contrast to previous week's flop this stage attraction helped; \$16,500.

Now Establishing New Records at the

# FOX BROOKLYN THEATRE

IN SECOND WEEK

Where capacity business has necessitated a change in policy to five shows week days and six shows on Saturdays to accommodate the enormous crowds

AND HELD OVER ANOTHER WEEK



**AFTER FOUR SENSATIONAL  
YEARS AT THE GRANADA AND  
MARBRO THEATRES in CHICAGO**

**PUBLIX**

**Have Re-signed for the Fifth Year**

**THE VERSATILE**

**BENNY  
MEROFF**

**AND**

**HIS TALENTED ORCHESTRA**

**INDEFINITELY**

**MARBRO THEATRE**

**CHICAGO, ILL.**



# NVA GIES WIN TO CASES

## Extensive Changes in R-K-O Chi.; Tom Carmody Succeeds Diamond

Chicago, June 17. Resignation Monday of William Diamond, head of R-K-O's western (Chicago) vaude booking office, was followed by withdrawal from the office also of Warren Jones, and Dick Bergen and the reduction of the local booking staff to four members.

Charlie Freeman, booking head of the R-K-O circuit, arrived here Monday. Those remaining are Tom Carmody, Sam Thall, Dick Hoffman and Willie Berger. Tom Carmody was appointed general manager of the office by Freeman.

In addition to the retirements, the entire auditing department will be transferred to the R-K-O main office in New York, with the commission collection agency to be abolished here. The money saving annually is considerable.

Diamond, formerly an indie vaude booker, succeeded Ben Piazza in the local R-K-O office when Piazza went to the New York office. Diamond's contract with R-K-O has two years to go. It will be adjusted.

Freeman will take the Great States houses from the R-K-O floor to the Publix offices, booking them from there.

Freeman may leave Chicago today or tomorrow (18).

## FRED KARNO INSULTED, RUSHES FOR THE BOAT

Fred Karno hopped onto the "Tuscania" Friday night. If it had been a canoe, Karno would have hopped just the same. For he was hopping.

Karno is the English low comedy skit producer. His acts have played over here in vaude. One, "A Night in an English Music Hall," brought Charlie Chaplin to this country.

Well, Friday afternoon, Karno was talking to a picture producer in New York who wanted comedy shorts. Karno had come over here to talk it over.

Well, the picture man says to Karno:

"It may be all right but we don't know you. Now if you will produce a short skit over here and let us see it so we can get a line on what you can do, we'll give you a decision."

Well, the "Tuscania" doesn't blow up before it reaches Southampton, Karno will.

## West Strikes Oil

Cincinnati, June 17. Buster West, following a week at the R-K-O Albee here, left via train and plane June 13 for Long Beach, Calif., to personally inspect his oil interests. A strike was reported on one well there June 11, with the gusher producing about 3,000 barrels a day.

West is reported having invested \$85,000 on the basis of 3,000 barrels daily, and monthly income is placed at \$2,000.

So that Buster can watch his gusher for a time his act has a two-week layoff, reopening in Chicago.

## RICHMAN AT \$5,000

Harry Richman, at \$5,000 per, is booked for two weeks commencing July 26 at the R-K-O Palace, New York.

Richman was placed direct.

## Jessel's Two Shorts

George Jessel was engaged almost simultaneously in New York by both Warners and Paramount to do one short for each company. To be made during July.

Whether Fox and Warners will adjust release schedule so as not to conflict, unreported.

## SINGER QUILTS, R-K-O ENDS PRODUCING DEPT

Harry Singer resigned Monday as head of R-K-O's vaude production department. With Singer's departure the department under him will be discontinued.

Attempt was made to devote the production department and Singer's activities to the regular vaude intact units now playing the R-K-O theatres, with the producing staff detailed to straightening out imperfections and generally brushing up the running of the vaude units. It was later decided by R-K-O that a production staff for that purpose was not needed.

Whether Singer remains with the R-K-O in some other capacity has not been announced.

## ACTS CAN CALL ON R-K-O BOSS BOOKER

## Freeman's Precedent in Booking Office System

A precedent has been set for booking office department and good will in the R-K-O headquarters in New York, through its boss booker setting aside one hour on each Tuesday and Thursday for acts and others who may wish to see him in person, regarding the booking office's business.

Charlie Freeman is the booking head who has started the unusual stunt for booking offices. For years beyond memory vaude's chief bookers have been the chief staffers of the office in personally interviewing acts. To name the day and hour when a boss booker is open to anyone is strange enough to give the most hardened vaudevillian.

Important Calls

Freeman says it means only that he wants to see the people who want to see him on special business. He does not expect the calls to be over trivial affairs or the routine booking items that acts should take up with their own agents.

The Freeman reception hours, wished on himself by himself, will be between five and six each afternoon for one two days. First there set free.

Freeman has been talking to actors over half his life, so the personal contact will be no novelty. His wife was on the stage and one of his sons recently wanted to book a boys' band with his dad. The kid still thinks his Pop crossed him.

## Woolfenden Off Pathe

Hollywood, June 17. William Woolfenden, who has been in charge of shorts for Pathe, is leaving the company. He was brought West several months ago.

## Rose, M. C.—Oriental

Chicago, June 17. Harry Rose, at present with Publix unit, will become the regular m.c. at the Publix-K. & B. Oriental. Job starts in two weeks, when Rose closes with present unit.

## Jose, Kilgour's Sketch

Joseph Kilgour may go into vaude with "Mersey," dramatic based upon an episode in the life of President Washington. Kilgour will have two in support.

## NY CLUBHOUSE ON BUSINESS BASIS

Hotel End of Club on West 46th Street Discontinuing—Rooms Above Clubhouses Closed After July 1—Restaurant Now Shut—Parlors for Members Remaining Open

## ECONOMICAL MOVES

With this week the N. V. A. clubhouse on West 46th street goes into an economical wave. It started Saturday (16) with the closing of the restaurant. Commencing July 1 the upper portion of the clubhouse containing rooms will be closed.

This leaves the N. V. A. clubhouse in New York as a business place to transact the club's affairs, although the spacious parlors of the club will remain open to members.

The move is an economical one. It is compulsory through the condition of the treasury, as reported in Variety last week.

The large disappointment in the recent N. V. A. theatre collection drive through which \$485,000 was received out of an anticipated \$1,000,000 brought about the closing up of any useless losing money holes in the N. V. A. organization. First considered was the clubhouse restaurant, with it constantly in the red. Next were the rooms above the clubhouse itself, about 50 usually rented to N. V. A. members.

With the closings the rather large staff of help required to operate the N. V. A. clubhouses like a metropolitan hotel will be dispensed with.

## Social Side Remains

The social side of the N. V. A. club is retained through the open parlors. The grill and rooms were considered unrequired under the existing situation. All monies of the N. V. A. will be devoted to the weekly gift list from New York to indigent vaudevillians and the necessary support of the N. V. A. Sanatorium with its patients in need of rest.

The N. V. A. clubhouse is on leased ground, with 25 years yet to run. An independent corporation holds the lease. It is presumably the property of the N. V. A., but apparently is without current value of any amount owing to the short duration of the lease, besides a condition of the lease that calls for a reappraisal of the property in two or three years. At that time the present ground rental is expected to treble.

Pat Casey, who watches over the finances of the N. V. A., has said he thought the clubhouse worth, including lease and building, about \$200,000. Casey thinks the lower (street) floor could be converted into a restaurant.

In his opinion there is no value to the property under its present lease, except perhaps to the owner of the land. The building has 65 feet front on 46th street.

## Cantor Resigning

Another annual election of the N. V. A. club is due next month. A nominating committee meets about two weeks in advance of the election. Eddie Cantor is the president. It is said Cantor has either forwarded his resignation, or intends to, that he does not contemplate again running.

According to Casey, no plan has been determined upon for the future operation of the club. Casey's only comment was that he thought it should be conducted as in the Actors Fund, with all available resources devoted to the charitable purposes of the N. V. A.

It is possible that the life insurance of \$1,000 that has gone with a paid up membership in the N. V. A. will be abolished. In its place the N. V. A. will assume the cost of all burials it is called upon to look

## One-Week Acts for N. Y. Palace Balk at R-K-O's Gratis Radio Hour

## Sisters Desert Act in Hollywood to Find if This Film Thing Is O. K.

Hollywood, June 17.

Having arrived in Los Angeles suburb, Hollywood, the Wisner Sisters, in Zastro and White's vaudeville act, decided that this was their chance to bump into pictures.

They quit the act, cold, leaving the brothers who own it without dancing partners. House manager of R-K-O theatre withheld their pay in an effort to make the girls stick at least until the next date in Long Beach. But it didn't matter.

Girls have but one idea, to crash pictures. They haven't any definite idea, but they want to find out all about it.

## Carl Pennington, Tab Comic, Killed in Crash

Council Bluffs, Ia., June 17.

Carl Pennington, vaude and tab comedian, died in a local hospital June 11, following an auto accident near Carson, Ia. His father also was killed, while his wife was severely injured.

The Pennington car crashed into another on a country road.

Pennington was last with the Don Dixon stock and m. c. at the Majestic, Dubuque, and in 1927 was with the Lem and Flo Thompson tab.

The N. Y. Fanchon & Marco office records show that "Penny" Pennington and his wife, "Lucille," had been, with the F. & M. idea, "Baby Song," early this season, but had closed with the unit when it played Fox's, Brooklyn, several months ago.

No record of their having appeared with a vaude unit was on file in the Fox offices in the East.

## Jans and Whalen, Stars?

Jans and Whalen, signed by Arthur Hammerstein for two years, will start in their second year at \$2,250.

Opening for Hammerstein in "Bird of Paradise" at \$1,750, starting rehearsals next month.

Marie Viscardi Fellows says George Radcliffe Fellows deserted her. They were married in San Francisco, Oct. 1, 1923, and he took it on the lam on the 28th of the same sad month.

Pearl Anderson, known on the stage as Zelda Herbert, is trying after, and, as at present as in the past, take care of vaudeville members in illness or distress.

In operating the N. V. A. along the lines of the Actors' Fund another means may be found of cutting the overhead.

The Saranac Sanatorium is expected to open and receive patients around July 1 next.

Numerous "name" acts booked for only one or two weeks by R-K-O have been complaining about the circuit's demand for gratis participation in the R-K-O radio broadcasts, with several refusing to go on the air without remuneration, and others declining to sign vaude contracts without the free broadcasting clause stricken out.

The chief objection, and coming mainly from high salaried acts booked only for a week at the New York Palace, is that since they are richly paid by commercials for radio work, they would be losing money if doing free other work for R-K-O for sake of the one vaude week.

Latest objection came last week from Frances Williams, who stated she is paid \$1,750 for a single radio broadcast, and not much more for a whole week's stage engagement at the Palace, with the latter also involving radio work in the R-K-O hour over NBC.

Charles Freeman admitted numerous squawks have been received from "name" acts when requested to render free radio service, but that the matter is under consideration.

There is a report that a new arrangement may be made to either pay or not use the "name" acts booked only for a week or two at the Palace. With acts booked and under contract for 40 weeks or routed for a lengthy period, the gratis broadcasting clause probably will be enforced.

In the latter event it is a matter of acts advertising themselves as playing the R-K-O theatres by taking part in the circuit air programs. This consideration doesn't apply to short term engagements, they contend.

## Miller's Tough Break

Hollywood, June 17.

Having established a promising vocal unit, Edna Miller took a tough break. Edna Miller was called back to New York through illness in his family.

Miller left this morning for the east, moving back with Irving Tishman vaude agent, who has been here several weeks. Tishman's partner, Jimmy O'Neill, is now in Seattle, where he will probably remain indefinitely.

## Last Minute Rush for Freedom As Chi. Courts Near Summer Gap

Chicago, June 17.

With the courts putting up the closing signs, the femmes are coming a-running to get their decrees before the bell.

Elsie Greene Lipson, known on the stage as danseuse Americano, seeks a divorce from Theodore Roosevelt Lipson, because he was too rough, meaning bit her on the ear and put the slug on her. They married in July, 1929, and separated last Monday (9).

George Radcliffe Fellows says George Radcliffe Fellows deserted her. They were married in San Francisco, Oct. 1, 1923, and he took it on the lam on the 28th of the same sad month.

Pearl Anderson, known on the stage as Zelda Herbert, is trying after, and, as at present as in the past, take care of vaudeville members in illness or distress.

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to get a legal separation from Harry E. Anderson. They lived happily together from 1923 to 1928, Anderson scrambling on April 10 of that year. Ben Ehrlich attorney is in court at present over the three cases.

Mary Campbell Robbins Douglas Weiss, former Follies girl, was last week awarded \$400 a month temporary alimony in the divorce suit brought against her by Norman Weiss.

Pittsburgh, June 17. Brown Mehard, actress and in private life Mrs. Ida B. Griffith, of Pittsburgh, was granted a divorce here last week from William J. Griffith, Detroit aviator. Miss Mehard, who was represented by her father, General Churchill B. Mehard, charged desertion, alleging she had not seen her husband since December, when he came to Chicago with her.

She was also granted the custody of their four-year-old son.

Miss Mehard, who was with the George Sharron Players here for some time, is socially prominent in Pittsburgh. Having made her debut in local society six years ago.



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**FANCHON and MARCO "Ideas"**

**Booking Every Branch of the Show Business**

# New R-K-O Route East of 10 Full Wks.; Units, Costing \$5,000, Booked Intact

A second R-K-O road show route, taking in 10 of the largest of the circuit's towns between New York and Chicago, with New York City not included, will be inaugurated Aug. 3. The cost of units for this route will exceed that of the western circuits already established and playing by approximately \$2,000.

Cities and theatres, running in the order named, are: Cincinnati, Chicago (Palace), Detroit (Oriental), Cleveland (Palace), Youngstown, Buffalo, Toronto (Shea's), Montreal, Boston and Providence. All are and will remain full-week stands, 10 weeks to be played in 11, with an open week between Montreal and Boston.

The 10 will continue to be booked by Bill Howard, under Charlie Freeman's supervision, with Howard booking the bills straight through instead of the spot booking method now in force.

**Travel Intact**

Units will be composed of four acts traveling intact. In Chicago, Detroit, Cleveland, Boston, Providence and possibly one or two other towns another turn of "name" or semi-"name" class will be added for single week stands.

Cost of the four-act rotating sections, in salaries, will average probably around \$5,000. Additional cost will depend on house budgets and on the salaries of special and "name" acts added to the units, with the latter as the basic part of the bills and the specials for possible box office stretchers.

In Chicago and Cleveland, when the second R-K-O unit route is started, the more costly units booked by Howard and the Tishman-Kalchauer bookers playing the west, will be touching the same cities. Chicago stand for the western units is the State-Lake and in Cleveland the 10th Street, both unrecalling the two Palace theatres.

## Pan's, Minn., Closed with Rush—Sound Only Next?

Minneapolis, June 17.

Alex Pantegares sent Nick Piering here from Los Angeles to succeed B. C. Bostick as manager of the local Pantegares theatre, with a vaudeville policy on a week to week basis. Bostick had resigned to go with R-K-O as manager of its Seattle Orpheum.

Four days after his arriving, Piering received orders from his boss to close the house at the end of the week. He's on way back to Los Angeles now.

Future of the local Pantegares uncertain. Before departure Piering said the house, doing poorly for months, is just "closed for the summer" and will reopen in the fall. Because Pantegares vaude circuit is all shot, however, it may adopt strict picture policy in place of vaudeville used in past. Theatre has one of best locations in loop, but seats only 1,400.

## No Herbert Name

Hollywood, June 17.

Fanchon & Marco discovered it would cost money to use Victor Herbert's name on a unit. They are dropping the idea.

It was discovered that the name or more than 12 of the composer's songs would cost \$100 a week to his estate. Name is off and songs will be kept under the paying dozen.

## Toledo's "Local" Out

Toledo, June 17.

Favorite gag subject for monologists visiting Toledo, and surefire for years when other cracks wouldn't get laughs, went up in smoke last week. A \$300,000 fire destroyed the so-called Union station.

## AGENCY OPEN WITHOUT SINGLE HOUSE TO BOOK

Looks like curtains for Amalgamated Vaudeville Agency, the M. E. Comerford circuit office in New York.

Not a single house on its books at present, with Fay's in Providence now booking direct. Publix has taken over the Comerford string and this automatically eliminates the Amalgamated bookings.

Fay's is playing five acts on a weekly split.

The Amalgamated is still open, with Buddy Irwin in charge, but waiting further orders from Frank Walker, the Comerford general manager.

## NO CHI. DATES TO SHOW

All Off in Loop, but Still On at Englewood—Fane Cold to Idea

Chicago, June 17.

Trial showings are now entirely washed up in the Loop. Oriental, Publix spot, earned the preview last week, the R-K-O State-Lake having dropped the idea the week previous. Showing acts couldn't draw, and didn't mean anything to the loop houses that did come in.

Leaves only the R-K-O Englewood, Chi's lone neighborhood, with a look-see night.

## Wife Can't Divorce Ed. Reynard, Court Says

Marion, O., June 17.

Marion isn't Chicago, and the mere filing of a divorce suit doesn't mean a decree.

Judge George B. Scofield dismissed the suit of Mrs. Blanca Sharpless against Edward F. Sharpless, claiming insufficient evidence. She says she is the one-time vaudeville trouper, Ed Reynard, while the wife was Blanca, former ballet dancer. She has been conducting a dancing studio in central Ohio towns.

## Fox Tour Starts

Starting a tour of inspection of the Fox vaudeville houses, Oscar Oldknow, executive vice-president, Harry Arthur and Mike Marco (Fanchon & Marco) left yesterday (17).

Among the stops for the Oldknow-Arthur-Marco contingent will be Washington, Philadelphia, Detroit, Chicago, Milwaukee, St. Louis, with Marco returning to the west coast prior to returning east in about a fortnight.

The outfit will not go to New England at this time as that territory was pretty well covered on the last Archer and Marco trip.

## ACTS CANCELING FOR ENGLISH VAUDE DATES

After signing an authorization on behalf of the 4 Diamonds, Hughie Diamond repudiated a booking agreement with William Morris. A difference with Charlie Morrison figures, in that Eddie Meyers of the Morris agency has written to Morris that he controlled both the Diamonds and Al Trahan and wouldn't let them go under a certain price.

Trahan was also set for London in September at \$1,000 a week. The Diamonds okayed 140 pounds (\$700), but repudiated the O. K.

Another cancellation for Europe is Block and Sully through Jesse Block's mother dying and his desire not to leave his father alone in America. They were set for Aug. 25 at the Palladium.

## M. P. Operators Acting Independently in S. F. Of Other Stage Men

San Francisco, June 17.

When the musicians and stage hands go into conference with the Allied Amusement Industries of California, representing the San Francisco downtown picture theatres, in September, they will do their dickering on new contracts without the Picture Operators' Union.

The operators signed a new contract last week with the theatre managers covering a period of two years, with the terms reliably reported to be the same as the ones in their last contract.

This move has caused considerable talk. Heretofore the operators have acted jointly with the musicians and stage hands in all negotiations relative to employment contracts.

## Fight on Club Booking Agent 'Trust' in Chicago

Chicago, June 17.

New developments last week in the club agents and club entertainers squabble. The rival club agent group has organized the Theatrical Agents' Protective Assn., headed by Edward Van, E. E. Giltson and Campbell Marv. The constitution also talks about good fellowship and friendly relations, but beneath is their fight with the Goss faction. New note in the situation, however, is their pledge not to book an act show.

Meanwhile the performers are sticking to their strike against the Goss faction, which had tried to control the field by getting performers to sign exclusive contracts. This got a kick in the pants from musicians' local, with Jimmy Ferrillo issuing a statement that anyone with a musician's union card must not sign up with anyone for exclusives.

## Par's Shorts in N. Y.

Increasing activity of Paramount shorts in the eastern studio. Tom Howard and Lew Hearn were directed by Mort Emlenstock in "Go Ahead and Sing."

Norman Taurag directed Billy House in "Oh! Teddy." Willie and Eugene Howard, Snub and Fred Singer Rogers and Marion Harris are lined up.

## "Ideas" in Nashville

When Fanchon & Marco booked shows to go into the R-K-O house, Princess, Nashville, June 23, the first idea in there will be "Uniforms."

It's the F. & M. plan to shoot the Ideas into Nashville from Atlanta.

## Shorts with Wheel Comics

Hollywood, June 17.

Louis Lewin will produce two-reelers for Christie-Educational. Bud Harrison and Pennie Elmo, former burlesque comedians, will be featured.

## First one starts next week

Hennessy and Kessler

Aaron Kessler, off the booking floor of R-K-O for two years, has been restored to that privilege by Charlie Freeman.

With William S. Hennessy, another reinstated agency, Kessler has formed an agency partnership.

# Publix Claims More Stage Equipped Houses Now Than Any Other Circuit—No Vaude Plan Yet

## MEROFF SET FOR 5 YRS., IS U. S. CHAMP RUN M. C.

Chicago, June 17.

Publix-B. & K. have taken up the option on Benny Meroff, long run m. c., for another year, making it five years as baton-waver in this town.

This establishes Meroff as the record m. c. here, and with Ed Lowry at the Ambassador, in St. Louis, has remained longest in any one town. Meroff has been at the Marbro and Granada, first with Maris Bros. and later with Publix. He has seen dozens of m. c.'s come and go, while he has stuck, with his popularity with the fans still on the increase. In the stage show recently, in which all B. & K. m. c.'s appeared, Meroff was an outstanding hit.

## HEIDT'S 20 WKS MORE FOR PUBLIX, HITS \$4,750

Publix renewal on Horace Heidt and his boys for another 20 weeks is set effective from October, when their present Publix tour expires. About 10 and maybe all of the 20 weeks will be spent alternating between the New York and Brooklyn Paramount theatres.

Contract calls for five weeks at \$4,750 a week; five weeks at \$4,000 and 10 at \$4,500.

## OTHERS BACK IN R-K-O

Bostock, Bellitt and Shannon Again Franchised

Claude and Gordon Bostock have been reinstated by R-K-O, with the brothers operating on individual franchises and with Gordon Bostock reinstated as agent-producer.

Reinstatement was made last week by Charles Freeman before the latter's departure for the west.

Henry Bellitt also was restored as an enfranchised R-K-O producer.

The restored trio were let out in the general shake-up among agents and producers some months ago.

Sam Shannon, out for a time, has been granted a production franchise for R-K-O.

## No Daring Job

Eddie Darling expects to sail June 25 on the "De France." Depends whether he secures his dough from the Libson Circuit split-up due this week. Darling's piece runs to around \$150,000.

Meanwhile Walter Meyers, of the Warner booking bureau, says he has had no conversation whatever with Darling since first offering the latter the supervision of the vaudeville booking department in Meyers' bureau.

As far as Meyers knows, that job is still open, although Darling appears to have circulated a couple of conflicting stories concerning it.

Alex Hyde and his Modern Maidens, girl band, open at the Wintergarten, Berlin, in September. Hyde is now Loew-touring.

Upwards of 40 weeks for stage units and, vaude in the Paramount Publix houses from coast to coast is mentioned as a strong possibility for the fall.

While Par-Publix is figuring on scattered spots for attractions of some sort, including theatres that formerly played units but are without them now, it is said it is too early for the set-up of the unit and vaude routes that may be decided on for the coming season.

It is pointed out that within three weeks, figuring the equipped houses in the Par-Publix circuit, a larger route than offered by any other organization can be arranged.

At present, units are being used in 27 houses. Of this number 19 are on the regular eastern stage show route, with four houses in Texas and four on the west coast with locally-produced shows. Nothing has been set but there is talk now of adding the four Texas towns to the regular route, in addition to Atlanta and possible Birmingham.

A Class "B" unit for smaller theatres not capable of supporting the larger eastern-produced stage shows may be decided on to cover some groups for Publix.

Theatres equipped to play attractions are in three figures. It is understood, with some situated in cities now playing unit presentations. Through acquisition of Comerford string, there are 30 houses alone there—that formerly played acts while with the Reade circuit in Jersey, there are around 10. The Goldstein string in New York, just under Par-Publix control, also contains vaude houses, as do Great States, Saenger, Famous-Canadian and others acquired by the largest of theatre operators.

Added to that are 18 theatres being built by Par-Publix throughout the country, with each having capacity large enough for vaude and each equipped to play acts.

## New Theatres

It is supposed in view of equipment and capacities that most of these theatres will use attractions. All are named Paramount and are with number of seats and approximate opening dates: Middletown, N. Y. (1,500), June 12; Peaskekill (1,700), June 25; Denver (2,100), July 15; Stapleton, S. I. (2,800), Sept. 15; Fort Wayne, Ind. (2,100), Aug. 15; Lynn, Mass. (2,400), July 15; Hammond, Ind. (2,000), July 3; Chicago (2,400), June 19; Nashville (2,000), Oct. 15; El Paso (2,800), Aug. 15; Lynchburg, Va. (1,500), Nov. 1; Helena, Ark. (1,500), Dec. 1; Hamilton, O. (1,800), Dec. 1; Middletown, O. (1,800), Jan. 1; Oakland, Cal. (2,500), June, 1931; Cincinnati (2,500), March, 1931; Ashland, Ky. (1,100), Jan. 1, 1931; Bristol, Tenn. (1,100), Feb. 1, 1931.

## Hear Alan Foster on Europe's Mgrs.-Agents

Alan Foster, recently returned from Europe, says he knows a group of his trained girls in the new Publix stage unit, opening July 4 at New Haven.

Get a load of what Alan thinks of the European agents and managers, taking in England, besides the alleged "route" they promise. That promise is it.

# ASHLEY PAIGE

THIS WEEK (JUNE 13)

PARAMOUNT, NEW YORK

Many Thanks to

MAX TURNER and NAT KALCHEIM



# TRIUMPHAL RETURN from Europe and South America! NELLY CASMAN

International Singing Comedienne

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## ROBBINS MUSIC CORPORATION

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799 SEVENTH AVENUE

NEW YORK

## Loew's Changing 4 Vaude to Sound, Leaves 27 Stage Weeks for Summer

Loew's will have 27 stage weeks remaining over this summer, after stopping its vaude June 28 at Akron, Evansville, Syracuse and Kansas City. Of the stage weeks left, Loew's will have nine vaudeville houses outside New York, and nine

in the greater city, with nine presentation theatres.

With dropping of vaude from the current combination bills in each city, the local Loew's will cut the admission prices. Each switch will bring about a saving on the overhead of from \$3,500 or more to \$5,500 weekly. This includes the dismissal of the stage crew and musicians required for the flesh performance, as against all sound for the screen alone.

With the decreased admission, Loew's anticipates sufficient additional trade to show a better net, with the overhead's cut, than either house is at present making, if still in the black.

Loew's is announcing in the towns the policy switch is for the summer only. That is likely conditioned upon the grosses under the altered scale as the new season opens. Should any or all of the quartet make a satisfactory showing to Loew's, no doubt the all sound bills will continue indefinitely.

### WHITEY ROBERTS

Laugh, Town, Laugh

—NOW FOR R-K-O—

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WM. JACOBS MILES INGALLS  
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### MORE AGENTS REINSTATED

R-K-O Lets 3 Back—"2-Hour" Man Amongst Them

Benjamin David, Henry Bellitt and Franklin Graham have been added to the list of reinstated R-K-O agents by Charlie Freeman.

Graham, formerly booking assistant to W. D. Wegfarth, has been away from the organization for about two years. He will be associated with the Lewis & Rose firm. Bellitt and David have been given franchises of their own.

David was the agent to whom George Godfrey presented the much discussed and somewhat poofy "two-hour franchise" last year. It permitted him to book on the R-K-O floor two hours daily, with no restrictions on his outside bookings, while the other R-K-O agents were restrained from doing outside biz.

### SPIEGEL OF SCRANTON INDICTED FOR BOOZE

Scranton, Pa., June 17. Harry Spiegel, part owner of the Gaiety, burlesque house here, and manager of Comerford's Academy, former road show theatre, is under \$5,000 bail on one of six men indicted by a Federal grand jury for conspiracy to violate the prohibition law in connection with the Mountside Manufacturing Company, alleged "speakeasy" brewery, near Williamsport, Pa.

Sam Nagelberg, alleged owner of the "Merchants' Club," local roadhouse; Ike Seidman, former state fire marshal and city councilman, and Franklin J. Graham, former assistant government prosecutor at Philadelphia, are among the others indicted.

The brewery was "knocked off" the first day it operated, more than a year ago, and a nominal owner was fined in federal court. Washington prohibition officials recently reopened the case with a view to determining ownership and to show Graham's connection with the conspiracy.

### F. & M.-Fox Office Staff

Under the new Fanchon & Marco direction the former Fox vaude booking has submitted to a complete reassignment with the staff now designated as follows: Jesse Kaye, office manager; Phil Bloom, booker; Felipe Greenberg, cashier and bookkeeper; Jennie Mandell, billing clerk; Lucy Dubro, contract clerk; Bert Adler, contacts and publicity; Freda Solomon, secretary to Jack Loeb; John Kier, photographs and press bureau; Miss Keefe, information desk.

This order followed that confirming the Fanchon & Marco control with Jack W. Loeb as booking supervisor and Earl Simmons as eastern representative for the F. & M. Ideas.

### Academy Stage Band

Fox's Academy, New York, will have a new stage policy June 25. The pit orchestra will be eliminated and a 25-piece symphonic jazz orchestra will play on the stage.

This was decided yesterday, following a conference between Major John Zanft, Mike Marco and Harry Archer.

A permanent m. c. will also be engaged, F. & M. bringing in one of their musical maestros from the west coast.

The F. & M. acts and Ideas will appear in front of the stage band.

### NEW ACTS

Jack Conway, George W. Jones and Bob Evans and Co. in "Televison," comedy sketch written by Conway, who formerly did "In the Cellar." Breaking in.

After a couple of years apart, Charley Lane and Jack Freeman have re-united and will do a new act.

### Coast Changes Looked For

Hollywood, June 17. Numerous managerial shifts in Fox West Coast are expected following the return Monday of Harold Franklin from midwest tour.

George Sathett has quit the Lyons and Lyons agency here to become manager of the Uptown, replacing Arthur Wenkel who goes to the Westlake.

### BIG MALOY DINNER IN CHI—LOCAL IATSE REP

Chicago, June 17.

The testimonial banquet given in honor of Tom Maloy, business agent of the IATSE, MPM Local 110, will be the biggest affair ever held in the local show realm.

It is to be held at the Stevens Hotel at Saturday, midnight, (21) with 3,000 people expected. Already 5,000 tickets sold at \$10 a copy. At the dinner Maloy will receive a purse of \$25,000 for his visit to England as one of the two American delegates to the International trades conference.

### Dick Green Back to Chi

Dick Green in quitting the I. A. exec staff after nearly 14 years of service, having served as a vice-president prior to taking over the treasury work, is going back to Chicago, his old home, where for eight years he was business agent of the Chicago stage hands' local, No. 2.

Another Chicago I. A. man also turned in resignations. George E. Brown, fifth vice-president, stepped out last week.

### MORRISON-PERLBERG

New York and Coast Agents Form Booking Association

Bill Perlberg from Hollywood was in New York last week, and formed a transcontinental booking association with Charlie Morrison.

The combination will have a representative in Chicago and at other points. It is inter-booking for all show divisions.

Joe Kornblatt, representing Perlberg in New York, went into the Morrison agency this week.

### Flatbush Shorts

Warners' Flatbush studio has made the following shorts: "Jay Walker" directed by Roy Mack, with Chester Clute, Ralph Sanford, Jimmy Donnelly and Milt Francis. "Barefoot Days," an all-children cast headed by Royal May, Sybil Lee and Robert Sherwood. This was Harold Benzidine's first assignment since his arrival from the coast studio.

Hugh Cameron made a repeat appearance at the studio to do "Emergency Case," with Ed Butler, Loretta Shea and Al Ochs.

### ILL AND INJURED

Diana M. Rogovin, secretary to Buddy Irwin in Amalgamated Vaudeville Agency, following an appendicitis operation and convalescence in Bermuda, has returned to New York fully recovered.

Harold Healy, who closed with "The Tavern" at the Fulton Saturday, was taken to the hospital Monday suffering with arthritis, a rheumatic ailment. He lost 25 pounds in weight within three weeks.

### Burlesque Engagements

Among the acts placed via the Mutual Booking Office (Ike Weber) for the new Mutual shows for next season are Weston and Joyce, Judy Butler, Moray Sisters, Roberts, Bent and Driscoll, Warren Bros. and Joe and Ernestine.

### TEASER STRIPPING GIRL

Unless a better offer is forthcoming, Ann Corio, the Mutual lady whose torso gyrations, symmetrical outlines and personality attracted outside attention, will again be doing the old "teaser strip" stuff on the burlesque wheel next fall.

Miss Corio is under contract to Rubie Bernstein and Emmett Callahan. She was with their "Girls In Blue," Mutual operry, last season.

### RESORT HOTELS' M. C.'S

In accepting summer engagements at mountain resorts, the former m. c. boys become social directors instead.

Buddy Walker of the Village Grove Nut Club will be at the Flagger hotel, Fallburg, N. Y. Marty White, another m. c. boy goes to the same Catskill town but doing the a. d. gag at the Brickman hotel.

J. F. Rogers, manager of the Englewood, Chicago, to R-K-O Orpheum, Tacoma, Wash., succeeding Walter Penny.

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SANTREY**

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DIRECTION

PUBLIX  
WM. MORRIS AGENCY



Wednesday, June 18, 1930

PARAMOUNT

(Moonbeam—Unit)

New York, June 13.

Three blonde hair lifted off any gentleman's shoulder and placed side-by-side would indicate the difference to indicate the difference between the current Paramount unit and any vaudeville troupe. Of course the back instead of the feet of the performers are typically presentation. And there haven't been any prop men in the picture time like the one Mr. Petroff had pasted up out of some yellow cheese cloth that was lying around. But otherwise Arthur Will could book half a dozen similar bills from the acts waiting in the R-K-O ante room any Tuesday.

This is not to be quoted as a dig at Boris Petroff but merely to point out the increasing tendency of picture house presentation to resemble vaudeville bills. Absence of the usual m. c. further heightened the similarity in manner and method. Absent, too, was the former tendency to confine talent to a quick on-and-off shot at the audience. Each of the five vaudeville acts was permitted almost as much time as vaudeville grants.

Mae Wynn and Buddy were allowed to do what must be at least half of their vaude routine. In female Mae Wynn is entitled to presentation and not the male. The male part dancers in the business. The Paramount audience was not lacking in discernment and the vaudeville act was given a full vaude routine on the xylophones. Without changing his orchestration he should wait for the vaude act to vaude temple exactly as at the Paramount. He, too, acquitted himself without fault. That glamorous couple, teamed with Leon Barte, would be the class act if spotted in a vaude bill. They require nothing more than a piano accompanist with long introductions to step into the Palace. Barte, an ultra-soprano alone, to give an ultra-soprano vaude.

Dancing girls trained by Miss Paul bring Shalimar and the Castilian, stepping their carriage, shoulder and arm work being in perfect harmony, requisite of this sort of act.

Finally, to top the vaude parallel, there's Eddie Lambert, the nut about, regular, and a little bit at and nearly the same length as in vaude. And his pantomime getting over in the big picture.

Paul Ash was in the pit as maestro. "Slavische Rhapsodie" was a not a bad thing, an encore of "Puttin' on the Ritz" with a songplunger participating gave the crowd graduate m. c. a strong grin.

Jesse Crawford brought a group of Franz Schubert melodies for an easy-to-take and a little over 70 Disney cartoon, "Cactus Kid," further amplified the program had had Jack and his dancing starring picture and a good comedy film, "The Social Lion" (Par) on the silverstage.

A couple of hundred free and independent citizens were willing Friday night to impersonate the best of men in the lobby waiting for the high command to report vacancies. Meaning business was good. Land.

ROXY

(Presentation)

New York, June 18.

"Mamba" (Tiffany), co-anchored by F. Schumann and his silent-matter, Madame Ernestine Schumann-Heink, 69, charming, a bit of a snarl, and a little bit of a snarl, and at 6,000 berries for the week, are a tie-up this week. Every time the Madame warbles a number, the ringing of the bell rings 70 bucks, which isn't a bad wage for a 69-year-old diva or a 17-year-old girl.

Outside of that, nothing especially noteworthy about the Roxy stage bill this week excepting that the influx of audience is particularly evident, judging by the lobby-gazers, interior decoration observers and audience members of the Roxy structure.

Usual high caliber obtains, now to be accepted as a matter of course in this house. Madame Ernestine Schumann-Heink's vocal accomplishments require little comment from the cinema reviewer who probably hit this world at a time when the diva was at her heights in operatic credits. Joseph Litau, Maurice Baron and Mischa Vitlin conducting in alternation among the four former pit ensembles on Broadway. Following Lew White and C. A. J. Parmentier, the Kimball console, Litau led Tashkowsky's orchestra, playing beautifully into the Roxy's distinctive trio of numbers. Kachinsky Hoffman accompanied the diva.

"The Orchid Lady" presentation was distinguished by the 32 Roxy-ettes strikingly in the line of stepping. Russell E. Markert's dance routine, William V. Powers, who's a band leader, and a smart routine. Ruth Durrell and

Grace Du Pave are the featured artists. Miss Durrell's specialty was an unusual control and acrobatic solo, rather tongue-bait but sustained by its quality.

The most Metrotone newswires split it up prior to "The Gay 90's" presentation, a pip for comedy, novelty, color and general atmosphere. But the orchestra, tailoring throughout with a dash of broad comedy hoke interspersed. Patricia Bowman and Leon Barte, a scottish, Frank Moulan's warm warbling, Alexis Rothov, Belle Flower, Cycling Martelles, Rosemary Cox, and the 32 Roxyettes were a flash in numbers as well as general diversion. The "Massachusetts" hokum harmony, the burlesk "Swan" ballerina, the hoke announcements, etc., blended into a nifty presentation.

Nice biz Monday night at the early evening show: weather hot and humid. When Madame Schumann-Heink, the orchestra, floor customers are kept waiting without until her complete recital over; logs patrons are kept waiting. The show is not kept waiting thusly. Abel.

CAPITOL

(Presentation)

Chicago, June 12.

Rumor has it that Barney Dean of Chicago, the net, is a man Ulla and Clark in the loop. Says Dean to Ulla: "What're you doing in town?" Says Ulla: "I'm in town, but I open in Omaha next week." To which Dean cracks: "Great date; see if you can find the egg I laid there last week."

It won't take much effort to find the egg laid at this house this week by Dean and his inspirator, the net. Rather unexplainable, since the boys can make the grade with their crazy rough-house hoke. They were in the last show on Thursday. Maybe they lost some money on Sharkey, the returns having come in only 10 minutes before the show.

The rest of the presentation was the Fanchon & Marco idea, "Skirts," with a net of 15, known as "Up in the Air" Girls, as the outstanding performers. These girls look and perform excellently, and close with a net of 15 on stilts that's hard to beat for a fine novelty flash. The 15 girls are divided into three groups, one of three groups ranging from tall and slender to short and stout.

Other acts were two fawns, Julia Curtis, warbler, and Ruth Silver, dancer. Miss Curtis works as a net, and the duo, ventriloquist with two musicians out of the pit acting as the dummies; she also delivered "The Drapes" and a net of 15. Hazy Lauder as a monk, and Tex Guinan as a net, and a net of 15. "High Society Blues" (Fox) feature, and four Fox news clips.

Business good last show.

Loop.

STATE

("Country Club" Unit)

Los Angeles, June 12.

Not quite so pretentious scenically as the usual run of F. & M. shows, but long on costume. As whole, a well-balanced and entertaining unit.

Dubbed "Country Club," the staging called for a back drop of golf links. Wings represented porch with patio effect across backstage. Orchestra is spotted on the grandstand. The Fanchon & Marco plan to invade the style market has something to do with the stress on costumes. Not only were the girls also had an opportunity to display uniforms.

The story follows with Cliff Nazario m.c.'ing. Initial number is a pole bit for the girls pointing out the military Ray Samuels and Grayce are given the burden of the laughs, using a Bill Fieldish golf lesson gag, plus chuckle at the military Ray Samuels, girl stuttering with the legs. They liked it.

Vocal efforts are left to Lenore Cort and Frank Elmer. Strip item had these two singing "I'd Like to See a Little More of You" (Song of the Military Ray Samuels). Girls soiled in costumes of the past (the military Ray Samuels and Grayce are given the burden of the laughs, using a Bill Fieldish golf lesson gag, plus chuckle at the military Ray Samuels, girl stuttering with the legs. They liked it).

Classiest few minutes in the picture, the military Ray Samuels, Rosa Liska and Betty Wright. Nazario prefaced the full stage finale by a net of 15. The girls in flash costumes for more routine stepping, then to a flash close, utilizing the four white horses. The show was a net of 15. The girls in flash costumes for more routine stepping, then to a flash close, utilizing the four white horses. The show was a net of 15. The girls in flash costumes for more routine stepping, then to a flash close, utilizing the four white horses.

PARAMOUNT, B'KLYN

(Unit—"Carnival Revels")

(Last Week)

Satisfying show, and at the Paramount last week (6), and one that has a good draw through the "Shad" of the Fox, m.c. of strong entertainment value. Rudy Vallee in person for additional draw, but the show has nothing special in it to attract.

"Jim" (the bear) allowed to walk loose on the stage. He was a bit of a nuisance, while seeming gentle at the same time. Background of "Carnival Revels" is a typical amusement resort scene, with practical ride apparatus and electrically lighted carousel and other gadgets that are around for flash. Musicians in the stage band are in red uniforms for effect.

The unit is "Coney Island" for all other houses on the Public tour excepting this one. Public apparently figured this was too near Coney to allow the picture to prevail in this engagement.

Unit came to Brooklyn direct from Boston, depicting "Paramount" on Broadway. This was due to hold over there of Horace Heidt for two weeks with Heidt passing up Broadway City to the Public tour. That necessitated the booking of "Coney Island" into this spot.

Behind the scenes, the net, and Patti Moore, comedy, dancing team, includes Mario and Lazarin, the Public Avenue, the net, the Boys and Girls, Mario and Lazarin, appearing early in a comedy bit and later in a dance double, do nicely. The net, with a net of 15.

Marietta and the Lewis-More team are easy hits in respective routines. The net, with a net of 15, is a number notable for grace and originality of execution.

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Vallee's presentation preceded the net, with a net of 15, is a number notable for grace and originality of execution. The net, with a net of 15, is a number notable for grace and originality of execution. The net, with a net of 15, is a number notable for grace and originality of execution.

Vallee offered three numbers, including "When I Close My Eyes and You Close Yours" (Fox) and "Announcing that Vallee allowed Abel to take part in putting over the net, with a net of 15, is a number notable for grace and originality of execution. The net, with a net of 15, is a number notable for grace and originality of execution. The net, with a net of 15, is a number notable for grace and originality of execution.

Three news items in entirety projected here on wide screen through magnifying lens process. No reason why the news could not be done this way in other houses. It's as impressive. Char.

BRANFORD

(Presentation)

Newark, N. J., June 13.

"The Rise of the Goldbergs," personally booked by David E. Welsh, net, and a net of 15. (Opened last week at Stanley Jersey City). Is no doubt bringing in this week, but they will find it tough to hold over. The radio feature is introduced by a radio in "one" with a radio outlined on the drop. Several stations are apparently used in the net, and the music switches to the net. The net, with a net of 15, is a number notable for grace and originality of execution. The net, with a net of 15, is a number notable for grace and originality of execution. The net, with a net of 15, is a number notable for grace and originality of execution.

The story follows the usual radio show, with a net of 15, is a number notable for grace and originality of execution. The net, with a net of 15, is a number notable for grace and originality of execution. The net, with a net of 15, is a number notable for grace and originality of execution. The net, with a net of 15, is a number notable for grace and originality of execution.

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Heidt orchestra unit, a total novelty here, was next even one, but it does smash across! It makes a bigger hit than any other Public unit. The net, with a net of 15, is a number notable for grace and originality of execution. The net, with a net of 15, is a number notable for grace and originality of execution. The net, with a net of 15, is a number notable for grace and originality of execution. The net, with a net of 15, is a number notable for grace and originality of execution.

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ORIENTAL

(Presentation)

Chicago, June 13.

This is one of the best stage shows we've seen since anybody's been here. Past, funny, colorful, tuneful and all the other merits that make this a play.

Called "Curiosity Shop," with Mark Fisher from the west side to m. c. Opens as interior of an antique shop. The net, with a net of 15, is a number notable for grace and originality of execution. The net, with a net of 15, is a number notable for grace and originality of execution. The net, with a net of 15, is a number notable for grace and originality of execution. The net, with a net of 15, is a number notable for grace and originality of execution.

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EGYPTIAN

(Stage Band)

Hollywood, June 12.

A galaxy, no less, of "name" bands on the Egyptian stage. A couple of local picture houses to the policy wherein sprang the stage band. The net, with a net of 15, is a number notable for grace and originality of execution. The net, with a net of 15, is a number notable for grace and originality of execution. The net, with a net of 15, is a number notable for grace and originality of execution. The net, with a net of 15, is a number notable for grace and originality of execution.

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(Continued on Page 65)

## PALACE

Chicago, June 14. They're trying to instill a carnival spirit into the stage show at this house. Everybody has been appointed a "get hot" shouter, bubbling over with high spirits, and selling the house as a spot for "bang-up shows, and very reasonable, too." With all the performers sporting hot personalities, everybody is so determined to be happy, it looks like a dental convention.

All of which leads to the Berkoffs, who opened this good five-act bill with a 10 person Russian dancing turn. Chorus of six stands out with the sincere work, while Gertrude Berkoff is the individual hit with her toe dancing. The Little Berkoff girl contributes a modern stepping bit, the boy Berkoff manages the regulation twirls and kas-otske, while the senior Berkoff waves the baton and sings.

Naughton and Gold are a three-act which made the grade in the decade with a lot of loud roughhouse humor. Starts out as a hoke magic turn, with two comedy stooges, and closes with three encores—fake hoofing bit, slow motion dancing, and burlesque bit called "Two Union Workmen."

son and Alan Davis as assistants, one to play the piano, the other to sing. Miss Foy dances, besides giving poor travesties on Greta Garbo, Lili Damita and Clara Bow. The trouble with the whole act is this: insistence on film personalities, with the men subbing as Chevalier, Lowe, MacLaglen and Oakie. Act is jumbled, with the obvious talents of Miss Foy and the men buried under dull material, and needs plenty of pruning. Wearing a straw hat is not an impression of Chevalier, and

Lou Holtz stopped the show. He sings a comedy song on drug stores, tells one long joke, uses an assistant, Ben Baker, for a couple of laughs, and closes with a couple of "O Sole Mio" stanzas and a speech.

The six Lucky Boys, risley workers, closed, and were over big. Have one big stunt for an encore bit; a risley catch from a high leap.

Plenty of comedy in the act to keep the audience from merely waiting for the picture, which was "Women Everywhere" (Fox).  
Business was good first show Saturday. *Loop.*

**RKO**  
(Vaudfilm)

Los Angeles, June 12.  
Smooth entertainment in these  
four acts but nothing outstanding

for the box-office. That appears to be the most difficult item to surmount, taking into account that the RKO road bills need ginger at the gate. With one or two exceptions there hasn't been a vaude name at this house in months which could draw its salary.

Current lineup includes Conline and Glass, toplining; Buster Shaver, and the Tiny Town Revue; Boyd Senter and Enos Frasure. An

Conlin and Glass are around with a new turn. At least its new for this part of the country. Jimmy remains a funny gag, while Miss Glass is taking the biz easy. An addition is the Conlin boy, who tries to whistle while his dad insists on breaking him up with his clowning. This is the team that got a tough break by being Australia-bound when their Warner short was released to cause a lot of talk.

Buster Shaver and midgets make polite entertainment for kids and adults. This act has gone over so well the past season that Jimmy O'Neill, the producer, is now in Seattle looking for more midgets.

Boyd Senter, originally from Chicago picture houses, is a solid No. 2, with the exception of the solo violinist. Senter is a crack sax player, but not so hot with some of

Newcomer to the house is Danny Russo from the Palace, Chicago's top white act, who has been in the business for years. Russo's intent to take the Coast is primarily for his health, but at the same time a break from the life of a professional dancer, when they hit the wide open places. Russo's baton in the RKO's plot is white and made to look like a snake squawking, "Stripl! Modern! (FN!) the screen feature, and trade good

## News From the Dailies

In 1926.





# Chorus Girls Too Fully Dressed At New Hollywood Gardens, Bronx

A bare back once in a while was the only flesh display on the stage of the Judge Hollywood Gardens on the Pelham Parkway (Bronx) at its opening Saturday night. The place, seating 3,200, had been warned by the police chiefs the Bronx would not stand for the nude display on view in the floor show at the Hollywood restaurant downtown, with both shows produced by N. T. G.

The Hollywood opened to two large crowds, one at dinner and another for the after theatre time. Paul Whiteman's band with Paul in person conducting was the big draw, and, with the girls on the stage, disappointingly overdressed, the only attraction.

Sunday night the place again was packed, but not with the big turnover of Saturday for the after-theatre time.

A no-concert charge was highly featured in the literature and advertising of the largest road house New York has known, but an analysis of the menu card, and a survey of the orchestra through which the customer couldn't walk any money out of the house without starving to death at his seat. For dinner is a table d'hôte at \$1.75 with everything extra and no concert. After theatre it's a la carte, with a cheese sandwich rated at \$1.50.

With a bottle of water at 75c the patron was to be fed, and the show, even if he could convince his girl that a cheese sandwich is a meal on the road.

The minimum check for week days is \$2 on the la carte system and \$5 on the week end.

Whiteman's orchestra on the stage played for the dance music and show. Another orchestra placed far to the rear of the large open place that looks like a fight arena, is an emergency combination of 10 pieces, heard now and then, led by a girl conductor who continuously faces the audience with her back to the music. That's the way it sounded.

**Amplification**

The new Hollywood occupies the large acreage running to the beach that once gained the name of Stanley's. It's just below Hunter's Island Inn on the Pelham Parkway. An extensive electrical display is on the house and in the yard, with amplifiers along the road, carrying the music to passing cars.

Amplification is also employed inside in order that N. T. G., the announcer, and the music, may be heard throughout the vast seats. The rear tables may be likened to the bleachers in the baseball parks.

About 30 people in the show, with three men among them, at times the girls were so heavily garbed they must have been suffering on the rather cool Saturday evening. Not a bead or anything else worth looking at in sight. If the girls were comely, only the front row tables knew it.

The stage is built in the center with an open space around the oval through which water runs. Entrance is gained to the stage, which is the dancing floor over several small bridges.

**Headaches**

The Hollywood Gardens is operating under an overhead of about \$23,000 weekly on a capital investment of \$175,000. The management asserts if the place does 75% of capacity Saturdays and Sundays its overhead for the week is protected. The management can't find out which Saturdays and Sundays it will rain. Nor has it yet discovered how few people go to the road houses on Mondays or Tuesdays and Wednesdays, the trade starting to pick up thereafter—if it doesn't rain.

The road season ends on Labor Day. The Hollywood Gardens may run later—if it rains. May and June are considered the best road house months around New York. During July and August the road riders who would buy a cheese sandwich at \$1.50 are usually in the country or at the seashore.

The Hollywood downtown management is operating the two Hollywoods. Up the road the stage is open, with the orchestra and the rest of the orchestra—in case it rains.

Rain insurance rates for Hollywood Gardens for any day between 5 and 9 p. m.; \$210 per \$1,000 insurance.

If it doesn't get over as a road

## A Half-Shot Guy

Talking of government pensions, J. J. Donnelly said he was in, having been shot in the leg and three times in the abdomen during the Spanish-American war.

He guy listened in and said: "Why, in Chicago you'd be a pansy."

It was Bugs Baer.

## Beaut Artist and Model, \$10 Bill, Chatter, Fuss And Court's Dismissal

Rose Galante, 22, model, living at 31 Highview avenue, New Brighton, Staten Island, summoned to West Side Court (Miss) Georgia (Peers) Kinney, cashier in Mme. Fisher's Beauty Shop in the Longacre building. The model asserted that she was short-changed in the beauty parlor and her eyebrows trimmed. Rose gave, she said, a \$10 bill and a \$1 bill to the operator attending her. The \$1 was for the job and the \$10, which she said she believed to be a \$1 bill, was to have been changed so that she might give the operator a tip.

"Miss Kinney told me that I had given her a \$10 bill," testified the model. "I told her that I believed she had made a mistake but that when I got to my office I would examine my money to find out."

When I arrived at my office a search disclosed that I had given Miss Kinney a \$10 bill by mistake. When I returned that evening to explain, Miss Kinney denied I gave her a \$10 bill.

In court Miss Kinney told Magistrate De Luca that the model never gave her a \$10 bill.

The summons was dismissed.

## NEW B'WAY SPEAKEASY CIRCUIT; CUT RATES

Chain of well-appointed speaks cuttrating on prevalent Broadway liquor prices is set to enter into Times Square and other sections shortly with a syndicate of wholesalers reported backing the venture.

The promoters of the proposed circuit of speaks are now sewing up locations and remodeling for early openings when the export trade will dispense high power liquors at 25 cents a shot, ales at 15 cents a pint, brew at 10 and 15 cents a quart and mixed drinks at 35 cents.

Also a guarantee that the stuff handled is superior to the brands now selling in Broadway speaks at double the price and with a house setup after every third purchase.

The mob behind the cuttrate speak circuit are reported as having been frozen out on supplying currently operating higher tariff speaks, but have gone in for export trade since are now adopting the chain store method as an additional outlet for stock.

The general manager of the outfit points out that liquor is cheaper here than elsewhere. The rates are one-half to a third less than when prohibition came in, but that the take-em operators, while knocking down the prices of the wholesalers, have not knocked down the retail prices and are still getting 50 and 75 cents a drink. With direct contact, his outfit can turn handsome profits at cut rate prices and dole out good stuff, he says.

house, with lunch parties on the lawn during the daytime for hot dogs and recreation. The rates are great, the Hollywood can be converted into a fight club. All that will be necessary in that event is to move the tables.

One Continental traveler observed the road Hollywood looked like a mammoth beer garden without beer.

## "Aphrodite" Obscene

Earl D. Marks, 32, bookseller of 1261 Broadway, was convicted in Special Sessions of distributing the book entitled "Aphrodite" by the French author, Pere Luy, in violation of section 1141 of the penal law. The justices decided that book was obscene. Marks will be sentenced June 23.

Two of the three justices voted for conviction.

## N. Y. CITY WANTS CRACK P. A. TO EXPLOIT TOWN

"The biggest publicity job on record is in the making. The idea man gets it. He will have the City of New York for his client. He will have millions to spend. He will be expected to cover the whole world. He will have such experts as Edward Smith, theater, Walker, Grover Whalen and Oscar Tickrsky as advisers and critics."

The above is the interpretation of one close to the latest move of the New York Committee on Plan and Scope of Travel, Tourist and Excursion Promotion. The campaign is one to get railroad companies, steamship lines, hotels, theaters, department stores and similar other interests to pool their resources and boost New York in a systematic manner.

Formation by these boosters of a non-profit organization to carry on the ballyhoo was recommended by a special committee to the New York Board of Trade Monday. Nell Moore, general manager agent for the New York Central, submitted the brief. Other members of the committee promoting the Manhattan press agent idea are H. H. Schuchman, of the Southern Railway; W. W. Coyle, Munson Steamship Lines; A. H. Shaw, Pennsylvania Railroad; Oscar Tickrsky, of the Waldorf Hotel; E. T. McMicken, of the United States Lines; Ralph Hitt, of the Hotel New Yorker; William Klare, Statler Hotel; Felix Lachensz, of the French Lines; J. H. Landbeck, Jr., of the Swedish Line; E. G. Kill, Hotel Gay, Clinton.

**Mayor in Favor**

W. L. Banham, president of the Board of Trade, is credited Monday, upon receipt of the proposal, to have stated that Mayor Walker is a strong advocate of such measure.

While details as to the formation of the organization, other than its financing, were not touched upon, it is understood that the man who has the new department will have to be a specialist with experience in municipal advertising as has been perfected in the west, particularly in Los Angeles and Detroit.

At the same time inside information is that the city itself will not be expected to contribute; that the money will have to be raised independent of the government. In Los Angeles, it is reminded here, \$2,000,000 is spent yearly in municipal advertising. Of this amount, \$500,000 is appropriated by the Board of Supervisors.

In its report the committee recommends that either Mayor Walker or Mr. Banham issue the invitation to all of the organizations enumerated so as to "allay any suspicion or jealousy."

## Horse Race Betting Has Grippped Mid-West—Gone Gambling Wild

Chicago, June 17.

Midwest has gone gambling crazy. It is giving the racing plants about Chi their greatest year since the revival four seasons ago. Washington Park, in its first opening (15) days, played to 20,000 more admissions than the same period last year. Mutual machines leaped \$400,000 to \$500,000 ahead of last year's take, with out-of-towners flowing in to the track in steady streams from towns and villages within a radius of 200 miles.

Non-employment is credited with causing the rush, with the public gambling to build up what little dough they have on hand. Noticeable, also, that many females, who used to hold down seats at the ticket

# Sully, the Barber, for 40 Years On Broadway, Has Passed Away

## Sailings 20% Off

Ocean travel east for June is 20% off with all steamship lines.

Loss is blamed more upon the speck market than upon business conditions.

## Policy Playing Keeps On—Arrests Are Made But Never of 'Bankers'

The newest racket, conducting policy games, is yielding the biggest returns to the gamblers who are playing the part of "bankers." Hardly a week goes by in West Side Court but that 50 players are brought in.

Very seldom are any held. "Lack of evidence," rules the court. Inspector Patrick McCormick has special men assigned to corral the mob. Sometimes, the sleuth states, he found the slips near the defendant. There is a question. Is the cop qualified to say what is a policy slip?

One of the biggest "pools" was taken on the second floor of a building adjacent to "Beefsteak Charles" on West 50th street. Slips, boxes, stationery, pills and material seized. Court freed defendants.

**"Bankers" Safe**

Racket has become so profitable that new mobs are opening up. Collectors are "lacking office buildings where there are colored boys. Senate plans play the "policy" daily. Policy numbers are compared to the Clearing House numbers in Wall Street.

Some magistrates will not discuss policy players, believing they are guilty, and hold them for Special Sessions Court. Bail means nothing to the defendants.

There is always a professional bodaman ready to bail the defendant. The bodaman, it is said, is retained, as is the lawyer, by the year.

"Bankers" are said to have political influence. "Bankers" are hard to arrest, assert the cops. The "bankers" are never brought into West Side Court.

## Irish Park Passes

Celtic Park over in Queens is about to pass out of the picture as the field of Irish honor. Formerly the scene of true green sport and spirit, and more recently used for an attempt at dog racing which opened with a grand bark but failed to bite, Celtic Park will soon disappear and give place to a chess board and a game of pool.

Good news for the new theatre R-K-O is building near Clubhouse bar which seems as long as an avenue block will probably be cut up for souvenirs.

Clubhouse bar which seems as long as an avenue block will probably be cut up for souvenirs.

On the wall of Sully's barber shop in the Palace theatre building for years hung a sign, it may be there yet, reading:

"There must be more order in this barber shop. E. F. Albee."

It was Sully's barber shop, but that Albee sign probably explains more about Albee as "The King of Vaudeville" than anything else could.

The boys used to play around in Sully's, wherever his barber shop might be. One day they were playing in his Palace shop. Sully, as usual, was remonstrating. Opposite Sully's shop were the offices of the Proctor circuit. F. F. Proctor was at his desk. One of the boys playfully tossed a cup of soft lather at Sully's head. Sully, who was in Greater New York, hardly moved. But the cup kept right on going, landing on Mr. Proctor's desk, papers and hands. Then came the must-be-more-order-Albee sign on Sully's door.

Sully died the other day of apoplexy. He had been on Broadway for 40 years, starting at the old Hotel St. James. He was born in 1850. That was at 40th street. When the mob moved across 42d, Sully followed. In fact, for over 25 years wherever Pat Casey went, with his sign, was there Sully's social affairs. Sully followed.

**Best Friend and Taster**

Pat Casey was Sully's best friend for 25 years and Joe Pincus Sully's best taster. Sully would chase Joe out of his barber shop with a razor and the same night go to a party with Joe. Sully stuck with Joe so close that when he died, that the mob commenced to believe Sully liked to be teased.

His barber shop in the Putnam building for years was a howl, two ways. So much so that the late Willie Hammerstein had an exact duplicate set as an act in Hammerstein's, with Sully in it. That was long ago, but Sully never decried it to his death of again "making good and getting a notice" in "Variety." For years also he had on his shop's wall the framed review he received in "Variety" when opening at Hammerstein's.

**Phone Feud**

It was in the Putnam building shop that Sully started an everlasting feud with the telephone company. Joe Pincus nonchalantly left the shop one morning when all of the barbers were busy, with Sully nearest the wall phone. Holding down the transmitter, Joe called up Pittsburgh, Chicago, New York, Denver, holding a "conversation" with each.

Finished and without waiting for a shave, Joe as nonchalantly left the shop. Sully returned to the wall, yelling for the phone money. That time Sully really left for it. He returned to the shop, with the phone from the wall, refused to pay the bill, and without looking at it or for the repairs. From that time Sully never would have a phone around him.

The thousand stories about Sully. The one most repeated is about Pat and Joe taking Sully up to Pat's house for New Year's Eve as they always did. This New Year's Pat had a big turkey all cooked for Sully to take home. It was six in the morning before Joe led Sully to the subway with Sully full of most of the good wine Pat had had on tap that evening.

**Slept All Day**

Seeing that he got into the car all right, Joe left. Two days after Sully returned to his shop, demanding to know who had stole his turkey, saying he had slept 12 hours in the subway train.

Any number of Times Squares would go under Sully's shop just for the laughs. Sully, in his way before Joe led Sully to the subway, the fame of the shop drew trade, although Sully would plead his overhead was too high. That's where Casey always came in.

Salvatore Guerrie, Sully's right name, died at his home, 1424 77th street, Bath Beach, Brooklyn, N. Y. June 13.

When the Palace theatre was built 16 years ago Sully spotted his shop on the third floor and served as knight of the razor to executives and understudies of undisciplined circuits until retirement two months ago, when Sully sold his barber shop to Charles Urgo, 31, who died

(Continued on page 70)



## Broadway Chatter

Leslie Frick's in Paris.  
Don Clark writing for the "air."  
Jerry Carrigli celebrated his second year in agency bid last week.  
Speak-easy love-making has been ordered out.  
Joe Cornbleth thinks he's "secretly" married.  
June Hanauer touring to Columbus. That way by bus.  
Charlie Stewart out after four operations in four months.  
Irma de Baun thinks she is headed for Paris this summer.  
Edwin Knopf is in town from the Coast.  
Paul Tremaine's looking up cowboy music in the Colorado country.  
Mark Hawley, now at WPG, Atlantic City.  
Phil Brown, exchange manager for Castle Films, beat peritonitis and rapidly recovering at St. Luke's.  
Last season for Sound View Golf Club, Great Neck. Bought for really development.  
Lillian Gish called for Europe last Thursday. George Jean Nathan on same boat.  
The Joe Lauries, Jr., gone to Fire Island, taking their dog. All summer. All right.  
Irene Franklin and Jerry Jarnagin off to Europe. Back in Sept. for "Sweet Adeline."  
Barney, the cop, back at his old post, is holding "at homes" at 45th and Bway.  
Frank Mandell is visiting his folks in San Francisco. Away two months.  
Georgia Backus, radio actress, got her training by being phone operator in Columbus.  
Marion Prizer pinch-hitting as script girl at Warners, while Margie Beadine vacations.  
R-K-O will take Warners as the baseball feature of Warners outing June 21 at Indian Point.  
Fred Block to coast again. This time to establish agencies for that carbonating machine. Back soon.  
Girls' new bathing suits are going to make the wild waves wilder, louder and briefer than ever.  
Jack Lenigan hungry for Paris and going back July 5, "Europa."

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

The Theatre Guild Presents  
**THE NEW**  
**GARRICK GAIETIES**  
GUILD 52d St. W. of B'way. Eva. 9:30  
Matinee Thurs. and Sat. 2:30

The Theatre Guild Presents  
**HOTEL UNIVERSE**  
A New Play by PHILIP BARRY  
MARTIN BECK THEATRE, 46th. West  
of 5th Ave. Evs. 8:30.  
Matinee Thursday and Saturday, 2:30

10th MONTH  
BROCK FEMBERTON Presents  
**Strictly**  
**Dishonorable**  
Comedy Film by Preston Sturges  
Staged by Adolphine Perry & Co. Directed  
AYON THEATRE, West 45th Street.  
Evs. 9:30. Mat. Thurs. & Sat. 2:30  
This attraction never at old prices.

BELASCO Thea. W. 4th St. Eva. 8:30  
Mat. Thurs. and Sat. 2:30  
11th MONTH

DAVID BELASCO Presents  
**It's a Wise Child**  
"HERE IS A COMEDY THAT EVEN  
WARM WEATHER CANNOT MELT."  
—CHARLES DARNTON, Eve. World.

7th MONTH  
**GRACE GEORGE**  
In the St. John Ervine comedy  
**"FIRST MRS. FRASER"**  
with A. B. Maiters.  
and Lawrence Greenish  
PLAYHOUSE 49th St. E. of B'way. Evs.  
8:30. Mat. Wed. & Sat. 2:30

Came over to settle family estate.  
Greenwich Village Inn, demolished by  
fire some weeks ago, reopens  
next month.  
Mrs. Jack Linder out and around  
again. Got out of hospital after 10  
weeks' illness.  
Ann Seymour being booked up via  
R-K-O indef. she and her new hus-  
band, Dennis DuFor, postponed their  
honeymoon until later.  
The golf school in West 46th near  
the Variety office has moved; oper-  
ator carried too many of the boys on  
the cuff.  
Gloria Foy is the daughter of the  
former vaude team of Foy and  
Clark. Parents played a skit called  
"Under the Sea."  
Frank C. Payne, editor of the  
"Quill," a p. a. organ, to west coast  
on vacation. Beauvals Fox sub-  
bing.  
Walking sticks a drug on the  
market. One shop says the stage-  
door johnnies must have cars in-  
stead of canes.  
E. Franklyn Goldner got hunch  
for sun and ozone. Spent two days  
in the mountains last week. Rained  
both days.  
Mrs. Anthony Gonzales, deputy  
assistant district attorney and wife  
of M-G-M attorney, receive an  
honorary L.L.D. from Fordham.  
Dick Owens back from Hollywood  
after one of those triak three  
months' contracts as dialog writer  
but with nothing to do.  
Sam. Tishman's Bernice arrived  
in New York yesterday (17)—with  
the dog. Everything ok once more  
with the dog sure to get the best of  
it.  
George Graham, legit actor, con-  
ducting a chicken farm in Staten  
Island for summer diversion and  
profits.  
Jimmy Montgomery gave Holly-  
wood air for his boat over the sum-  
mer at Stony Brook, L. I. That's  
where Polly and Oz dig clams.  
Bill McKinley, former chauffeur  
for Simmons, who quit that job for  
a part in Shuberts' "Luckee Girl,"  
is back chaffing again.  
Ralph Davis is again doing the  
night pages of Broadway after two  
months in Buffalo. Says the brew  
is better here.  
Sid Skolsky says that, with all the  
Broadway columnists going into  
vaude, he also has an offer to join  
Singer's Midgits.  
Apple Rosie, veteran fruit vendor  
in the Times Square theatre dis-  
trict, still giving a baw-out with  
every purchase.  
Jack Yellen says the Germans will

Ruth CHATTERTON  
in "A LADY OF SCANDAL"  
MOLLY PICON in Person  
BROADWAY  
7 Big Features  
**CAPITOL** B'WAY  
51st ST.  
COOL

ROXY 50th St. & 7th Ave. Dir.  
of R. K. Mabel (ROXY)  
FIRST TIME at POPULAR PRICES  
TECHNICAL MAMBA  
All Talking Drama  
**SCHUMANN-HEINK**  
In all the big houses  
Also Famous RKO Organization  
Midnight Pictures

RKO 14th St. 10th Ave. Let's Go  
B. F. METZ  
**PALACE** 5th & 6th  
1350  
Always Cool and Comfortable  
**WILL MAHONEY**  
Puck & White—Jack Osterman  
ESTHER KALSTON

RKO PRODUCTIONS **58th ST.** NEAR  
3rd Ave.  
Wed. to Fri. June 18 to 20  
"STRICTLY MODERN"  
with DOROTHY MACKAILL  
and SIDNEY BLACKMER  
6 R-K-O ACTS  
Changed Every Sat. and Wed.

R-K-O PRODUCTIONS **86th ST.** COR  
LEX AVE.  
Wed. to Fri. June 18 to 20  
"STRICTLY MODERN"  
with DOROTHY MACKAILL  
and SIDNEY BLACKMER  
Other R-K-O Star Attractions

now likely to forget the war, since one  
of them has won the world's heavy-  
weight championship.

The converted Columbia's mar-  
quee is sheltering the sun and rain  
lodgers who formerly made the  
Embassy and Palace impassable.  
House of David baseball nine is  
hovering around the metropolis,  
without employing as many whisk-  
ers as in 1917.

Yvette Hanton, femme ideale agent,  
entrained for the coast for the  
summer months. No biz, just a vaca-  
tion and to see what her brother  
looks like again.

Up along Riverside drive opposite  
Palisade Park people sit and look at  
the fire works used as a ballyhoo for  
the park. There are folks up there  
who have never seen a live fire.

Agents hoping to cash in on stage  
appearances of Eddie and Dan  
Dougherty, Brooklyn lads, derby  
winners, have received nothing but  
a chuckle.

The cast of "Lysistrata" got an  
entire new wardrobe for the New  
York engagement. Those worn in  
Philly were feared too flimsy for  
Broadway.

Commissioner of Public Works  
Jos. Johnson, resigned to go with  
Fox on the coast, received a hand-  
some tribute from his metropolitan  
fraternity at his birthday party (16).  
Cecil Lean and Cleo Mayfield are  
rummering at "Maylean," Lake Sun-  
ape, N. H. Cecil is working on a  
story to be published in a coming  
issue of "Colliers."

Mrs. Ted Lewis was entertained  
at dinner at the Ambassadors by  
Cliff Fisher, who also took her to  
Zell's.  
Adolphe Oso, former Paramount  
local chieftain, who had sent invita-  
tions before he resigned for a  
party at Le Vesinet came back from  
Switzerland to give it, returning to  
the mountains the next day—sup-  
posedly. . . Really went to Nice.  
Helen Morgan so tired when at  
the Fetiche, the Montmartre Wall  
of Loneliness, that she mistook the  
tuxedoed guest who addressed her  
for a real man.

Peggy Hopkins Joyce no local  
panch. She is at the Crillon.  
A little court of admirers sur-  
rounded her in Mexico and has in-  
duced him to stay for a few weeks.  
He has taken a studio apartment in  
Montparnasse.  
Dick Blumenthal in Budapest.  
Eddie Lewis, who starred many a  
thirsty soul to Albert's Champ-  
Elysees restaurant and bar, and was  
artistic director of "Perroquet" club,  
has joined the Paris branch of the  
Williams Morris agency. Though  
he confines himself to general ad-  
handling for the present so as to  
get acquainted with the run of the  
office, he is said to be slated to  
handle the special entertainment  
branch which is fast developing.  
as more and more private parties  
are given where acts are featured.  
Cliff Fisher on a trip to Berlin.  
Arthur Fleidebaum, on a trip to  
Scandinavia with his prospective  
brother-in-law, Lundy L. Lawrence,  
sends Jere three wires a day.  
J. Frank Brockless doing a hide-  
away in Vichy.

"The Murrays" (David and Hilda)  
have an apartment on the left bank.  
Hilda going in heavily for interior  
decoration.

**Chatter in Loop**

Femmes are walking dogs on the  
main streets with goggles.  
New cigar titled "Chicago Crooks"  
but guaranteed not to pop.  
Arlington Park racing season ex-  
pects to be the greatest ever.  
Epidemic of canvas roof roller  
rinks in the suburbs.  
R-K-O has a streamer street-sign  
for the Palace, between the Oriental  
and United Artists, Public houses.  
London Greene, manager of the  
Minnesota, paraded the loop last  
week in a northern straw.  
Christy, the monosyllabic, dapper  
secretary, accompanying Nate Bur-  
banks on the westward tour.

Fred Rosenthal leaves for the  
coast soon after through celebrating  
the 4th of July.  
Nan Elliott is getting ready to  
lam. Her Pan's last house, Minne-  
apolis, dark.  
Dave Ross of M-G-M carrying a  
flock of stitches following an argu-  
ment between a couple of autos.  
Tom Burchill now playing pewee  
(Continued on page 70)

## Chatter in London

Sailplanes the holiday craze.  
New helmets for cops.  
Reba in cinema-variety.  
Moustaches are sprouting.  
Blue pekingesees society rave.  
Dora Maughan off to Paris.  
Brighter bathing costumes.  
Hospital charity dance vague.  
Wardour street, spring-cleaned.  
Toscanini the local hero.  
Desiree Ellinger on the radio.

Mrs. Charles Austin recovering  
from accident.  
Absinthe's getting more popular  
these days.  
Derby cabarets bit brighter than  
usual—for once.  
Gillie Porter in cabaret. Next  
best thing.  
George Clarke on the radio. For-  
gotten talker troubles.  
B. B. C. searching Limehouse for  
a real Chit orchestra.  
More flag days than any other  
last month.

Opinion of the "News Chronicle"  
rates it as not much cop.  
Syd Howard's been hobnobbing  
with parliamentarians.  
Blmer Rice in town with plays in  
his Derby cabaret.  
Hilda Beck, chorine, producing  
cabaret at the Splendide.  
Books on keeping slim at a prem-  
ium.

Bill Shields commanding the  
town again.  
Will Fyffe's invented new fishing  
fly.  
British talker unit meetings are  
the comely relief of this life.  
Harry Lytton's sound found him-  
self a popular guy around town.  
Bigger and better straw hats for  
the hommes.  
An Oberammergau at Golders  
Green.  
Noel Grant, playwright, Fleet  
street editor.  
"Smiling" Bill Mason off to Black-  
pool.

Owen Nares and Diana Fishwick  
fraternizing.  
Dames buying up summer lines in  
eyelashes.  
Arnold Moles isn't the hit he  
thought he'd be.  
Standard dress this summer, oil-  
skins.  
Broadcast breakdown acted as re-  
lief to listeners.  
Compulsory non-skid roads pre-  
dicted.  
Birth rates flopping so fast there  
will soon be nobody left.

Tom Titt's real name is Jan  
Stanislau de Trojes-Roselzwel  
Henry Edwards staging a tanker  
comeback.  
Thought of Dick Henderson being  
in Hollywood is just too bad.  
Legmen out of work through  
"Chronicle" collapse are trying to  
crash the flicker business.  
Joe Sacks won't 'ave it he used to  
be a clown. Don't like the "used to  
be" bit.

Bill Thornton, circuit manager for  
Gaumont West End, cracked a knee  
on a nite out.  
George Pearson, of British screen,

is voted this industry's best han-  
dler of irate shareholders.  
British talker execs get so sore  
when their underlings get publicity  
they phone the trade papers.  
Current craze of dirt track riding  
has spread to legmen, who have  
their own team of cinder kissers.  
Jack Harrison, one-time Wembley  
technician, has formed his own  
talker unit.

Monty Banks' new badge draws  
crowds around the town. Gives  
Glady's the thrill of her life.  
All the chorines in town live with  
their mothers in Chelsea, art  
suburb.  
River Club has been formed for  
film players, if they can pay their  
subscriptions.

Talker, taken of film legmen at  
press lunch makes 'em look the  
toughest lot of thugs outside Chi-  
cago.  
Grace Adams, in Dorothy Ward's  
team, off the boards for the key  
torturing racket in Lawrence  
Wright's.

International talker unit plans to  
make film of auto race this week.  
This country's reply to Chicago's gun  
league.  
Now the cricket season's in full  
swing, the spectators just go to  
sleep between downpours. Slowest  
game on earth.  
Francis Mangan's stage shows at  
the Plaza are voted the nearest  
thing to candy-box publicity in  
town.

Arnold Bennett's "Journal," in-  
dicted recently on "Daily Mail"  
readers, is shortly to be issued in  
book form.  
Par's space department tipped the  
legman 18-1 Derby winner, and  
their space these days is pretty  
hot.

All these U directors running  
round London make the town look  
like Hollywood. But not this  
week.  
Gigs on parade here contemplate  
trade unionizing as a result of  
"Variety" inside dope that the  
racketeer who it was in Paris.  
Betty Balfour's bet up with the  
critics who panned her return to  
the material which made her what  
she used to be.

"Hamlets" next door to each  
other in Shaftesbury avenue—Old  
Vic unit at the Globe, and Moles  
at the Globe. Undreamed of before.  
Syd Kaplan's the new m. d. at the  
Holborn Empire, taking over from  
F. Clarke-Richardson, who wielded  
the baton for 15 years and got a  
gold clock for the endurance test.

Reg Simpson, who authored  
"Speed," shortly getting a West  
End run and which has been nabbed  
as a talker by B. I. P., is on the  
dramatic desk at the "Sunday  
Chronicle."  
The smalltimers who conglom-  
erate around Sandy's sandwiches  
look wistfully at the photos of  
celebs on the walls. All intend to  
be hung one day. Probably will be  
anyway.

## Chatter in Nice

By Frank Scully

Nice, June 5.  
Nice now has a Dog Bar.  
Ralph Korgold, after a three-  
year hideaway, back to Chi.  
Jack Manners, once Ingram actor,  
is doing a bi-lingual spiel for tourist  
mob in American Express rubber-  
neck wagons.  
Richard Galliene has left Men-  
tor for Paris with a new novel  
titled, at present, "The Wild Nun."  
Nina Wilcox Putnam had to drive  
her car to London and back to slip  
out of a heavy French tax against  
foreign cars here to stay.  
Palm Beach Casino, top summer  
attraction on the Riviera, has a  
Russian jazz band as its chief draw.  
Mitia Rachmaninoff m. cing.  
Lady Hawtry, widow of Sir  
Charles Hawtry, one of England's  
great trouperes, has returned to  
London, where she's on a rejuvena-  
tion cure.

"The Night Is For Us," French all  
talker, holds all records in Nice,  
topping even "Ben-Hur's" draw. Did  
seven weeks to \$80,000, which is  
money in France.

Les Etats Unis (United  
States) has been widened and now  
the promenade of the adonidal  
Anglais is being let out at the seams,  
too.

In a bad spot, Menjou's first

French talker, "My Childish Father,"  
outdraw Chevalier's "The Love  
Parade." Both did three weeks.  
Chauncey Olcott and his wife,  
Rita Olcott, have closed their Monte  
Carlo place and are on the high  
seas heading for Saratoga.

Willa Cather, Gertrude Lawrence,  
Julia Hoyt and Louis Calhern, her  
husband, are among the late comers  
and early departures.

Frank Harris has refused six  
grand from Clarke, the L. A. col-  
lector, for the Sir Alfred Douglas  
letters which give the real dirt on  
Oscar (Homo) Wilde. Douglas was  
the Marquis of Queensberry's son,  
and the Mark slammed Oscar so  
much, the playwright started a libel  
suit which ended in Wilde going to  
jail himself for two years.

Big surprise of the year is the  
divorce of Cosmo Hamilton, author  
of "Scandal," "Three Pastons,"  
sugar and spice and everything  
that's naughty and not nice. He  
was divorced here a year ago. Yet  
last October this "Variety" mugg  
was dragged into a London flat to  
meet Julie Hamilton. While there  
he saw Cosmo cross the hall from  
one room to another. Subsequent  
events prove Hamilton was living  
with his wife several months after  
the divorce. They were married 10  
years.

# Nearly Seeing a Fight for \$36

By Joe Laurie, Jr.

Do you think I'm a sap to pay 26 bucks of my good dough to see a fight? Nix. I'm going to see it. It's over my head. The only trouble is my set always gets out of order on a night when I want to see it most. You see, I wouldn't sit in the cheap seats and I won't pay for the expensive ones. But seeing that everybody at the club is going I would go if I could get a good seat, but no specs, had enough to pay 26 bucks.

Well, I should have gotten my ticket earlier because it's late now and tickets are scarce. Well, if I could get a good seat maybe I'd pay a little more for it. Let's take a walk around and see what I can pick up. What a \$10 premium! What robbery! If I didn't make up my mind the last minute to go I'd never pay it. But you say it's a good seat. Well, I'll take it, but I'll bet me, 38 bucks is too much dough to see this merry-go-round. If it wasn't a championship fight I'd never go for it. Well, Tom, I'm going by my cab and never got to within 10 blocks of the Stadium. See you after the fight. Gee, did you ever see such shovin' and pushin'? These cow-towners get a kick out of it. They shove, kick and push and then tell everybody in the home town how terrible it is in the New York subways. The way they all try to get in one train you think it was a hard job. I'm going up town. Hey, wait a minute, shove in there; I ain't going to wait all night. Move over. Atta a boy.

## 57th Row, Ringside

Well, here we are at the old Stadium. What a mob! Ten to one the seats are some. I'm in the 57th row. Sure, what did I tell you. Hey, buddy, my check calls for that seat. Yeh, thanks! Can you imagine that robber telling me this was a good seat? What a racket! This is, Ringside, 57th row. I'll have to get-up. It's funny all the guys I know are here and I can't see a one.

These prelims are lousy. Hey, sit down there. They'll never get me payin' this kinda dough again. They're sure killing the game doing this.

If it's a good fight it's worth dough, but not this kinda dough for a flop like this. The people in Germany are nearer to this fight than I am. Hey, sit down in front.

Looka those guys breaking through from the bleachers. Once those birds get in a seat try and get 'em out. Hey, you muzzler, sit down. I can't see a thing. Can you beat those guys payin' for a seat and then standing off? Take your hat off, will you?

What are they cheering for? Who, Schmeling? Hey, for the loss of Mike. Well, you guys sit down and give us a chance to see, too. They're certainly cheering der Maxie. I like to see titles kicked away. I don't like the way they're doing it all the time. What's going on now? Sharkey comin' in the ring? Hey, sit down, will you? You say he's got an American flag around his shoulders? Yeh, did he all hood him. Whoever made him do that pulled a boner. Hey, sit down.

## Der Maxie

Introducing der Maxie, Heoray! Give him a hand, he's a fighter. I ain't German. What did you dumplings say then? Sharkey, the red-blooded American? Can you beat that one, and his name is Kosko—can something like that. Well, I wish those camera guys would get outta there. They're pests. Looka that guy after they're all finished he has to get one more. What a racket! Hey, sit down, will you, fellows? I can't see dough for this seat. Hats off down front. Thanks.

There goes the bell. They look in good condition. Sharkey is taking his time. That was a pretty left hook, Jack. Attaboy. Schmeling was told to wait. I guess. Sit down, will you? What was that? He hit him? Who hit who? Gee that was a peach. Oh, my, I felt that one myself. Well, I think that was Sharkey's round.

## Taking It

Der Maxie will have to show more than that. But he sure can take it. Give us a light, will you? Never mind, there goes the bell. Sit down. What happened? He nearly knocked Jack over then. Attaboy. Wow! I'll bet that hurt, Maxie.

Hey, sit down. I never saw so many jumping-jacks in my life, and I gotta sit behind them. Take your hat off, will you?

What happened then. He fouled him? He always fights like that. I guess he was afraid he couldn't hurt Maxie so he gave it to him. Maxie is out yet. He looks hurt at that. There goes Sharkey to his corner. Well, I guess it's all over. Why don't the referee say something?

## One of Those Things

Well, if you ask me I think it's one of them things. I suppose the sporting writers will ask for a return match and Maxie will beat him again, then all the papers will ask Dempsey to bring the title back to America, then Tunney will come out and say he'll fight for the good of the U. S. A.. Us chumps will pay our good dough and the babies will get a dime's worth of milk outa it.

If Texas Guinan hollered sucker in this park right now everybody would think she's pegging them. I'm cured. All this trouble and dough for a lousy fight, and then guys stand up and I can't see it. I shoulda stayed home with the radio. Now I gotta fight this crowd to ask Dempsey to bring the title back to America, then Tunney will come out and say he'll fight for the good of the U. S. A.. Us chumps will pay our good dough and the babies will get a dime's worth of milk outa it.

Well, it's the same old story. I may be it was part of the Daves plan that Schmeling should win. I gotta buy a paper now and see what it was all about. Can you imagine what was there and now I gotta read a paper to see what I was supposed to see and I'm cured. But I sure would love to see Dempsey and Schmeling fight.

## So long, sucker.

## RADIO DEALER HAD GUN

Albert Meade Discharged for Pointing It—Fared for Life

"I feared for my life, your honor. Several men jumped on the running board of my car and menaced me. When in West 14th street, I also carry large sums of money," stated Albert Meade, 30, who conducted a radio shop in the Hotel Alhambra, 71st street and Broadway, when in West 14th street before Magistrate F. Louis Brodsky on the charge of pointing a loaded gun at Vincent Sabatelli, of 425 East 14th street.

Meade told Magistrate Brodsky he was certain the complainant would not appear in court. "I have been taken to the 'lineup' at police headquarters and kept in jail several hours. My fingerprints have also been taken," complained Meade. Traffic Policeman Tom Donohue of Traffic E. arrested Meade on Sabatelli's complaint. He stated to the court that he did not witness the alleged assault.

Meade produced his gun permit and the court discharged him.

## Gun-Molls' Round-Up

Femme hotel lotters were in for considerable embarrassment during the police drive in rounding up known consorts of gunmen and underworld racketeers precipitated by the murder of Jake Lingle, Chicago newspaperman.

Detective McHugh, who made the pinch in the Mrs. Oscar Hammett case, chief of the vice division under Inspector Bolan, engineered the lobby check-ups. No arrests were recorded, those taken merely being questioned and released.

The inquisition had district men of the dailies on the hop, since the inquisitions were more or less under cover, with no blotter notations, the newspapers, figuring the precincts were holding out on them. Since the coppers' visitations looms in the side street hotels have become Eve-less, the femmes shifting elsewhere for dates.

One of the flossier bootleggers whose business cards used to read "Joe Doakes, Scotch Plaid," now has been engraved on the fashionable size of parchment: "Joe Doakes, Antiques."

## ALLEGED BOGUS DENTIST

Irving Lipton Worked Under Door Sign of "Dr. Weinberg"

Irving Lipton, 34, alleged bogus dentist, of 40 West 77th street, was in West Side Court before Magistrate George DeLuca on the charges of practicing dentistry without a license and having a hypodermic syringe in his possession.

Lipton was arrested by detectives Harry Browner and Joseph Williamson of Inspector McCormick's staff. The sleuths raided Lipton's premises, crowded with patients, unaware Lipton had no license.

A sign reading "Dr. Weinberg, Dentist," was on the outside of his office. A Dr. Weinberg, dentist, formerly occupied the office. He never gave permission to Lipton to use his name, he asserted in court. Lipton conducted his own examination, doing well enough to be held for trial in Special Sessions.

## Hyams' Charge of Frisk For \$400 Is Non-Convincer

Asserting that he had been robbed of \$400 in a speakeasy on West 57th street, near 9th avenue, Philip Hyams, 53, breeder of race horses, caused the arrest of Luke Kelly, 42, salesman, of 265 West 68th street. The latter denied the theft and stated he was taking the race track man home. Hyams insisted that Kelly robbed him.

Hyams stopped at the "whispering" bar, which he shared with Kelly. Another man was present. Kelly stated he bought plenty of drinks. So did Hyams. Some hours later Kelly and Hyams got into a speakeasy. Hyams was the running board of a cab shouting for the cops. Patrolman Green of West 68th street station soon learned the trouble.

Magistrate Brodsky was unimpressed by Hyams' story because of his condition. Kelly asserted Hyams gave him money to a chum of his (Hyams).

Magistrate Brodsky discharged Kelly.

## Chi. Lid On

Chicago, June 17.

Swift and sudden wholesale arrests here last week in retribution for the killing of Alfred Lingle, Chicago "Tribune" reporter, brought ruin to night clubs, theatres and dance halls.

With the arrest of 667 in one day, most squads are trying to sweep the business district, to seize the roadside beer joints, depending solely on night trade, closed for the week.

Likely the lid will be on for some time. Whether any night business will be able to struggle through the trouble is a question, as populace is sticking close to home and radio, at least until the police stop pinching everyone out after 12 midnight.

## Yo-Yo Is Top Spinning In Spokane—By Everyone

Spokane, June 17.

Spokane has gone Yo-Yo. Everywhere men, women, girls and boys are spinning their tops.

Clergymen, lodgemen and, it is rumored, even the early birds—the milkmen—are spinning their time away. Real good, too, and in fact, every corner of the rainbow is to be found among the spinners.

Little demonstrations are to be seen on the busiest corners. Dr. So-and-So meets Brother So-and-So, and the contest is on; new turns and twists are exhibited, and both pass on. Not alone are the "corners" the only places of general public amusement.

Street cars also furnish a momentary place of entertainment. Yo-Yo enthusiasts find much exercise and greatly enjoy the open windows. In several instances, traffic officers in the down-town district have had to call a halt to the enthusiasm of the spinners. The emergency hospital, also, has reported a number of cases of optic among the more ardent supporters of the ancient game of head-bunting, brought down to modern times with a piece of twine.

Even here and there a copper may be seen twiddling the tangled strings of his brightly colored top. Yo-Yo, get it right printer, and Spokane yawns.

## Inaccurate Biographies

Charles (Bhudda) Rogers

By Claude Binyon

## QUITE A PARTY UP AT WESTCHESTER'S CLUB

Westchester-Biltmore Country Club at Rye, N. Y., in which both Hiram S. Brown, president, and James H. Turner, his assistant, are financially interested, threw a fancy party Friday night (13) in opening new private beach and casino built as a part of the club property, at a cost of \$175,000.

Besides the private beach and casino, is a large swimming pool for the club's members.

A shore dinner at \$4 per inauaugrated the opening, with several big showmen attending with large parties. J. J. Murdoch had one of the largest, 14, while Brown, Turner, Amedeo Van Buren and several were hosts to others.

The casino feeds 1,100 people but it is understood 400 applications for reservations had to be turned down. Special school club orchestra, augmented by 20 pieces; Kurt Ransdorf, champ driver; Eleanor Holm, champ swimmer; Stubby Kruger and George Dahm, comedy act; Rudy, world's greatest swimmer; Helen Meany, diving champion, and a tableau staged by Clark Robinson, art director of the Roxy.

## FILIPINO'S SENSITIVE TOES

Shoots Countryman for Stepping on Them in Dance Hall

Joseph Aranas, 35, waiter, residing at 237 West 111th street, likes to dance, but loathes anyone to step on his toes, he told Sergeant Frank Mullahey of the Police Emergency Squad, who arrested him after the waiter is alleged to have twice shot Bio Milchos, 26, also a waiter, living at 237 West 111th street.

Milchos is in Knickerbocker Hospital with a bullet wound in the right arm and one in the right thigh. His condition is not serious. The shooting occurred in a Chinese restaurant at 345 West 110th street. Mullahey was on his way home when he heard the shots and saw the defendants, he said, with the smoking "cannon" in his hand.

Milchos was 11 feet from Aranas when under tables and Mongolian waiters had taken windows. A mild panic had resulted. Mullahey thought it was a fresh outbreak of the Milchos-Mullahey "covered" Aranas with his service gun.

The defendant is quoted as asserting that he had been dancing at the time, dancing on West 52nd street when the complainant stepped on his toes. An argument followed by fistfights on the street. Aranas got a beating from friends of the complainant, he asserted.

He then went to the chop suey restaurant after he got the gun at home and shot Milchos, it is alleged. Aranas and Milchos are Filipinos. Aranas' bail is \$1,500. He will have a hearing tomorrow (Thurs.).

## Golf's 1sts and 2ds

Charles Yates again copped in a Friars' golf tournament 18-hole competition. With a handicap of one, won the low gross prize with a 76, also second for the low net count.

A. S. Stebbins, with a similar handicap, got second with a 77. William Edmunds won the low net prize, having a handicap of 18, which brought his score down to 72. Tournament held at Oak Ridge, Tuckahoe, N. Y., Friday (13).

## Small World After All

San Francisco, June 17. John Canson, who owns the Santa Ana cabaret outside of Manila, arrived here last week from the Philippines.

He says he is going to Reno to look over the ground with a view to building a huge cabaret up there similar to the one he has near Manila.

Mayor Walker's new Deussenberg car, a combo of black and white, some flash even for a New York mayor. Gave his other car to his new secretary.

Hollywood, June 14.

Charles "Bhudda" Rogers, known to the naps as "Lon Chaney Thinking a Beautiful Thought," wanted to be a writer. This ambition got to him after he had read "Fenrod." The next thing to do was to get a typewriter.

Bhudda was 12 years developed at the time and had a brother named Emmett. He took the bike to the second-hand store in Olathe, Kans., and exchanged it for a second-hand typewriter that was. With some pink letter paper his mother would miss later, he started his career in the barn. He typed:

TH STORY OF H NRY JON S AND HOW H DID WRONG BY TH GIRL BUT HOW

H MARRIED H R BY Charl a Rog s

Bhudda surveyed his creation. "Why," he said boyishly, "the 'e' is off this typewriter." Nobody answered him, as he was alone in the barn.

Realizing that his career was hopeless without an "e," but anxious to typewrite, Bhudda decided to write a letter of complaint to the second-hand store. Again he typed: Ab O'Rilly, Owner, S Con Hand d Stor Olathe, Kans.

Dr a Sir, I just want you to know that you ar not putting anything or r on m b s lling a typ writ rlik this I just want you to know. You can play lik you did not know th r was' not a "e" in this typ writ r but th r c rtainly is not on this typ writ r.

## 2d Letter

Bhudda read the start of his message' with extreme satisfaction. Then abruptly he frowned. "How," he asked himself, "will Mr. O'Rilly know there is not a 'e' on this typewriter if I can't write it in the letter?" He concentrated for several minutes, then continued:

I cannot writ the l t r that is gon b cause it is gon. It is a l t r in th alph b lik abc. Play lik you ar writting th alph b t and you writ abed fg. You s that hol b t w n th l t r.

Bhudda was trapped. The "d" had hopped off the typewriter. Snarling aloud, Bhudda continued against great odds:

"How I cannot. I ll you which l t r it is gon b cause th l t r t f l l off on it is th l t r n t to th on that was off air ad. Just look at this I ask you, jus look a t." On the first of the "d" lay the "l." With a shriek of rage, Bhudda wrote: "f%-&(\*)" and threw the typewriter into the alley.

His writing career had laid an egg. But the age of Bhudda was attending Kansas University, an organization of country cousins who want to be city fellers, as any Missouri native can tell you and Bhudda, who had his own jazz band, was a Phi Psi, and had his classes arranged so he could sleep all day Thursday, Friday, Saturday and Sunday. He was content.

## Another School

But his father wasn't. B. H. Rogers arranged for a Paramount test for Bhudda and the kid landed in the Paramount Picture School. Before the school idea had slipped into his head he played the lead in "Fascinating Youth," and everything was jake. In short order the family moved to Hollywood and Bhudda was no longer able to sleep Thursdays, Fridays, Saturdays or Sundays.

"Isn't it funny," he said one day to an interviewer, "how small things influence your life? I, for instance was going to be a writer."

"What influenced you?" asked the interviewer. "There was no 'e'," said Buddy. He smiled. "But of course you wouldn't understand."

"Oh, no!" retorted the interviewer. "I went two years without an 'e'."

"What did you do about it?" asked Bhudda.

"I hit the 'e'," said the interviewer. "Then I back-spaced, and hit the 'x' lightly over the 'e'. The result could be anything, including an 'e'."

"It's too late, now," sighed Bhudda. "They cleaned the alley."

## FOULED TITLE FALLS INTO MAX SCHMELING

By Jack Pulaski

Max Schmeling of Germany, in being awarded the world's heavyweight boxing crown on the grounds of an alleged foul by Sharkey, of Boston, leaves the matter of a right-foul owner of the title as clouded as ever. The championship has passed to foreign hands for the first time in 50 years, but the preponderance of opinion among those at the Yankee stadium was that Sharkey is the better man.

Oray of fouling in the Dempsey-Fight fight was sensational. The hip-bip affair at Miami in February, when Sharkey was supposed to have paralyzed Phil Scott's sciatic nerve, was at least a laughable, diverting event. But the Schmeling-Sharkey thing was perhaps the least colorful and certainly the most disappointing championship fight on record.

Few people saw the blow ruled to have landed on Sharkey's groin. That made the ending all the more unattractive. The park looked close to capacity and the gate was \$749,934, a charity, the milk fund, getting split on the net cleaned up Madison Square Garden. Each principal got \$177,917 easy money.

Nobody Saw Foul

Within five seconds of the finish of the fourth round Max went down. He lay flat, clutching at his trunks and his face distorted. The count was started, and then the bell clanged, few hearing it because of the uproar. Joe Jacobs, Schmeling's manager, climbed into the ring, and incidentally the big money, helped carry him to the corner. Jacobs claimed foul. Jim Crowley, the referee, did not see the punch, the low left hook aimed for the side of the stomach. Crowley asked Charles Mathieson, a judge, about it. Mathieson didn't see it, either. Sharkey's leg having been raised, he was referred from to the other side of the ring. There Harold Barnes, the other judge, said it was clearly a foul. The bell for the fifth round rang. John Barnes, Sharkey's manager, demanded Schmeling be counted out sitting in his corner. The referee then announced that Sharkey lost on a foul, and Joe Jacobs raised the German's right arm.

Decision on a foul is just that—not a technical knockout. The next day the sports talked the fight over, and they will for many a day. Some predicted that a return match would be staged in the fall. Little chance for that. Jacobs is too smart to fight Schmeling for at least another year. Too much money in sight to take any chances.

Sharkey Knew?

There is little doubt that the low punch was unintentional. How badly it was was another matter. Sharkey's actions after he trotted to a corner and observed the proceedings with lowered brow, indicated that he knew the blow to have been foul. He didn't raise a storm about the ring as in Miami. He sat for a time and arose, quiet and watchful. The motion pictures quickly indicated the low blow when viewed the next day.

Schmeling had reason to take advantage of any such break as that foul. Sharkey had none. He was clearly out in front, so to commit a deliberate foul would have been asinine. In the first two rounds, Sharkey's excellent left hand poked his way into Max's map and body. Schmeling got in a point of himself, one left hook to the mouth that cut Jack's lip inside. Second round about the same, with Sharkey shading ahead on points.

In the third round Sharkey tore at his man, slashing with both hands and at times getting inside Max's close guard. It looked as though Schmeling was staggered and the referee warned him to stop. In that session the Boston girl punched himself into a definite lead. The fourth session had Sharkey performing like a champion too, getting advantage of openings, getting missing some shots. That that foul that shocked the gathering and sent the title to a foreign land.

Close observers think that Sharkey gave a corking exhibition up to the time of the foul. His apologetic and countering opened the eyes of many doubters. It was certainly one of his good nights. Had the fight gone on much longer, it was a knockout, for no man can stand as many shots to the jaw indefinitely.

Schmeling Untested

On the other side, no accurate judging of Schmeling's prowess was

## STAG CONVICTIONS

Girls and Films, Caught in April Raid, Convicted

As a result of a police raid on a more or less undressed girl show and uncensored film "Wonders of the Unseen World," at the Yorkville Temple, 157 E. 58th street, April 5, last, the Special Sessions judges gave 30 days in the workhouse to women who called themselves Maxine Gladys Lee and Dolly Bell, but handed out six months in the workhouse to Louis Goldberg, who ran off the film: Ralph Willis, Nat Wolf and Sidney Blum.

Blum was released on bail pending his appeal by Supreme Court Justice Lydon because the witnesses couldn't agree as to what he was doing. The chief complainant said at first Blum was sitting in an adjacent box, in the tickets, and then decided he was inside the hall opening and shutting the dressing room doors. Blum said he was a printer and went with his boss, who was a couple of tickets from some one else with no clear idea of what they were going to see.

## Goldberg Gives In

Hollywood, June 17.

And the mighty Rube struck out. Another way of saying that Goldberg, who came out of the scene, and keep up his membership at Lakeview, L. I., has just swung from the starboard side. Being a natural southerner, plus all mental twists that go with it, he used the port flipper exclusively, the Rube has staked himself to a \$150 set of "wrong" clubs and has reverted to type.

Decision came after a series of rounds which saw Goldberg carried off the links stricken by the great slogger—Trap. The day Rube did 128 Goldman-Sachs hit 27 1/2.

There'll be less mental anguish in Rubenite in the future. The Goldberg golf has taken on that "for the sunshine and fresh air" angle.

obtained and that is one of the most disappointing features of the contest. Dempsey-like in appearance and stance, he looked good enough but further than that is conjecture. He has beaten several good men but none of Sharkey's caliber. Had the fight gone further, Max might have unfolded something. Too bad.

It's too bad about Sharkey's mixed up in a series of foul fights. He remains confident in being able to beat Schmeling and after the match expressed willingness to fight Max again for any day. That was on the up and up because Jack has plenty of coin. The question is whether Schmeling is anxious to fight Sharkey again. His managers may have been less confident than indicated. They said he would be in three months to try to fight to the last.

In a few months ago Ed Sullivan, the sports expert, predicted the title was due to leave American shores. He rated Schmeling and Campolo high and with the best chance to capture it. Perhaps it will prove a good thing to dust off the championship and send it away for a while.

Bad Showmanship

When he entered the ring Sharkey had an unpleasant few minutes. He appeared with the flag draped over his shoulders. Silly idea that provoked a sneer. The flag tuck provoked a sneer. The flag tuck provoked a sneer. The flag tuck provoked a sneer.

Semi-final, staged last, was a hard hitting, bloody affair between George Hoffman, former amateur champion, and Campolo. Campolo was heavy under the tutelage of Jack Kearns. Ray won the decision in 10 rounds. Both boys were cut around the eyes and nose.

During the second round ref period, Jacobs smeared Schmeling with grease. Referee ran over before bell and rubbed it off with a towel. Jacobs tried to get away with something.

Crowd paid absolutely no attention to various pugs introduced before the main event. There were Alvin Karp and Campolo, who were the winners, Strilling, Paulino, R'sko, Nobody cared.

## Dempsey Back?

With Max Schmeling the winner over Jack Sharkey via the foul route, there is renewed talk of Jack Dempsey's return to the ring and with Jack Kearns, again handling the former champ. Prior to the Schmeling-Sharkey bout, it was said that if Sharkey won, Dempsey would not attempt a come-back fight for the simple reason that most insiders agree that Sharkey could easily defeat Dempsey.

Schmeling presents a different slant. A meeting between him and Dempsey would have the international flavor as true of last week's heavily attended bout.

## "BEAT FOX" IS LEAGUE GOAL

### Picture League Table

	W	L	Pct
R-K-O	0	0	0.000
Warner	2	1	.667
Columbia	0	2	.000
Warner	0	3	.000

None of the other teams in the picture ball league seems able to stop those pesky Foxes from running wild with the championship. Last Saturday (14) at Mt. St. Michael's Field Fox added another scalp to its belt by taking the Warner nine camp by a score of 11 to 5. Making four straight victories and nary a defeat.

Next Saturday on the Catholic Protective Grounds, New York, the Columbias, groping around in last place on a tie with Warner, will try to check the Fox team. Miracles happen sometimes and Columbia is mumbling devoutly.

Nobody seems to know what prevented R-K-O and Columbia from playing last Saturday but they didn't. R-K-O and WB clash next Saturday.

Score Fox-Warner game by innings:

Fox 1 2 3 4 5 6 7 8 9  
Warner 0 0 0 0 0 0 0 0 0  
Batteries—Fox, Weiner and Israel; Warner, Robertson and Karp.

## SPEAKS WARY

No Open Sesame Unless Sure of Thirst-Seekers

Speak props are now wary of former Broadway hostesses when applying for admittance, with strangers. The chilled attitudes toward the femme steers has been precipitated by the fact that they have picked up revenue men.

In some instances the pick-up was a mistake, but in other instances it has been proven the girls were sending them in to satisfy grudges. Now the speaks let none in unless they know the male escorts.

## Summer Jaywalking OK; Show Slump Anticipated

Indications are that the "stagger plan" for the theatrical district installed by the former Commissioner Grover C. Whalen whereby extra cops operated traffic under hide-bound regulations will be abandoned for the summer.

The new commissioner, Edward P. Muironey, has plainclothes men out on the cheap up theatres as to whether they will be running through the summer. So far, it looks as though some 20 or less may be operative and that the "stagger plan" is unnecessary under such theatrical conditions.

## G. V. ON SUMMER SCHEDULE

With business shot all around in the place of the smaller places have adopted summer schedule in an attempt to hold operating run. Most of them closed excepting on the days which is about the only thing they get a play.

## Great Athletes When Talking

## COPS' LADY DEFENDER PAID BLOW WITH BLOW

Jack Lennon, 33, who, the cops assert, runs a "whisperer" at 117 West 49th street, spun a few hectic moments after a pleasant chat with Margaret Hartley Gallagher, a former "hooper," she told detectives Walsh and Gilroy of the West 47th street station.

With part of the lobe of her right ear shot away, and humiliated because unkind words were said about "bluecoats" and having a glass of good beer hurled in her face, she told the sleuths, prompted her to have Lennon arrested. Miss Gallagher gave an address in West 52d street that proved to be a post office. The sleuths obtained a subpoena for her appearance in West 52d Court.

Lennon is out on bail. He is charged with having a revolver on his premises, assaulting "Amazon" Margaret and violation of the Volstead law. Lennon was seated in his place by McCormick's men.

"Jack and I was having a nice chat. We spoke of the Schmeling-Sharkey fight. Then Jack spoke ill of policemen. I felt that I shouldn't speak ill of cops because a dear friend of mine is a gardener. He repeated his unkind remark and followed it up with throwing a glass of beer in my face."

Finally Gave In  
"I hurled a glass of water into his. He then drove a right in my nose. I returned it. He then arose and returned with a gun. He thought I would run. He placed it to my ear and fired. I felt that the odds were against me so here I am to tell you my story," she concluded to the sleuths.

Walsh and Gilroy raced to Lennon's place. He denied the assault. The weapon was found on the top of a phone booth in the basement, and the fingerprints of Lennon. The cops found a cartridge shell that fitted the gun behind the bar. They asserted Lennon denied ownership of the gun and also the assault. He returned with a gun. He claimed had been in his place.

McCormick's men then entered and seized the liquor. Lennon was wrathful following the arrest. He will have a hearing this week.

## Sully Passed Away

(Continued from page 67)  
of pneumonia a few weeks after its purchase. The Palace shop is now run by Frank Maggi, who isn't superstitious.

Large Family

Sully knew and served every body who was anybody in the theatrical and sporting circles in the past four decades. Although in his late years Sully retained his shop and enjoyed coming around daily to swap anecdotes with his customers. Said it kept him young. He wanted to keep up with the parade and did until illness retired him and death overtook him.

Many of the Times Square celebs whom Sully knew when they were struggling for their present place. The son, journeyed to Bath Beach Monday to pay final tribute to Sully, the Barber of Broadway, and grand old man of the big street, as many termed him.

A widow and a large majority of Sully's 13 children survive.

## Pop-Priced Eateries Boom

The pop priced eateries of Times Square are getting the best play of their careers this summer, probably prompted by the unemployment.

Eateries featuring big plates at 35 cents are getting plenty trade and playing to S.R.O. at all meal hours.

## Chi Good Will Drive

(Continued from page 1)

ging will be done by a series of 12 trailers to be run in all Public Chi houses, each pointing out pictorially the greatest evils in the city.

First was on the population increase in the new census. Subsequent trailers will point out the art, science, park system, boulevards and even the stockyards.

Conversation of Broadway is as out-of-doors as a carnival lot. No one talks shop anymore; the current theme song is exercise. The popular greeting, "Where're you playing this week?" doesn't refer to a theatre, but to a golf course.

The actor who formerly cornered acquaintances with accounts of how he got lost 'em at the 86th Street has now describes the fitness with which he shot a birdie at Glen Oaks—he didn't do so well at Grassy Sprain—but you should have caught him at Sitwahoy.

That he may not have been near a golf course this season doesn't hinder his form. As he progresses up the street he turns Broadway into a fairway, a bunker here, a hazard there, seemingly deriving healthful benefit from talking a good game.

Then there are the pugilists. They've never been in a ring, but how they can fight a battle blow for blow. Day before the latest Battle of the Century they were illustrating, with miniature gestures, Schmeling's flying right to the chin and Sharkey's famous left guard.

Stimulated by the imaginary exercise, they found waiting for elevators in theatrical buildings irksome and sought outlet for vitality in practicing loe work in the corridor. In the elevator they continued muscle development by pushing down on the brass rail of the elevator. The great big portmen, hemmed in by the city, simply crammed with muscular vitality.

Broadway's athletes—talking a great sport.

## Chatter in Loop

(Continued from page 68)

golf, discovering he couldn't get in the rough that way.

Frank Malino laid off three days at Washington Park track, and nearly won.

Leo Weisskopf has gone into hiding or something. He has moved from his office and can't be located.

Mort Levine, another treasurer, is going to be a manager of some sort in Naples and Munich on his so-called vacation.

A janitor at a closed legit house tried to peddle a seat in the Park Hotel and got a sock in the eye from a fire inspector.

Mort Infield giving boxing lessons is funny, but Mort Infield and Dick Hoffman giving boxing lessons, funnier.

With the coppers grabbing off every likely looking hoodlum, Sherman House lobby so deserted grass may start to grow.

Potter Palmers sold their Boul Mich estate and were so happy they gave a carry on the lot. First ever on North Michigan.

Ray West, the treasurer, is going to Berlin. He may return on a cattle boat, since he has orders to bring back 14 police dogs for various friends and enemies.

Just married and wanting to be alone with his bride, Will J. Harris threw a party for 20 people, but entertained about three times that number.

With the Chi treasury again in the blues, it looks like the 100,000 city rooms are going to spend, year spend, their vacation in Lincoln Park.

A. Milo Bennett, Jr., graduates this week from the Morgan Military Academy, with a hot hankering for city rooms. For aiding and abetting that find desire.

When the La Salle street panhandlers opened the new \$20,000,000 Board of Trade building last week they picked on Leopold Spitalny to supply the flute and drums obligato.

Madeline Woods has turned philanthropist. Picked up an undersized mite who had beaten his way from Boston and decided she would get him a job and set off the worst hardships for better.

Every music publishing office in the Woods bldg. had a grudge against the other guy's home office when it was learned that the other guy was going to spend the summer in the city. As Robbins' manager after a home office disagreement, Castle, the Beau Brummell of Randolph street, was the only remaining personality on the drag.

# Inside Stuff on Mannequins; Inside Stuff on French Mannequins;

By CHRISTINE

Paris, June 5.  
Now that the six mannequins which Patou chose when he was in New York have at last arrived, one wonders just what they will make of the chance almost every girl dreams about at one time or another. Mannequins, like showgirls, parade costumes and themselves and have no lines to speak but only to show. The difference is in favor of the mannequin, for she has a better chance to show off than the ordinary revue girl. She is the only one on the stage at the time and all eyes are on her; and while her audience is smaller it is more critical, more selective, more appreciative. "Mannequins may be divided into three classes, in each one of which, however, luck plays a great hand. There is the mannequin like the one who created such a stir in Paris 10 or 12 years ago. Her real name doesn't matter; but she became called has a great deal to do with the story. She had begun a career in the theatre and after a long illness, finding herself without a job, she left. Moliere, the famous Paris dressmaker. Attracted by her dark tzigane beauty, he named her Sumurun, which means Enchantress of the Desert. He asked her to wear the room as if she were in Oriental costume, as if, in fact, she were really Oriental, and acquitted herself well.

The First Type  
As a mannequin, a short time the name Sumurun became a by-word in the world of Fashion and Society. Stories were written about her dark eyes, her lovely figure, her pitch black hair, but above all, she was remarked upon for the personality with which she endowed herself on every change of costume.

She studied the art of mannequining seriously, and she became a Fashion actress without words. Suddenly Sumurun fell in love with a successful Swiss doctor; and when he asked her to marry him, she consented and left her stage for over five years. Two years ago her husband died and for a time nothing more was heard of her. Then, one day, Moliere saw her at a large ball. Scarcely changed, except, if possibly more beautiful and more poised, she greeted him almost eagerly, and was welcomed back to the moliere as the principal mannequin, she accepted.

Marrying a Vanderbilt  
The second type of mannequin whose life is not so serious a career as Sumurun's is even more spectacular so far as her luck goes; the one who marries into society. Dominique Armandon, the first of the Patou mannequins to be chosen some four years ago, is the best known for such a marriage. She met Erskine Gwynne, a Vanderbilt, at a party, and, after a night's objection to a fight, took a complaining gentleman outside and beat him up. Thus the romance began. Mrs. Gwynne is no longer a Patou mannequin but she looks rather like a beautiful of Patou's creations. Her husband is publisher of the "Boulevardier," Paris' ritziest monthly.

The Gold Digger  
The third type of mannequin is the one who is really hinted at as the most glittering. It may be neither the wisest, the most serious nor the luckiest; it's the type of mannequin who looks rather like a career nor a husband, but frankly a boy friend. And he doesn't have to be such a boy, either, providing he has plenty of cash. In Paris, where there are lots of titles but not much in the way of big bank accounts, where there are many light-hearted and hot-blooded Latin men, it is not a Paris avenue sugar-daddy, this third type of mannequin career is really pretty difficult. Not being very earnest about her job except as a means to an end, she never makes a very good mannequin. She looks like a job gets into her head, there is no indifference about where, just so it is a good enough house to that she will get a decent chance to exploit her looks. Sometimes she has a pretty good idea of it, because a mannequin, unless she is a very well known, draws a salary of \$50 or \$60 a month, but during the resort seasons, if she is sent down

with the new collections, she has a very good chance of meeting what she wants. She is at all times clever she can do well enough by herself to carry her through the hectic seasons. But such a life is dull and hard on the nerves, and certainly wears the nerves given up, as the beauty salons say, the muscles begin to sag. She becomes a bad actress who is getting on in years too fast to do anything but travel with the band wagon.

Patou's Ideas  
Patou's ideas of mannequins are pretty widely known by this time. Patou, after all, has a superb sense of showmanship, and he strikes well when he exploits his house through a lot of beautiful women. However, his yearly choice from among American women is not a mere gesture; it is serious. He claims that the long-limbed American girl is much more suited to his idea of pure line in fashions than the short Latin type.

There are French mannequins, of course, but tall; there are countless Russian mannequins and many of them princesses and countesses—chiefly because the Russian woman has a beautiful pose, lovely manners and a conscious superiority over the French girl. There are a few English mannequins, but never a titled English woman, regardless of how hard up she might be. There are rarely Italian mannequins, because the Italian woman generally has short legs and arms, which are certainly detrimental to the showing of a long, flowing gown. The American mannequin is really the most popular with Patou. He likes her free and easy manner with which the tall American woman walks; the independent way she carries herself, her conscious unconsciousness about her clothes, her vigor and her freedom. He doesn't consider the aspirant who thinks because she is to be a mannequin she must wiggle and gesture and wave her hands about and glance coyly over her shoulder. It's affected, says Patou. What he wants is the simple and natural grace of the woman of the world. As he believes, the American girl possesses.

By way of winding up this story, the American models are living a quiet life at the moment. They entered Paris quietly, quietly went to work, and they have been there and now spend their days learning about the makeup for each gown they are going to show; watching their sister mannequins walk about in the collections; having consultations for the gowns they themselves will wear in the winter showing next month, and going through the set of daily exercises which a famous instructor with Patou's name to further the natural grace of the body; how to stand, how to sit, how to walk. A little later they will have rehearsals, and then finally the night of the formal Patou evening, which is always a social event in Paris.

After that they will spend their time in their dressing room from 10:30 to 5:30 every day, quarrelling, getting in and out of clothes, exchanging lewd confidences, and, in a word, behaving exactly like any group of beautiful women. Eventually they will fall into one of the three categories just described—it depends on themselves which one.

## Fresh and Crisp Patou Pink Organdy Skirt

This week's presentation at the Capitol is light, charming and cleverly costumed. Its buoyancy isn't one bit lessened by the fact that it is put on with perfect house proficiency and several touches of strictly vaudeville comedy. As "Dance Dreams" it pictures a ballet master dismissing clumsy ugly-duckling pupils to dream of a former belle which takes place on the stage in back of a false proscenium. He awakes for his next class to find that the pupils are still ugly ducklings. A silly little thing, but charmingly, beautifully done, with very nice solo work by Nina Givskina. The bill is otherwise noteworthy in presenting Molly Picon in a group of characteristic songs. Miss Picon, as usual, does first-class crisp in an orgy of Patou pink with blue bows showing through the circular tiers of a long, full skirt.

## HARD-THINKING CHILD

Those Melancholy Slave Celebrate "Joy Week"

By way of celebrating "Joy Week," the Cameo is unrolling a pretty little tid-bit from the pen of Maxm Gorki, "Cain and Arterm." It's a cheerless work, cluttered up with squalid impressions of a child's life in the slums of its Soviet propaganda. Every representative of the old regime is shown as a boorish, sloven cur; every propagandist a sensitive, far-seeing soul. There must have been some decent people on the wrong side—even in Russia.

Atmospheric shots of the market place bring in, every few moments, glimpses of a child, pushing, chin on hand in the pose of Rodin's "Thinker." At each repetition a glycerine tear is shown in stages of progress down her cheek. She may have been thinking about Russia—on the other hand she may have been showing the daily rushes of the film.

A chance for Soviet audiences to read again the State church is provided by a group of nuns, crossing themselves with the precision of a Tiller line-up.

## Cupid Takes a Sock

San Francisco, June 17.  
What looked at first like a tough break for a prospective bridegroom who agreed to take part in a public wedding on the stage of R-K's Golden Gate Theatre, here turned out a financial blessing.

The intended bridegroom, Merrill Goetz, a 425 a week worker in a de luxe shoe repairing parlor, was first by his bride when he learned of the intended public wedding. Goetz came to the Golden Gate management to tell them he'd have to postpone his wedding because he had no job.

Five days later Goetz came back to the Golden Gate all smiles. He explained he had found a new job in an entirely different business and was making \$10 a day.

"Getting fired was a blessing," he said. "I don't think I'll get married for awhile. I'm making too much money now for that."

## Mere Man Identifies

Powders by Smell

Sport of "cherchez la femme" in "Mystery at the Villa Rosa" is greatly aided by a detective who can distinguish between Houbgant and Guerrier, the two shades of furthermore knows what shades are limited to brunettes and blondes. His knowledge is a great help in making down a beautiful blond with a penchant for hurling vitriol in the faces of her victims.

Nora Baring and Amy Brandon Thomas register terror and wickedness in the proffered sodas and Barbara Gott, perfectly costumed, gives a fine characterization of an eccentric, one - beautiful grande dame.

## Spanish Ruffles at Par

Comusto headliner in Paramount's "Moonbeams" is a Spanish dress worn by Dorothy Zeke for a tango danced with life and character. The bodice is faultlessly moulded in white taffeta and the skirt gains beautiful fullness by the use of a ruffled undergarment. The ruffle edged with tiny rhinestones. Underskirt ruffling of orange chiffon gives body to the skirt and insures a dance movement.

May Wynn and Dorothy Zeke add an excellent tap interlude; the Berke Girls dance well in summery costumes and Senorita Carita adds a stately donna touch to very pleasant dance and tango by Edna Lambert's side-splitting low comedy.

## MARRIAGES

Patay O'Day, pictures, to Dr. Clement J. Joynt, in Hollywood, June 16.

Colleen Merton, screen actress to Arthur East, non-pro, June 6, at Ventura, Cal.

Jean Laidlaw, San Antonio, to "Breezy" Breenidine in Rochester, N. Y. Dr. Theodore Leonard Cohn, New York City.

Mr. and Mrs. Moe Mark of White Plains, announce the engagement of their daughter, Thelma Ray, to Dr. Theodore Leonard Cohn, New York City.

Former owner of the Mark Strand Theatre and one of original First National Pictures franchises hold-

## Stockings Suggested For Miss Ralston's Legs

Eva Puck and Sammy White bring a musical comedy flavor to the Palace with reprises from "Show Girl" and the "Girl Friend." Their style is customarily proficient and tinged with delightful humor. Miss Puck's make-up is a smooth blend of paint and natural tan sun tan that looks perfectly avel.

Eather Ralston repeats her songs and dances, overplaying badly. Long sheer stockings would add chic to her final costume. Fortunately, she doesn't have to follow Eva Puck with her eccentric dance.

The Lee Twins, wearing regulation vaudeville tops, are assisted by "Eater Staying Beauty," whose mechanized rhythmic dancing is a variant from usual dance line-ups. The execution isn't so hot, but the effort to get away from beaten paths is praiseworthy.

The real smash of the bill is Will Mahoney's xylophone dance.

## Another "Hot Mama"

In spite of her white hair and 69 years, Ernestine Schumann-Heink, appearing this week at the Roxey, may cause Sissy Tucker's title of "The Last of the Red Hot Mamas." She refuses to wilt under the strain of four and five shows daily, declares the loves every show and is still as lively as her one. Her years of singing Wagnerian roles make present picture house employment seem a sinecure.

Her mascots are three enormous bone hairpins, the one of which she has used for more than 30 years. She would consider the loss of any or all of them nothing short of calamitous.

## Blackmail or Matrimony, Both Women Determined

Marlon Shilling and Natalie Moorehead are the contending women in "The Shadow of the Law." Natalie is glittering, handsome, hard; object blackmail. Marlon is sweet, simple but equally determined; object matrimony. Prison guard and convict are the two. William Powell as firmly as the heroine's intention. For all her ingenueness it's quite apparent from the beginning that she will get her man.

Mrs. Jesse Crawford wears, for her organ solo, a large silk kerchief over a pink sports silk—probably as much in protection against the Paramount's wintry temperature as for its good style.

## Suspicious Apartment, Honorable Intentions

In "Not Damaged," Lols Moran plays a shop girl who has heard all about lobster palaces, demi-tasses and the way of a bachelor with a maid. The plot of fate, when amounts practically to a determination to be insulted—a singleness of purpose horribly let down when the hero, for all his slick, English talk, reveals honorable intentions. Heroin's suspicions may be partially explained by the hero's apartment, described as "my little place in the Village," and revealed as an enormous exhibition room of Art Moderne. In addition, he speaks French to headwaiters and keeps a Jap valet. A girl has to be careful of things like that.

"Not Damaged" includes an innovation in love scenes. Leaning intimately over a table for two, the hero paints a glamorous picture of the life he will provide: Winters in Biarritz, cutback shows beach at Biarritz; summers in Paris (cutback shows Eiffel Tower); autumns in Milan (cutback shows pigeons being fed), and so on through a delightful tirade—the biggest thing since Burton Holmes.

## BIRTHS

Mr. and Mrs. Michael Kaliet, Onaida, N. Y. daughter recruited. Father is president of Kaliet Theatre.

Mr. and Mrs. Jack Dwork, in Chicago, May 29, a daughter. Father is with Harry P. Munne, theatrical attorney.

Mr. and Mrs. King Vidor, daughter, June 12, in Hollywood. Father is a director and the mother is known on the screen as Eleanor Boardman.

A handsome matron has had three husbands. Her first was in modest circumstances, but her second was a multimillionaire. She inherited great wealth from the second, and millions went to her son by the first, who was adopted by the stepfather and assumed the name of her mother.

Possessed of a huge income, this good looking young man has long been interested in stage and screen beauties. After having been sued by him and his mother, he was married to and divorced by another. His ex-wife has become a film star. Last winter he took a small group of friends south on his luxurious yacht, the guest of honor being the actress daughter of an actor-author-manager father. Her mother, who divorced and remarried years ago, is also an actress. As a souvenir of that yachting trip, the young woman, who has had two husbands, displays a handsome diamond bracelet. But as soon as the yachtman returned north he became devoted to the millionaire's daughter, who has two husbands. The second husband was formerly a picture star, but is now a stage star. The woman has taken a house on Long Island and the millionaire's daughter has two husbands. She was formerly featured in pictures.

Escort to Rosie Dolly

Rosie Dolly has as her devoted escort in Paris Irving Berlin, the two having recently hobnobbed in New York. He is the millionaire brother of Townsend Nether, who married Constance Talmadge after she divorced John T. Pielogoff, Greek-American millionaire, and Capt. Alastair Mackintosh, English army officer.

Townsend Nether was divorced by Constance Talmadge, and Irving Berlin, who has been married to Mortimer Davis, Canadian tobacco magnate, Sir Mortimer Davis was a Russian, a chorus girl in a burlesque show, a phone operator at the old Hotel Knickerbocker, and formerly the wife of Count Moroni.

Constance Dolly divorced Harry Fox, actor, and has long been friendly with H. Gordon Selridge, American millionaire owner of a great department store in London. As Jennifer Ross, Dolly has appeared in vaudeville and musical shows in New York. They were originally Jancsi and Roszika Deutsch, and made their professional debut at the Union Square Theatre in 1909.

Ruth Chatterton is Come-Back

Ruth Chatterton is now an outstanding star of the talkers. Only a few years ago, during her last seasons on the stage, her career seemed ended, for she was no riot in "La Tendresse," "The Change-lings" or "The Magnolia Lady." Born in New York, and educated in England, she came to New York at the Columbia theatre, in "Merely Mary Ann," in 1909, following with stock seasons in Milwaukee and Worcester. Reaching Broadway in "The Great Divide," 1911, she made a hit in "Daddy Long-Legs," 1914.

For several years leading lady with Henry Miller, she then married Ralph Forbes. Forbes preceded her in the talkers, but she has far outdistanced him.

Louise Homer's Daughter

Henry Homer and Robert Edward Hester Jr. will be married at Lake George on June 18. She is a daughter of Mr. and Mrs. Sidney Homer, her mother having gained fame as Mme. Louise Homer, opera and concert singer. The ceremony will be performed by Rev. Ernest W. Stires, brother-in-law of the bride.

Mr. and Mrs. Jules W. Arnold, otherwise "Nicky" Arnstein and his wife, who was the winner Mrs. McCullough, live quietly in East 67th street. The ex-husband of Fannie Brice is often encountered taking lonely walks in the vicinity. Before divorcing Charles McCullough, of Great Neck, his wife inherited over \$1,000,000 from her father, the late John C. Matlack, of Chicago.

## Thrift Candy for Kids

A new kiddie bank has Scotch candies filled with small pieces of tinclids which are only obtainable when a coin is dropped in the slot. Quick way of getting interest on savings, as well as fun in them.



# VARIETY

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## 50 YEARS AGO

(From Clipper)

Clipper reports on the baseball game between Dartmouth and Princeton in a way that pictures the state of intercollegiate athletics of 1880. The field had been selected in Hoboken, but due to a misunderstanding the Dartmouth team went to the Union Park grounds in Brooklyn on the day of the contest, while the Princeton team waited in Hoboken. The Brooklyn grounds were found to be under a foot of grass and the New Englanders had to search for their competitors. Game was played the next day in Hoboken, where, the Clipper complains, there was no shelter from the sun for spectators or scorers. Princeton won, 2 to 0.

Broadway already had its traffic problems, there being no Stop-Go for cable cars and coach horses. Instances is cited of a merry bridal party in half a dozen coaches breezing down Broadway Sunday afternoon, when a funeral procession swung in from a side street, the horse-drawn hearse getting confused with the ribbon-plastered wedding carriage for some blocks.

It was presidential year and Garfield was a prospective candidate. Comments the Clipper sagely, "If Garfield ever stole pennies from a dead man's eyes, we soon shall know about it."

The Obelisk (it now stands in Central Park near the Museum of Art) was much in the public eye although it had not yet arrived in the country. Cables from Egypt reported the monolith was much under the weight first reported and it was front page news.

Death of John Brougham inspired reminiscences of "old time" theatricals in New York. Brougham was an English medical student who turned actor, became a famous playwright and later a manager in America. He built Brougham's Lyceum on Broadway just below Broadway street on 18th and there for the first time in the States played Mifcawber in his own dramatization and production of "David Copperfield." He had also starred Charlotte Cushman and managed other notable stars of the day.

## NOTES

Warner Bros. has bought a second story from H. I. Phillips, columnist, for a Vitaphone short. It's called "The Jay Walker," and directed by Roy Mack.

Cast includes Jimmy Donnelly, Milt Francis, William Malone and Charles Hopkins.

Loew's Bay Ridge, Brooklyn, closes out vaude this week, going into a straight picture policy on Saturday (21).

The house is the latest of several in the Loew circuit slipping into all-sound policies.

Jack Dempsey, formerly of the production department of R-K-O Circuit, has aligned with Lee Stewart, R-K-O agent and producer. Dempsey took over new poet this week. He will represent Stewart on the booking floor.

Dempsey was previously an R-K-O Circuit booker.

The Albee, Providence, discontinues vaude for the summer June 28.

House may go into stock during July and August, it is understood.

Harris and Radloff, colored, will be in the new edition of "Connie's Hot Chocolates," which Connie and George Immerman will produce the latter part of August.

Joe Plunkett has appointed Horace Gill to the R-K-O northwest management, as successor to Hank Carrier. Carrier is expected in New York this week for assignment.

## Talkers Changing Fans and Flaps?

It's within vision or reason to believe the talking picture will convert the picture film fan and flap into a lover of good drama or musical. The film flappers are a heritage of the silent picture days. Their surplus adulation has extended over into the sound period, but it is growing less.

To grasp this impression more strongly is to realize that the talking picture on the screen is in its general outline kin to the Broadway play. One of the differences just now in is the admission prices of the two.

It's a great and extensive mass of film fans (not flappers) the sound screen is educating in the drama. After the drama education if that shall be successfully accomplished, may come the operatic era, but not before, and at any time ever doubtful.

It requires no slow or quick course of study to appreciate comedy. Everybody can laugh.

If this reasoning is at all correct, comedy is the most universal and valuable medium of screen appeal. But the other is as important, for there is not enough comedy to fill all of the screens all of the time. As the mass of film theatre goers, fans, flappers and others continue patronizing their favorite theatre, they will seek entertainment only, not especial favorites.

There will be favorites of course, as there were and maybe are on the dramatic stage. Many people often stood at the stage door to see a fav exit. But not mobs. It never failed to cause drama comment, however, for those stage door standees indicated a drawing power, and when in admiration only for a star, it further established the stellar light.

So the film favorite will remain, but unlikely to the 'nth degree of the past. The new generation will not be as crazy as the last; the picture business will become more adjusted within itself; it will be talent only and not elevator operators or stenographers who will be the overnight screen stars of the future. The actors' prettiest faces may have their places, but there will have to be something behind the faces.

For talkers cannot be turned in the factory way of the silent. The "quickie" in sound is and will be a perfect blank. A talker demands thoughtful and experienced preparation, and after that, talent, nothing but talent, in everything included in its making.

When mentioning talent, that takes in experience. Talent is a gift but it must be brought out, developed as they say. As the talker advances, calling more and more for that trained talent, the untrained will be unable to step lightly into leading talking roles as have the Shearers, the Swansons and others of silent days.

And with the blending of the screen into the stage, with the one of shadow and the other of flesh, must come more intenseness in the original story that also will be more frequent than the present second-hand plays, and less thought of the younger set for this screen girl or that boy.

Just as soon as the flaps know the screen is the same as the stage for competition in talent, so soon will the eagerness to become a picture star fade away in the vast majority of the little fools at home who may now be dreaming of nothing else.

Until that time however, and it can't be far distant, the film flaps must be catered to in their way, to an extent, but as the public after all is always the best censor, the public will regulate the screen entirely, after its mass picture goer has been thoroughly educated. Educated only through to drama and the entertaining musical. Not opera, never opera of the semi or grand sort. That was proven in the old days of vaudeville when mass audiences yawned at operatic tris or quartets. This country is not grand operatic, not a little bit, stewed or sober.

## Inside Stuff—Vaude

Nobody seems to know just when the New York Hippodrome will be vacated by R-K-O although different reports have had the vaude circuit as getting out this summer so that the F. F. French people could start putting up a business skyscraper.

The latest inside has the French interests as postponing their proposed building indefinitely or at least until the fall.

A rather different advertisement was that in Variety last week by Margaret Schilling. It took occasion to mention, besides her engagement for Warners pictures, appreciation to the trade papers for having noticed her professionally at different periods.

Trade papers probably never look for anything like that, especially in an advertisement. It may indicate Miss Schilling is different, too. Some years ago a Variety reporter went out of his way to set a vaude single girl as the sobriety with a musical then forming. The girl got the job and the following Sunday advertised it in the "Telegraph". That seems more natural.

Benj. David placed Miss Schilling for the Warner contract.

Despite few of the picture houses accepted the opportunity to handle the radioed returns of the big fight last Thursday, the big time Palace in New York did so, for the first time. Elmer Rogers, the Palace manager, arranged for the broadcast called on 24 hours' notice to replace the second round. First round could not be used because of act interference.

Some apprehension was felt by the Palace management as to whether the women in the audience would care to hear about the fight. Questions later developed they were interested in the result, if not in seeing the battle in the ring.

One male patron queried stated the sign outside of the Palace announcing the broadcast had attracted him. Otherwise, he said, he would have gone home to hear it over his own radio.

Pine Bluff, Ark., did not precisely go into a celebration when hearing Alleen Sanders was in the opening number of Sid Grauman's prolog at the Chinese theatre, Hollywood, for "Hell's Angels," but Pine Bluff was pretty much elated. Still it may be a dry town.

The story the hillbilly city heard was that Alleen, when a girl had to suddenly be away, was called on 24 hours' notice to replace her. She made it, and was offered 35 weeks by Fanchon & Marco after the first performance. That 35 weeks sounds like a p. a. in L. A. for in Pine Bluff who knows what 35 weeks mean?

Miss Sanders has been in vaudeville, with Day and Alleen, and Day must have been her husband. For when Miss Sanders divorced Day, he remarried, with Day living now in Pine Bluff with his wife, and both operating a dancing school. Miss Sanders has been trudging along

## The Critical Point of View

Accepting "Variety's" critical box scores as fair indexes of the dramatic and talker reviewers, the critical point of view seems to be dull, indifferent or fresh. Fresh not referring to facetious.

For, two legit seasons in succession, the one shortly ended and of '28-'29 "Variety's" drama critic' box score was respectively led by a first timer out; each season for the same newspaper, New York "Evening Post."

This season's winner is John Mason Brown, his first year on "The Post" as its dramatic reviewer. The same was true of Robert Littell when winning the blue ribbon the season before and with "The Post." After winning in '28-'29, Mr. Littell moved to the dramatic desk of the "Morning World" and this season finished seventh in the box score.

Another first timer was Mr. Craig of the "Evening Mail" who won "Variety's" initial score in '23-'24. While Gilbert Gabriel when on the "Evening Sun," won first for two seasons, consecutively. This season Mr. Gabriel, on the "American," finished third.

That of the seven annual winners, so many were first timers on reviewing must suggest that the fresh point of view, untrammelled, seems the surest guide for the critic. The freshman to drama criticism has not had time to have his views benumbed or bedumbed by arty association. His fresh point of view or impression is at first hand, not so fresh perhaps as an honest opinion freely expressed and coinciding with the public's. That it does coincide is stamped as a fact by "Variety's" reports and the public's decisions that make the play a hit or a flop.

There never has been and never will be a successful argument against the potency of the theatre's box office as the last word of a play's or a picture's standing with the public. Greenwich Village or Sutton Place has yet to make a play a smash or a failure.

The untrammelled reviewer, of pictures or plays, is always the best critic as contrasted to those who must watch their steps, whether for the managing editor, the Shuberts or their show friends. The Shubert influence in drama reviewing circles is notorious, at least in New York. While some of the New York dailies appear to be wholly directed from the desk of the advertising managers. What critics so fettered might do under a freer policy of writing can not be known nor guessed at.

While the drama critic who reviews the largest number of plays naturally is a bit handicapped, as to wit: Mr. Brown reviewed 88 stage shows last season, and Burns Mantle of the "Daily News," who stands sixth, wrote notices on 110 new plays.

A drama reviewer sees a variety of plays, different subject matter and more frequently different leading actors than may be at present found in the talkers. As the dramatic critic may become indifferent to new play after new play, mostly bad, the picture reviewer may become dull for the other reason, of seeing too much sameness and too many pictures.

Blond Johanson of the New York "Mirror" as an instance. Miss Johanson reviewed 176 of the 225 talkers "Variety" based its score upon for the year ending May 31. Those pictures appeared in the first run houses on Broadway. Miss Johanson may have seen many other pictures during the same period in the sure-seat and other side street houses. "Variety" reviewed the entire 225 pictures during that year, but about seven of "Variety's" reviewers participated. All of "Variety's" reviews do not catch pictures, nor do all review legit or vaudeville. "Variety" has but three or four critics deemed capable of reviewing any show. In Chicago, Frances Kurner of the "American" (Rob Reel) criticised 146 pictures the last picture year.

In New York there may be similar influences working against a critic here or there giving honest typed opinion of a picture as with the legit. Again the New York film reviewers are often cajoled into witnessing a pre-view or private exhibition of a talker to be thereafter shortly displayed on a public screen. This is another distinct disadvantage for their proper judgment.

The drama critics as a whole however have markedly improved within the past seven years and the film reviewers within the past three years. That is mostly through each now expressing a positive opinion in the review. Otherwise it's a No Opinion and operates severely against in the box score's final count.

It should be a big day for New Yorkers and Chicagoans when they may read any review in any daily of any show or picture, knowing the writer has expressed an honest opinion of the play or talker.

If a critic is ambitious sufficiently to develop a following, that must be done. Else the readers are merely reading to find out what the stage or screen is holding. Of all critics known to the present generation in New York, not one has erected the following held securely for years by the late Acton Davies of the New York "Evening Sun," or by the late Alan Dale when he was on the "Evening World." Dale later moved to the "American," and of course lost his standing as a reliable critic. He left the "American" for that reason, but later returned, failing to regain his much coveted rep, either for good judgment or flip writing.

Perhaps a critic should be held in leash, let out only to see the show and brought back to write it, still on the leash. That might be a hardship, even to a hard boiled critic, but at least it might make him the ideal critic, if there remains such a goal.

What is left to be said is that the dramatic critic should see more pictures nowadays and the film reviewer should see more stage plays, for who knows how long it will be before one critic will be officially reviewing both; or how long before the screen and stage will amount to the same thing in production as it nearly does now?

alone in the show biz, although it seldom occurs two home town young people of the stage married separate so quickly.

Trying to plant press stuff in the New York dailies for a split week vaude house is a pretty tough proposition.

For the Palace it's different. That's the R-K-O's ace house playing full weeks, and in close contact with the newspaper men.

It was this separate contact for years via Walter Kingsley and Carroll Pierce that enabled the Palace to obtain plenty of space in other years.

When Walter Kingsley had his little office on the second floor of the Palace theatre building it was long a rendezvous of the newspaper men. Since the department was moved to the Bond Building and closer allied to the general bureau, very few of the old daily and weekly gang give the place a tumble.

With the recent departure of Pierce the downtown newspaper men and reviewers have turned their personal attention to Elmer Rogers, the Palace manager. And ER knows them all and treats them as of yore.



# Warners May Produce 12 Stage Plays for B'way Next Season, With Lewis Warner, Producer

From all known indications Warner Bros. will be the largest individual producer (or backer) of legit attractions during the coming season. His program calls for at least 12 different shows.

This includes four musicals and eight dramas. The musicals are likely to be presented by subsidized producers.

According to reports, Lewis Warner, son of H. M. Warner, may himself present the dramatic plays, making his bow for the company as a legit producer. Young Warner has been in charge of all WB production at the Eastern (Brooklyn) studio.

Theaters, without any mentioned at this time, other than the WB Hollywood, may be taken over from the Shubert group, for Broadway runs of the plays.

Last season WB backed A. H. Woods in the production of several plays; E. Ray Goetz on "Fifty Million Frenchmen" and Molton, Kallmar & Ruby on "Top Speed," latter two musicals.

## JAKE SHUBERT ALL THROUGH AS PRODUCER?

With Lee Shubert arriving from Europe Saturday with a flock of 20 foreign plays, and Jake Shubert leaving for other lands last Tuesday, speculation was aroused around Broadway as to whether or not Jake is through as a producer.

Jake is expected to be away for at least three months. He is accompanied by his son, chauffeur and a new car. Reports are that he may make a trip around the world. Doubtful if he will be in New York for the opening of the new season.

It is Jake's second trip abroad within recent months. Upon his last return he was engrossed in three musical shows, two of which are on Broadway, "Artists and Models" and "Three Little Girls." The other, "Hello Paris," Chicago turned flat.

**Bankers**

J. J. has been in charge of all the Shubert musicals in the past. Prior to his previous European jaunt there were reports that the downtown banking members of the Shubert board of directors were anything but pleased with the musical productions of the firm. One objection is said to have been the plastering of the Shubert name on the billings. Immediately billing changes were ordered for shows here and on the road. Newspaper ads for "Artists and Models" failed to include the J. Shubert label, always familiar in the past.

The absence of Jake may bring Milton Shubert, a nephew, into the musical production spot for the firm. Young Shubert has been the kind of work, principally out of town. At present he is in charge of reviving operettas with the St. Louis municipal opera company.

## 40 STOCKS THIS WK.; SUMMER ADDS SOME

Dramatic stock has taken a summer lull during the past week with the added summer stands and resort town locations, bringing the list of currently operating stocks to 40, exclusive of tent outfits and touring reps.

Fewer are attempting musical bills than in previous summers but with three of above mentioned list playing one musical bill a month. Low royalty bills are in order all around, mostly old boys in order to keep the expense nut down.

## W. H. Vanderbilt O. K.'s Actors for Newport

Newport, June 17. Mme. Eugenie Leontovitch will present "And So to Bed" as the opening play on the program of the Newport Casino for the coming season. Full casting will not be announced until it has been approved by President William H. Vanderbilt. Gerald Cornell, under whose direction the plays were produced last year, will be director again this season.

## In a Tent Show

The hardships of life in a tent show are still what they used to be. Gene Hall's tent show, opened at Great Kills, Staten Island, with "Mary Dugan," last week.

During the first performance a rain storm came up, soaked the actors and audience and finally blew the tent down.

Again the tent blew down the next night. The producer imagined the actors had taken it for salary; the actors thought that the producer had knocked down the tent to move to a new location.

Tent is now pitched at Stapleton, Staten Island.

## Ziegfeld Chorus Burns At Equity Warning Not To Drink Closing Night

A letter signed by Mrs. Dorothy Bryant, head of Chorus Equity, admonishing choristers to forego premature celebration on the closing night of "Simple Simon" at the Ziegfeld, New York, strizzed up a hornet's nest within the brigade.

Letter, posted on the call board of the theatre, named the members of Chorus Equity against indulging in the cup that cheers until they had given the final performance as per contract or else would have to stand consequences of suspension if charges of tipping were brought and sustained.

Most of the choristers laughed it off, but some took it as a personal insult and forwarded Mrs. Bryant an anonymous retort criticising her for the effrontery.

Mrs. Bryant admitted writing the letter, but claimed it was at the request of the management of the Ziegfeld theatre, who advised it, claiming it did not wish a repetition of what happened the closing night of "Show Girl" some months ago. Mrs. Bryant added that the admonition was not intended in the manner of an insult, but figured it more humane to warn prospective whoopee makers, if there were any, not to make a full contract over successive consequences.

When queried as to whether complaints against tipping upon part of choristers in other Broadway musicals had been filed with Equity, Mrs. Bryant answered in the negative.

## GUILD DIDN'T GIVE IN; WHALEN SKIT STICKS

Contrary to printed reports, Theatre Guild has not amended or qualified the Groves Whalen satirical sketch in current "Garick Gaieties." The ex-police commissioner made demands on the Guild in the name of himself personally and as general manager of John Wanamaker, but seemingly the Guild is ignoring all squawks.

The Guild may figure that it, like Grover, understands the value of perpetual publicity.

## Omaha Stock Folds; Owes Florence Reed \$4,500

Omaha, June 17. Dramatic stock of the "Brand" went toboggan here when the house closed June 14 with \$4,500 owed Florence Reed for three weeks of "guest starring." Blowoff came after four weeks.

Violet Fleming, star the opening week, apparently received her salary. Salary matter later reported amicably adjusted. William C. Walsh, of stock company, pledged to pay all he owes but terms not given out.

## Champ Bonehead Crook

The Mackey theatre ticket office on West 44th street was robbed early last week. No cash was taken, but the place was stripped of the week's allotment of tickets.

Only two tickets were traced, a freeman presenting them at the Apollo. He said he got them from a man in Harlem.

The agency conducted by Harvey Zimmerman, who has been in the Polyclinic hospital for eight weeks with a fractured leg. He is expected out next week.

## Easterners Get Hollywood, June 17.

Joan Blondell and James Gagney, brought west for "Penny Arcade," have been awarded one year slips with the usual options by Warners. Negotiations by William Morris office.

Miss Blondell is a daughter of Ed Blondell.

## TICKET PLANS JULY START

Mid-July is the tentative date set for the New Theatre League to start functioning, after six months' effort to effect an organization to eliminate high prices of Broadway theatre tickets. Nearly all details have been worked out and the agreement, eliminating agency buys and limiting premiums on agency tickets at 75 cents over box office prices, is expected to be submitted to all managers late this week.

Col. Harlow D. Savage, high-powered engineer engaged as the League's executive, has taken office in the Henry Miller theatre temporarily. Col. Savage has been studying the sale of tickets since being retained at a \$25,000 per annum salary several weeks ago. His staff will include practical ticket men, either theatre treasurers or from an agency.

The brokers are due to meet the League's directors Wednesday, at which time the agency men will submit the percentages of allotments each of the 16 agencies recognized by the League. Brokers in meetings have threshed this matter out, based on the claims of each as to their ability to dispose of tickets in the future. Allotments are to be subject to change. If one agency is not disposing of its allotted number of tickets, its percentage is to be reduced and the balance allotted to other agencies. Allotments are based on 75% of each theatre's lower floor capacity, 25% of first floor tickets to be on sale at each box office. League is also to allot balance tickets if there is an agency demand for same.

There appears no doubt but that the new control system will actually get started. Managers, with few exceptions, ticket men, actors and actors are agreed to support a thorough trial. Questionable if those managers who have not participated can halt the movement.

## SLIGHT INTEREST IN TALKERS BY N. Y. LEGITS

The excitement over the talking picture opportunities has died down in the east, and the general run of actors has lost their first interest.

Disappointments following their enthusiasm have discouraged many. No great clamoring for film tests is heard nor even much talk about the talents among legit people in New York.

Most realize they are in the same place they were before, only now with slightly renewed hope they are looking to the theatre to stage a come-back.

Only the juveniles still hold out for the talkers. From the first they were the ones who got the most opportunities. The older actors have come to the conclusion their years of training and stage experience really had little to offer the talkers.

After all the excitement it is discovered that the talkers need fresh young faces as the silent pictures did.

## "Solid South" Shaving

Cast of "Solid South," starring Richard Bennett, at the Harris, is taking individual cuts in salary, ranging from 10 to 25 percent. Guarantees of the two weeks more run from June 15.

# Cast's Move to Cut Pay May Hold "Frenchmen" on B'way for Summer

## Marathon Rehearsal Record Goes to "Hash"; 15 Weeks After Dough

"Hash," Ted Relly's mixed cast production, holds the endurance record for prolonged rehearsing. Production is now in its 15th week of rehearsals and no nearer to an opening date than before, through lack of coin.

Despite the rehearsal marathon the original cast has stuck with Relly. The latter is as sanguine as ever of interesting "angel" money to permit the show to open. Cast is all set when the coin goes up, but to keep the mob together and in trim in case some finances should roll along, Relly is calling them semi-suspense or offer if a prospective backer looms in sight.

"Hash" is a combo minstrel and colored revue with mixed cast that had been announced for opening at both Wallack's and President theatres, New York, but failed to show when the producer was unable to post sufficient coin to guarantee stagehands and musicians salaries. It was also set to open out of town week before last, but couldn't raise the railroad fare.

"Hash" is classified as a minstrel show, but the case does not come under jurisdiction of Equity.

## METRO MAY GO IN FOR B'WAY PLAYS IN FALL

Metro is the latest film company with reported plans for stage productions in New York. In this they follow Warners and Paramount, both of whom will finance stage productions, including musicals, this new season.

Warners have tie-ups with E. Ray Goetz, Connolly and Swanson; Paramount is behind Schwab and Mandel. Metro as yet has not identified itself with any particular producing channel.

An announcement by Fox last season of an extensive encouragement of legit production, particularly dramatic stocks, was one of the things that became completely forgotten subsequently.

## Thatcher Tells of 30 Stock Wks. in Film Houses

At the meeting of the Theatrical Stock Managers Association in New York Monday James Thatcher, who operates the English Actors' stocks, in making a speech on stock conditions, said that he was on the verge of signing a contract with one of the large circuits whereby 30 weeks of stock would be played in its houses. He declined to mention the circuit.

Publix has just acquired the Comerford circuit, and it embraces some of the best houses formerly regarded as good stock towns for the Poli Circuit.

## Warners' B'way De Luxer May Go Legit in Fall

The closing of Warners and the Hollywood for the summer revived reports that the latter house would be used for legit productions backed by the Warners next season. One of two musicals is expected to be spotted there, one to be done by Connolly & Swanson, and the other by E. Ray Goetz.

The Hollywood is well suited and located for musical attractions. Some changes back stage may be required. Prior to completion it was said the house would be used principally for legit.

## "VANYA" CLOSING?

Mabel Grainger replaced Lillian Gish in "Uncle Vanya" at the Cort last Thursday. Miss Grainger was understudy; she was formerly in stock. Show reported closing after another week.

After being announced to close last week the engagement of "Fifty Million Frenchmen" was made more or less indefinite at the Lyric. That followed betterment in business. But actually the extension of the run resulted from an unusual move on the part of the east and chorus to suggest a salary cut. Generally when salaries are to be reduced, the proposal comes from the management.

"Frenchmen," one of the season's most successful musical shows, is presented by E. Ray Goetz but the Warners are the actual owners. Goetz received 1% until production was paid for, the point was reached about six weeks ago. Understood profits were to be split thereafter. Reports were that the Goetz item was one factor in the first notice of closing.

Day after notice was posted, petition was gotten up, all the players in "Frenchman" signing it. The petition stated that it was the understanding of the company that the show was to play throughout the summer. Also that the players were quite willing to participate in making that possible and would accept a reduction of 25 per cent in salaries. The petition was presented at the Warners' office by Helen Broderick, the comedienne lead, who was recently given equal featuring in the billings with Billy Gaxton and Genevieve Tobin.

The Warners then announced the show would continue for a few weeks more. With the summer's limited number of musicals, "Frenchmen" may stay longer. The heat wave put the gross down toward \$25,000. Last week business improved to nearly \$30,000.

Whether "Frenchmen" will be toured next season is not certain. Plans call for shipping at least some of the production and people to the coast to make a talker immediately after the Lyric run is over.

## Chi. Opera Opposish Is Am. Co., with Social Gold Coast Backing

Chicago, June 17. American Opera Co., that presented opera in English last season, will be in competition to the Chicago Opera next season. Group of goldcoasters, here, who do not like the new opera building, have announced their intention and are pouring money into the new venture. Likely they will use the old Auditorium. Funds are being raised to modernize the building. These opera followers claim opera in foreign language is over. They will stick to English only with the result that as past seasons progress they will have a company ready for the screen.

## LIBERAL DOSE OF SHAKESPEARE DUE

Load of Shakespeare due for New York next year.

Theatre Guild will do "Much Ado About Nothing" with Alfred Lunt and Lynn Fontaine in production which will be designed and directed by Robert Edmond Jones. Eva Le Gallienne plans "Macbeth" as an addition to the "Romeo and Juliet" Night" already in her repertoire, while Kenneth MacGowan will make another production of "Twelfth Night."

In addition, Fritz Leiber, in his recent tour, is tentatively scheduled for another New York appearance.

## Shakespeare at Last Gets A Tumble from Guild

Alfred Lunt and Lynn Fontaine will be projected by Theatre Guild next season in Shakespeare's "Much Ado About Nothing," registering the first time that the Guild has gone for Shakespeare.

Shakespearean revival, however, will not take the form of "Elizabeth and Essex," but will follow the run of the latter piece.

Guild's version of "Elizabeth and Essex" has been authored by Maxwell Anderson.

## Russians Go for "Broadway" in A Big Manner

Moscow, June 3.  
"Front Page" opened at the Vakhtangov under the title "Sensation." While it lacked a good deal in the way of genuine American newspaper atmosphere, only Variety's correspondent and one or two other Americans at the premiere were aware of the deficiency, but the Muscovite crowd liked the piece and showed its liking with the usual Russian generosity of applause.

"Sensation" was more adapted than translated by Eugene Zamiatin; direction by M. M. Rappaport; the set by N. P. Alimov.

The public, long fed up on Soviet propaganda, accepted "Sensation" with relish.

Another American play which received a big hand is "Gods of Vengeance," brought out here by the Theatre of Revolution under the label "The History of Crime."

Among the official archives, the Bolshevik government found an old playlet on which Ostrovsky had based his own play. The studio presented the old version as first act, the three acts which Ostrovsky wrote following.

Heroine of the piece is an actress. By making this actress play the leading role in the first act, the whole thing is connected. In other words, the archive material is used as a sort of play within the play.

Glavdia Polivolkova, who plays the lead, created a real sensation here. This time had for several generations served as a test for actresses.

## DORIS NILES MARRIES AMERICAN IN PARIS

Paris, June 5.  
Doris Niles and Serge (Willis B.) Leslie, both Americans and dance specialists in the Raquel Meller "Women on Parade" revue at the Palace, were married quietly here May 20.

It was a romance of the stage, both doing separate acts.

Miss Niles is well-known in America to picture house and concert audiences as a ballerina.

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## Minimum Weeks Left Out of French Agents' Agreements with Acts

Paris, June 5.  
American acts coming to France under exclusive booking contracts to agents frequently omit to mention a minimum number of weeks' work in the otherwise air-tight contract.

Result is that they are then unable to accept offers made by other agents while their exclusive manager is keeping them idle.

A standard act whose two years' exclusive contract is just expiring, has done 32 weeks' work under it.

Another act is now under its exclusive manager's fire for accepting work from another agent after his regular manager failed to make him an offer to fill in spare time.

## PARIS PRESENTATIONS NOW MORE ELABORATE

Paris, June 5.  
Stage presentations in picture houses are reaching an unprecedented degree of elaborateness here. The Olympia is currently using Gregor's Jazz on the stage; also the Lole Fuller dancing academy. The same house also has booked the Henry Gazon stage band of 25.

Francis A. Mangan is back in Paris and Paramount presentations tell the tale. Nothing sketchy about the one they put on with "Le Trou Dans Le Mur." Vera Hyler and the Tillerettes combine in the best presentation ever done in Paris.

## Tourists' Influx Booms Paris Shows; Cabs Dying

Paris, June 5.  
In spite of the lateness of the season show business is picking up a bit thanks to the tourists, but this is strictly limited to theatres.

Cabaret business, with a few outstanding exceptions, is on the to-bogean. The larger places, like the Lido, the Embassy and the Ambassador still cash in, also the real ritz ones like Trocadero and Monseigneur, but there has been too much of the other stuff and people are chary.

Many places are dark in Montmartre and even newness cannot make them last unless they have something different to offer.

Ritz, Paris, Playing Acts  
Paris, June 5.  
The snooty Ritz now has four acts for its regular Sunday galas. De Belle and Lee and Lina Perez Acosta, Mexican singer, opened the policy. David and Hilda Murray booked next.

## RUSSE CIRCUS WITH A PLOT

Moscow, June 5.  
An unusual circus show current in Moscow is of special interest because the man who arranged it, Vladimir Mayakovsky, committed suicide recently. Mayakovsky was one of the outstanding revolutionary poets of the Soviet Union and his death by shooting, apparently over a tangled love affair, evoked a great tribute of affection for him.

Mayakovsky in recent years wrote several plays. "Bed Bug" and "Bath," put on by the Meyerhold theatre, were both hits. Even in these plays he showed a tendency towards circus effects, and finally he wrote a complete circus show, utilizing trained animals, clowns, acrobats and all the other circus effects.

The show is called "Moscow in Flames." It has a regular plot, which in itself is an innovation for the circus. Starting with the unsuccessful revolution of 1905, the story carries Moscow through the successful revolution of 1917. There is plenty of excitement and fireworks, fighting and train wrecks, etc., in which the ordinary circus performers do their share.

The press here greeted the production, enthusiastically. It avers that here at last is something entirely new in entertainment. The Russians are always seeking theatre and amusement methods suitable for great masses of simple people. The circus is a form of amusement. The objection, however, was that the ordinary circus is pure fun, without any moral, and the Soviet idea is that all amusement must at the same time carry some propagandist message. This last dramatic effort of the poet before he ended his own life seems to meet the objection.

## Marie Bell Reticent

Paris, June 5.  
Marie Bell, of the Comedie Francaise, and star of the French talker, "La Nuit Est a Nous," just returned from a month's absence commonly reported here as a honeymoon trip. But the actress declines to state whether it is true that she married the Oriental prince with whom she is supposed to have been to Constantinople.

The only statement she agrees to make is that she is not leaving the stage. First savored of press agent stuff, but is not.

## 'Quo Vadis' Again Revived With Same Success

Paris, June 4.  
"Quo Vadis," an opera after the novel, was revived with extraordinary success at the Trianon-Lyrique. Play opened first in 1905 when the Isolas produced it at the Gaite-Lyrique, and was first revived by Jean Ferno at the Champs-Elysees in 1920, every time with signal success. It has been done in the provinces by numberless companies.

Play is by Henri Cain, with music by Jean Nougues, who has always taken the greatest pains to have the play staged exactly in its original form.

Nougues besides being a composer is also lending toward production. He is regularly in charge of the show at the local Force Saint-Germain, an open-air carnival, and for several years put on the ballets at the Gaumont Palace.

## IN PARIS

Paris, June 5.  
Joyce Marlon, Mary Norris Russell, F. H. Armstrong, Arthur Plotter, Richard Sussman, with wife and daughter; Ottokar Barth, Carlos Salzedo, Frederick McKay, Dorothy Littlefield, Olive Georges, Greta Bennett, Agnes Davis, Mrs. Ted Lewis, Adele Astair, Ann Freshman.

George Anthell, Ethel Barrymore, L. Milestone, Alma Gluck, John Wexley, Jake Shubert.

"Love" in Ticket Deal

London, June 17.  
"The Command to Love," new at "Daly," has made a library deal (agency "buy") for 10 weeks at \$5,000 a week.

## Argentine Public Is In Favor of Talkers At Same Legit Scale

Buenos Aires, June 5.  
General Rybout of local theatre lineup tabulates 70-odd cinemas, 10 of them first runs. First run picture houses get \$120 top; second run not less than 80 cents.

Of theatre troupes, same top as cinemas obtains, \$120, at the San Martin (Odette Marion's Italian opera company), Avenida (Vicente Mauri's Spanish comedy players), and Marconi (T. Marcellini's Italian-Sicilian company), and public prefers pictures at the same scale.

Casino, playing cheap European vaudeville, gets \$1 top. Rest 80 cents.

Complete list of theatres currently operating includes Maipu, with Lola Membrives' Spanish comedy; Argentina, Nacional, Apollo, Comedia, Comico, Ateneo, Liceo and Buenos Aires, all Argentine comedy companies. Jose Baiguer's Spanish comedy company at the Onrubia. Smart hold Argentine drama; matic stock; Vicente Mauri's Spanish comedy players at Avenida; Argentinian revues at the Sarmento and Femina; Mayo has F. Vallejo's Spanish comedy.

Yiddish, house, Excelsior, with J. Rechzelt's troupe.

## MOLNAR GIVEN WIN ON MATTER OF RIGHTS

Vienna, June 17.  
The Austrian Supreme Court has just ruled in a case involving Ferenc Molnar that a theatre that holds production rights to a play and does not give it a production in five years loses all rights to the property.

Molnar had sued the Lustpiel theatre in an effort to raise one of his plays over which it held control. It bought the rights but did not exercise them.

Case was tried in the lower courts and a decision was rendered against the playwright. On appeal, the lower court ruling is upset and the dramatist emerges from the contest complete victor.

## "White Slave" Publicity Good Break for Ballet

Buenos Aires, June 1.  
Star Ballet, German, were permitted to enter the country to open at the Empire after much difficulty. The 18 girls were originally booked for a nite club, but owing to the publicity of how they almost fell into the White Slave clutches they were given a break in a theatre.

Fraulein's average age is 25. They sing in English, German and Spanish.

Police issued warrants for arrest of 42 persons members of society styled "Zwi Midgal," alleged white slavers.

## Good Week in London With Ascot Race Crowd

London, June 17.  
The week opened to good business all around and the betterment is expected to continue through the week.

Ascot race week has brought an enormous crowd of holiday makers to London.

## "Who Knows," Doubtful

London, June 17.  
"Who Knows" was produced at the Strand Sunday night (15) by the Repertory Players for a single performance.

It starts as propaganda play played by a group of political leaders, but toward the end of the first act develops into an ordinary drama of seduction and strife.

Good play, but doubtful box office.

## Hylton in Car Crash

London, June 17.  
Jack Hylton was concerned in a motor accident yesterday while driving from Eastbourne to Hove. A motorcycle crashed into his car. The cyclist was so badly injured he died a few hours later.

## VIENNA'S LEGIT MGRS. DOWNCAST—FILMS FINE

Vienna, June 17.  
Vienna is at the end of its usual festival fortnight, the celebration that gives the local theatre operators one last chance at the public purse before the hot weather and summer holidays force them into closing or playing half time.

The legit managers are going around with long faces, reporting business worse than ever.

But the situation is not without its encouraging side. Three weeks of disrupted heat have not kept the public away from the picture houses.

## APOLLO, PARIS' REBUILT BIG-TIMER, READY

Paris, June 17.  
The rebuilt Apollo opens its doors tonight. Burnt down two years ago, it will resume its variety play.

Since then and up to now the Empire has been the sole big timer in Paris.

## Palladium's Week's Bill With International Flavor

London, June 17.  
The new bill opening yesterday (16) at the Palladium has an international flavor, headed by Anton Dolin, just returned from the States, in a new ballet with music by Marc Anthony and lyrics by Rowland Leigh. Paul Haakon, American brought over by Dolin, and Doris Sonne are programmed as assistants in the presentation, but were not in evidence. They do work with Dolin in dances earlier in the show. Dolin and his company were well received.

Elia Shields, back from her African tour, splendidly received.

Danselm, in spite of an Italian name and his French songs, is really Spanish, and a novel ventriloquist. He is suitable for America, production or vaudeville.

The Three Larsens, Germans, billed here as the Welre, do a precision dance act with a comedy prop horse finish on the Griffiths' style, but funnier.

Oyuela Sisters, Spanish-American guitarists, were mildly interesting with the singing to their own accompaniment.

House was about 60% of capacity despite summery conditions.

## Toto at Col.

London, June 17.  
Toto, the clown, plays his first date for Stoll at the Coliseum June 30.

For the last fortnight he has been drawing packed audiences, due to the publicity and the boom obtained from his Command Performance in London recently.

## Foreign Talks Cens.

(Continued from page 7)  
substitutions and vital omissions brought the stories to Europe in a highly unsatisfactory condition.

American viewpoint  
Although special footage for the foreign market, notably South America and the Balkans, was made in the old days it was unavoidable that the rest of the world had to take the American viewpoint in most things whether they liked it or not. Frequently they did not. Now with the foreign versions made separately and under no necessity of considering the whims or small town ideas of censor boards on this side, the story can be told as written and acted with some regard for the way things are in real life over there as well as over here.

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# ENGLISH "ROAD" COLLAPSE

## Sherriff's Newest Comedy—Died; 'Command to Love,' Not So Hot, Either

London, June 17.  
"Badger's Grey" turned out on its premiere at the Prince of Wales to be a trivial comedy by Sherriff, author of "Journey's End." It probably never would have been produced if the war play had not put the author in the public eye. Written for an amateur dramatic society and first produced by the organization four years ago.

Not the prospect for the States. Expected to have a limited run here owing to the Sherriff name. Reception was kindly but not especially spontaneous.

"The Command to Love" opened at Daly's to a favorable but rather mild reception. Piece put on by the Arts Theatre club in February has been censored. It still has much effective comedy, while all suggestion of salaciousness has not been eradicated by the censor.

Present cast includes Ronald Squire, Yvonne Arnold and Isobel Elsom. If it clicks it probably will succeed "Othello" at the Savoy about Aug. 1.

"The Way to Treat a Woman" is a sparkling comedy-drama by Walter Hackett, at the Duke of York's. Needs quickening to make it top notch. Splendid cast is headed by Marlon Lorne.

## EGYPTIAN GOVT. SUBSIDIZES ALL SHOWS

Cairo, June 17.  
Egyptian Government is now subsidizing the local show business, excepting pictures. It embraces all vaudeville and comedy companies, local and foreign alike.

Public complaint against the quality and character of the stage shows prompted this official decision.

## 4 ENGLISH CASTS FOR 4 ENGLISH PLAYS IN N. Y.

London, June 17.  
Lee Shubert has four London productions for New York.

They are "Abie's Honeymoon," "Nine Till Six," "The Last Enemy" and "The Man in Possession."

In each case the London company is engaged for the trip to Broadway.

## "Casino" Boat Off

The Hague, June 17.  
The Holland scheme to run a casino boat out into deep sea and run gambling forbidden areas has been abandoned for the time being. The fade-out is due to the refusal of French and Belgian banks to handle subscriptions for a stock issue.

## "Belle" Revival Hits

Melbourne, June 17.  
"The Belle of New York" in revival as a legit production is a solid success at the Royal here (Williamson-Tait).

## TANIA FEDOR'S TOURS

Paris, June 5.  
On her return from America, where she is currently making "Olympia" for Metro, Tania Fedor, Comedie Francaise actress, will tour the Orient and Egypt for three months; thence to South America; then return to Hollywood from South America if her option is called.

## Japs with Swedish M. C. Panics Stockholm, but Only at Long Distance

Stockholm, June 17.  
The Japanese Tautel troupe are giving five performances at the Dramatic theatre, Stockholm, using the same repertoire as in New York. Novelty of the presentation is the use of a prominent Swedish actress as confederate (mistress of ceremonies) which has created a sensation here.

Stockholm is deeply interested but the scale of equivalent of \$4 American is too high for the house to sell out.

## SEVERIN, NOTED FRENCH PANTOMIMIST, DEAD

Paris, June 17.  
Severin, famous French pantomimist, known to Americans for his vaudeville tours there in 1908 and 1909, died late last week (13) at his home in Avignon, historic provincial town to which he had retired.

Severin was brought to this country in 1908 by William Morris, then running opposition vaudeville, and first appeared in December of that year at the Lincoln Square, here for the time by Morris.

He did a four-act pantomimic drama without a spoken word, the action involving a company of five or six players. His performance was a revelation to America, unfamiliar with elaborate Continental pantos. His silent show lasted 60 minutes.

## Acts in London

London, June 17.  
Fink and Ayres held them at the Palladium in the new bill starting yesterday (16), but the audience was not especially receptive to the turn, due to the recent overdoing of skating acts.

Chaney and Fox, assisted by Max Rivers (who replaces Milton Murray), here for the first time, scored. Novelty Clintons closed the show to good results.

Fink and Ayres and George Melvin are doubling the Palladium from the Holborn this week, once again revealing the shortage of available acts.

## London Cafe Acts

London, June 17.  
Fuzzy Knight opened at the Cafe de Paris, clowning himself into favor.

Eddie South and his Five Alabamians, colored band, got over nicely last night (16) at the Cafe Anglaise. Feature is in for eight weeks.

At the Hotel Splendid, Glenn and Dural opened for a week with option, which is likely to be exercised.

## Change of Dancers

London, June 17.  
C. B. Cochran has practically signed Jean Barry and David Fitzgibbon to replace Fowler and Tamara in his Pavilion Revue.

Cast change is due July 21.

## Leo Marches Injured

Paris, June 17.  
Leo Marches, popular French playwright, was seriously injured here when his motor collided with another auto in Paris.

## VAUD, LEGIT CUT GROSSES IN HALF

Specialty Troupes Headed by Stars Fail to Make Pay Roll—Vaudeville Stronghold in Manchester Turns to Repertory—London Suburbs Terrible—Scala, London, Does \$255 in Week

## DOG RACES STILL DRAW

London, June 17.  
The suburban and provincial theatres of England are experiencing the worst slump in years irrespective of whether their policy is vaudeville, legit or low priced revues.

An illustration is the Opera House, Manchester, which, with a legit attraction "Enchantment," grossed \$180 in a whole week.

The Empire, Ardwick, looked upon as vaudeville's stronghold, and a Stoll house, has just changed over to repertory. Ardwick is in Manchester which has an industrial population of 2,000,000. The community has only one other vaude house, also managed by Stoll's.

Manchester has 23 picture houses wired.

The Empire, Edinburgh, which year in and year out, averages \$5,000 a week with touring revues, now is taking in slightly more than \$2,000 a week. Edinburgh has a population of 500,000 and there are nine talker houses.

Empire, Newcastle, is also in the normal \$5,000 class and now is doing just over \$3,000. Three hundred thousand population and eight sound theatres.

Royal, Portsmouth, booked by Moss Empson, is running cheap repertory. It's a town with 300,000 and has five sound film theatres.

Empire, Cardiff, Wales, is doing badly with touring revues. Nellie Wallace, considered a sturdy draw in the provinces, played there not long ago to \$2,000 for a week of 12 performances. Town has 200,000 population and supports six sound picture houses.

As typical of suburban houses is the case of the Summers-Brown string. These stands were leased from Gulliver and formerly drew in the provinces, played there not long ago to \$2,000 for a week of 12 performances. Town has 200,000 population and supports six sound picture houses.

As typical of suburban houses is the case of the Summers-Brown string. These stands were leased from Gulliver and formerly drew in the provinces, played there not long ago to \$2,000 for a week of 12 performances. Town has 200,000 population and supports six sound picture houses.

There is a story around that Brown had disposed of his leases to Victor Sheridan who proposed to turn the string into "picture houses." Report appears to be without foundation, but the present business is dull.

## "Names"

Among other devices tried by theatre managements was the plan of vaudeville combinations—equivalent to the American unit idea—headed by a name star taking the places over on a 50-50 basis. The scheme proved ruinous in many instances when grosses were not sufficient to pay off the show.

All this leads to the question how many sure fire box office personalities are there in England? A few are Jack Hylton, Gracie Fields, Layton and Johnstone, George Wood, Carl Brisson.

The Grand, Brighton, with low cost revues, averaging around \$3,000 a week.

## Not Enough Gross

Scala, situated in the West End but out of the theatre zone, has been tried for practically every sort of attraction and is now booking touring shows. Last week it played to \$255 and on Monday grossed \$55 for both shows.

Palladium is practically the only West End house that played to capacity at supper shows last week with Ted Lewis as the headliner.

General Theatres wanted Lewis to play Holborn Empire this week on a guarantee and participation on the gross. Since the capacity of the house is only around \$12,000 for a week, Lewis couldn't see it and turned the proposal down. He returns to the Palladium June 23.

## No Equity Rule Against English and American Actors in One Company

There is no change in Equity's foreign actor rule which principally concerns British players. A reputed handicap that might bar bringing "Othello" here with the London cast as now constituted (with Paul Robeson, American Negro artist) was found to be erroneous. The alien actor regulation bars no player from coming here under contract. Unless a resident alien, a foreign actor may not accept more than one consecutive engagement over here unless he has played on this side 100 weeks. If not, a six-month period must elapse before taking another stage job, though such players are open to play in vaudeville, pictures and other professional engagements.

First understood that alien actors must have played 100 weeks prior to 1929 in order to come outside the six months provision. That is incorrect. Any foreigner reaching the 100-week mark at any time may accept consecutive engagements.

British shows brought here intact with all-English casts are rated units. No rule against that but players in unit shows get no credit for the length of engagements in accomplishing the 100-week mark. Case in point is "Bird in Hand," which closed after running 61 weeks.

This is printed to correct a misapprehension held by Hanne Swafford. The wrong info seems to have been slipped Swaff as an alibi.

## PUBLIC'S TASTE FOR COMMENT

Zurich, June 17.  
Newspapers here comment with much feeling upon the conversion of the State Opera House in Bucharest turning to sound pictures with the name of the house changed to the Vox theatre.

Traditional state theatre policy of heavy productions and cost the house large sums in box office losses.

It is the subject of heated editorials touching upon the change in public tastes.

## PARIS, HEAT-BOUND, ALL THEATRES HURT

Paris, June 17.  
Current heat wave is crippling business at the theatres. As a result there is a general disposition to cut down expenses drastically where the houses have not given up and gone dark for the summer. The Odéon has closed for the season, also the Atelier and the Montreux.

The Ritz has cut its budget for Sunday galas in half, while Mistinguett, disgusted at having to play to thin houses, has quit Paris and gone on a vacation into Switzerland.

Meanwhile the Casino revue of which she was star has been reinforced with the addition of Carlos Chita, also at the Empire.

## Old Egyptian Music

Cairo, June 17.  
Prof. Halford of Fisk University, Nashville, Tenn., is visiting Egypt this autumn on an interesting mission.

He will make a series of recordings of ancient Egyptian music on Western Electric apparatus.

The only sort of attraction that is drawing real patronage out of London dog racing, an ancient tradition in the country. The coursing bow-wows pack 'em in everywhere.

## ACTOR IDEA TO PASS HAT IN SYDNEY

Sydney, June 17.  
A group of unemployed actors has made application to the government to give public performances in the streets. Plan is to pass the hat after the street shows and use the money to alleviate distress among unemployed show people.

Unemployed musicians in Sydney are parading the streets carrying banners announcing they have been "talked out of their jobs by foreign sound pictures."

## TAUBER, HOLLAND HIT, DUE OVER HERE IN '32

The Hague, June 17.  
Richard Tauber, German opera singer and ace disk personality in Germanic countries, opened here in the "Lehar operetta," "Land des Lachelns" at a gala premiere performance at a record sale of prices, and is a frantic success.

Performance involved an orchestra of 40 pieces, and for once here, conducted by Hans Lichtenstein.

Tauber's every appearance on the stage was the signal for a tumult of applause. His hit was the number, "Dein ist mein Ganzes Herz," which already is a best seller on the disks.

Amsterdam, June 17.  
"Variety's" correspondent interviewed Richard Tauber here. The German singer said he had been engaged for an American concert tour by F. C. Coppicus, New York concert manager, for the autumn or spring of 1932.

His figure is to be \$3,000 a performance. Everything is arranged except the exact date of the tour.

Tauber is now touring Holland with enormous success in the Lehar operetta, "Land des Lachelns" ("Land of Laughter"), which is to be made into a musical talker in September at the Emelka studios, Munich, with Tauber as star and under the supervision of Franz Lehar.

## Barring All Foreign Talent Out of Spain

Madrid, June 17.  
An association comprising all elements of the theatre including Spanish actors many branches of theatrical employees of Madrid is again active in furthering legislation to bar out of Spain all foreign talent.

Purpose is to give to this association a certain discretion in what foreign artists may be permitted to appear in the country, while establishing the general principle that native players and theatre workers shall have preference in all stage and concert employment.

Plan appears to be something like the labor laws of England, except in this case the law interests want to have a hand in the administering of the law.

## Legit Out, After 2d Try

Sydney, June 17.  
Royal, Sydney, has just reverted to talkers again, throwing out legit attractions which had a short term.

Previous to the legit experiment the house was dark for some time.

## "The Fairy" in Fall

Berlin, June 17.  
Ferenc Molnar's newest play, "The Fairy," is set to open in the fall, with Elisabeth Bergner heading the cast.

## Southern Auditoriums Need Shows; Plan Route with Guarantees To Encourage Gloomy Producers

Starving for the want of legit attractions, the big civic auditoriums throughout the country, and especially in the south, are planning a concerted effort to offer better terms and guarantees, so that next season they will be able to have more consecutive shows than heretofore.

Playing these municipally owned auditoriums, which have big seating capacities and complete stages on spec, has formerly worked disastrous hardships on some of the musicals playing them, due to a number of conditions. Road producers like Joseph DeMitt, George Wintz and others, who have gone through the south have this past year or two been financially hit through lack of patronage.

They played a number of these auditoriums, especially De Milt, last season with a Co. of 55 in "The Continental" and the result was in most cases discouraging to both the civic operators and the show management. So, to offset a repetition of this for the future, the civic house operators are getting together on a plan to improve conditions.

Heretofore lack of co-operation from newspapers, indifferent attitude of the auditoriums to ballooning an advance subscription, and just leaving it to fate to put the show over, have been obstacles.

From Memphis will come Charles A. McGilvray, managing director of the two large auditoriums there, who expects to confer with local legit booking offices and producers on a playing plan that will insure road shows consecutive time on terms that will prove satisfactory.

### Subscription Plan

At least a \$3,000 or \$4,000 guarantee is to be asked. Auditorium operators expect to hand through an advance subscription list whereby each donor will take two seats at \$2 each.

There are enough auditoriums to insure a pretty good route. Possibility of a show staying beyond usual one to four days in some spots.

A partial list of auditoriums which are expected to be listed as well as their seating capacities follows:

Memphis.....	5,500 and 3,200 (two)
Beaumont, Tex.....	2,800
Houston.....	5,000
San Antonio.....	5,200
Dallas.....	5,000
Nashville.....	4,000
Chattanooga.....	4,500
Wichita Falls, Tex.....	3,100
Shreveport, La.....	3,500
Little Rock, Ark.....	2,500
Wichita Falls, Kan.....	5,300
Tulsa, Okla.....	4,000

This time, as indicated, applies only to the municipal auditoriums which have managing directors or house managers appointed by the city.

Shows would not be obligated to play the auditorium exclusively, but could fill in time.

There are a number of instances where traveling shows have gotten a date or two in the south from an arrangement with the New York offices of Publix.

Memphis, June 10.

Approximately 300 Memphis business and professional men have agreed to support the movement to bring high class road shows to Memphis this fall according to an announcement made by C. A. McGilvray, manager of the Municipal Auditorium.

Under the plan of McGilvray, 1,000 Memphians are being asked to sign up for at least two tickets, price not to exceed \$3 each, for five or six first run road shows. This plan will insure a \$6,000 box office at the start.

## Tairov in New York

Tairov, one of the revolutionary producers of the modern Russian theatre, will probably present a season of his productions on Broadway next season. He has already presented his company in Berlin.

Local presentation may be made by an organization outside of the theatre.

### Where Critics Go

J. Brooks Atkinson, critic of the "New York Times," has gone on his vacation. He vacates on a farm in upstate New York. Gilbert Gabriel, of the "American," is in Oregon for the summer; John Anderson, of the "Journal," is in Italy. Robert Littell, of the "World," is in France, and Percy Hammond, "Herald Tribune," will shortly retire to his East Hampton, L. I., home.

## NEW SHOW RAISES IDEA OF UNIONS' SUPPORT

"Here We Are," non-Equity musical show, has been in rehearsal for four weeks. It is backed by Louis Isquith, identified with several legit trys in the past two years. There are 60 people in the company, inclusive of vaudeville acts, slated to double in the skits.

Equity is watching the show, concerned with what house the revue is booked into. Heretofore several non-Equity trys have opened out of town but have flivvered on their own. Same procedure of hands off until the show opens will be followed with "Here We Are."

If the Isquith attraction opens on Broadway, Equity is expected to combat it as an encroachment into the legit field. First intimated move would be to declare the theatre unsafe. That would involve stage hands and musicians. Isquith is reported having sounded out the back stage unions with a reputed favorable result.

## ERLANGER HAS SELWYN IN LOOP FOR BOOKING

Chicago, June 17.

Selwyn theatre, twin house of the Shuberts' Harris, and in an ace location, is now under the Erlanger banner.

House first operated with Sam Harris and Arch Selwyn, each holding 50%. Both dropped out with Crosby Geige taking 75% and the Shuberts the rest.

Taking over the Selwyn gives the Erlanger interests four theatres here: Blackstone and Illinois (Powell), and Erlanger (Aaron Jones, Sr.).

## Big Tent Rep for Small Spots, Quits in 2 Wks.

Pittsburgh, June 17.

Tent rep show of Frank Walters and Harry Tracy, until recently with Sharp stock organization here, folded last week after only a fortnight out of town. It is reported terrible, and boys are said to have finished several grand in the red.

They had a tent with a 1,500 seat capacity and was first big-top rep venture in this district in years.

## Cape Cod Playhouse Will Try It Again

Cape Cod Playhouse, Denham, Mass., will function again this season under direction of Stuart Baird. Reopening latter part of next month with a second edition of "Cape Cod Follies," intimate revue.

Baird is now in New York rounding up his company and will take the mob back with him for rehearsals next week.

### "Find the Fox" on Salary

"Find the Fox," mystery melo, which suspended rehearsals last week, has been taken over by Odeon Productions, Inc., and has resumed rehearsals with latter producing firm, placing cast on salary instead of commonwealth arrangement under Frank Martin, previous producer, and posting security bond at Equity.

Piece will bow in at Brighton Music Hall, Brighton Beach, June 30.

## Laemmle's Dough

Hollywood, June 17.

Season of Victor Herbert operetta revivals is expected to get under way next week at the Shrine auditorium. Shortage of coin has been remedied by a donation from Carl Laemmle.

Ferris Hartman conceived the idea for the 15 operettas. Talent recruited locally. Scale to be from 25 cents to one dollar.

## STOCK MEN IN DEPRESSING MEETING

### Few Present Monday in Atmosphere of Gloom

Stock conditions throughout the country are pretty bad. There doesn't seem much that the producing managers can do about it but talk things over and hope that there will be a change for the better.

At the annual meeting of the Theatrical (Stock) Managers' Association in the Hotel Pennsylvania, New York, last night, the speakers tried to stir up enthusiasm but between the worst season ever, a very small attendance and the extreme heat, they didn't accomplish much. Several speakers said their little pieces and sat down.

The exceedingly small crowd was like a gathering of mourners paying their last respects to a very dear member of their family who from some of the things said had died in agony. Stock may not be wholly dead but it's in a decidedly emaciated shape and needs a lot of doctoring and nursing to bring back any part of its normal condition, from the men concerned.

Out of the talk it was Jim Thatcher's opinion that the producers should call a halt on the continual string of light plays and goody, goody pieces and hand the public something a little risqué. He pointed out that the stock men can no longer kid themselves; that after all there is plenty of competition.

Then from among the spectators a Miss Durant, playwright, sort of slammed Thatcher's plan to spice the stage up a bit by saying that it was the women who supported the stock and that the clubs would not stand for anything not clean and wholesome.

However, Jim Thatcher didn't answer and it was just as well as he has several stocks operating and may put his scheme to working whether the women like it or not.

The non-appearance of William Cavanaugh, head of the L. A. and Joseph Weber, president of A. F. of Musicians, was alibied by George F. Houtain, who was chairman, by saying they each could not attend owing to convention in his home. The trades were represented. Talks were by Frank Gillmore for Equity, Harry Miller for the play, brokers, Wales Winter for the casting directors, and the stock promoters by Thatcher, Champlain, John W. Himmelein, Jules Leventhal and Lester Smith, now out of stock producing and in the sound end (Smith was the founder of the association). Himmelein's Squawk

Gillmore wasn't there to explain to Himmelein some of the causes for Equity action against his stocks in the Chicago district. Himmelein said that Equity hopped on him and that he was never able to wholly explain why so many weeks' ban existed; it resulted in his closing of one of his companies.

Stewart's (Wednesday) session was for the members. Just what they could do about reviving stock was not outlined by any of the speakers Monday.

That stock is up against it and how was best exemplified in the handful of legit stock producers present. They were in the minority, as the whole attendance was around 50.

### Union City Stock

Dramatic stock will follow burlesque at the Hudson. Union City, N. J., June 30, with J. Leventhal installing the stock.

Stock will be in for summer only with house reverting to Mutual burlesque policy on Labor Day.

## Cash, Not Promises, Wanted by Equity From 'Comeback' Shoestringers

### Mann-Marcin Stall

Hollywood, June 17.

Louis Mann and Max Marcin lingered over a dinner table in the Roosevelt from six p. m. to one a. m. one night last week.

It was such a long session that the boys around the lobby finally became curious. One interrupted the seance to find out what it was all about—only to discover that Louis and Max were merely waiting to see which one would be asked for the check.

## ALL PERCENTAGE CAST FOR SHOW OF SKITS

"Who Cares?", musical revue comprising skits and numbers from former Lambe gambols and with an all male cast recruited from the Lambe Club, is being groomed for spotting in a Broadway house for a summer run under direction of Satriola, Inc., of which John Lefler is managing director.

The cast, all in on percentage, includes Florenz Ames, Frank Althorn, John Cherry, Percy Helton, Arthur Hartley, Leonard Lord, Don Lanning, Grant Mills, James Marshall, Robert Pitkin, Ralph Riggs, George Sweet, James Templeton, Mercer Templeton and George Vivian, the latter directing.

Piece will open at the Brighton Music Hall, Brighton Beach, N. Y., June 30, and come into a New York house, undecided upon as yet, the following week.

### MUST PROVE FRAUD

Ara Gerald Claims Misrepresentation by Play's Producer

The application of Ara Gerald to compel the E. A. S. Corp. to arbitrate a dispute over her claim for salary in the defendant's production, in which she was supplanted by another actress, after which the play, "Arty," four weeks, has been granted by New York Supreme Court Justice Valente.

The producer contended that Miss Gerald signed a release, but she asserted that she did not under the false representation that the play was to be withdrawn. The court ruled that Miss Gerald must establish her claim of fraud and that the release would hold good until the fraud is proven.

## Mgr. Pays for Wardrobe

Wardrobe loss by an actor was charged to the manager by arbitration in the case of Frank Roche against Horace Liveright. Roche appeared in "Dracula" last season. A suit of clothes worth \$65 was taken from his trunk at the Davidson, Milwaukee.

Claim for two weeks' salary is on file with Equity against the same manager, in the case of Florence Reed. She was engaged to star in "The Green Pastures," which Liveright proposed to do last season but abandoned.

## Charley Stewart Sees His Own Show Finally

Charles G. Stewart, general manager of the "Green Pastures," saw the show for the first time last week when he came out of the Post Graduate Hospital, where he had been confined since Feb. 23.

Stewart had four major operations performed on him during his illness. He got out of the hospital June 12.

### "Paradise" Casting

Though it's some time before Arthur Hammerstein will start rehearsals for his "Bird of Paradise" show, the casting is proceeding with Joe McCauley among the first of the principals engaged.

By Aug. 1 the full cast is expected to be assembled.

### Boys Coast Play

Hollywood, June 17.

Stage rights to "Farwell to Arms" goes to A. H. Woods.

Equity is waging a rigid campaign against bad boy producers with unlimited obligations attempting a comeback via commonwealth productions under subterfuge of dummy producers in hope of abrogating Equity interference.

Equity has bulletined its membership to effect that none will be permitted to work in productions projected by any producer listed on the association's unfair list. They are also requested to notify Equity when offered a position by any producer so listed, so that Equity may jump in immediately before a company's time has been wasted in rehearsals which eventually will be stopped.

Equity is no longer bargaining with the sharpshooters as formerly when some of the smart ones came in and signed notes for previous obligations, claiming if permitted to do a comeback would pay up provided no indebtedness from producing the new one. Equity made several concessions of this kind but got nothing but additional grief.

Members are now warned that if accepting engagements from any producer listed as unfair without first reporting to Equity as to status of standing will be penalized by suspension.

Some of the smarter of the bad boys had shows in rehearsal for weeks before Equity found out by telling cast all matters had been cleared with Equity, and with the cast not bothering to check up at headquarters.

## MGRS. COOL OFF OVER NEW COPYRIGHT BILL

Broadway producers got together Monday after a hurried session to decide on what should be done about the divisibility feature of the new copyright bill, about ready to be taken up in the House of Representatives. After talking over, it appeared that the managers were unduly excited over the clause.

The proposed divisibility clause would permit an author to copyright any or all purposes to which work may be used. In the matter of plays could arrange with a producer for the stage rights only, retaining the rights for motion picture publication and the like. Authors, however, contend that divisibility applies principally to fiction work, such as magazine and novels. When such picture works are sought for pictures authors have been put to considerable trouble to secure the rights from publishers.

At Monday's meeting it was pointed out that the process of buying and securing the rights from an author is really a matter of agreement between the writer and producer. If an author has no picture rights to sell, which is occasionally true, the "Shirley" manager is well aware of it. Under the Minimum Basic Agreement between the managers and the Dramatists Guild of the Authors League of America, picture rights and stock rights if sold, are to be divided on a 50-50 basis between writer and producer. This agreement expires Jan. 31 of next year.

The telegram sent to Washington with the signatures of a number of managers. It requested the committee to withhold reporting the measure until the showmen concerned with the Guild as to the latter's attitude about returning the Basic Agreement. If the bill comes up for a vote and is passed, it is hardly likely the Senate will act until the next session of Congress in the fall.

## Stock's "Name" Cast

Stockbridge, Mass., stock company the Hammerstein will start in Arthur MacMahon Donald, Edie Rollo Peters, Cecilia Loftus, Effie Shannon, Richard Hale, Zita Johann, Hortense Alden and Leo Carroll. This is the third summer for the company.

Alexander Kirkland and F. Cowles Strickland conduct the group which also conducts a dramatic school in conjunction with the theatre. Earl McDonald is director of the school end, which runs for 10 weeks.



(Village).





# Literati

## Foreign Newspapersmen

Trying to get some sort of a reaction from the visiting foreign journalists in Hollywood, who made a three-day stop-over during their good-will tour of the United States, was as easy as adjusting the foreign film situation. These men, representing the important newspapers of Europe, were under the auspices of the Carnegie Foundation, which carries a fund expressly to promote international good-will. No better outlet for that source could have been obtained than bringing over these European newspapersmen or a look at this side of the ocean.

As would be expected, a barrier of reticence in opinionating or commenting on anything they saw in Hollywood, was behind what few remarks they made.

From the representative of the "Ny Tid," Göteborg, Sweden, to the editor of the Estonian Press Bureau, Tallinn (wherever that is), all were unanimous in volunteering compliments for everybody and everything.

A party wound up with a banquet at the Biltmore hotel, at which some 400 attended. Felix Salten, of the Vienna "Neue Freie Presse" (New Free Press), made a brief address to the crowd on behalf of his fellow members in the party.

From L. A. the group went to San Francisco, after flying over for a day or two down to California. From the rebound to New York and back home.

## Rukeyer's Fall

Merryle Stanley Rukeyer, Hearst financial writer, who just married Florence Simon, 22, aoucher college grad, met her on the "Leviathan" last September. Ruk, an avowed bachelor, boosted his stock from then on, though it had been on the incentive list for 15 years. Inside boys are now asking publishers what price for story on Ruk's technique. He has authored "Financial Advice to a Young Man" and other financial vols. His biggest shot lately was a seven column exclusive interview with Hoover on this and that since the Wall Street smash. Ruk, now 35, became financial editor of "The Tribune" at 21, "the youngest," according to a gag of Max Schuster's, "in the world, or not, the one with the longest name."

## Curious Name Real

Jean-Louis Blazese, who for some time has resided in Indo-China, steps out in Paris to claim that his name has been damagingly used in recent novel by Planchon, published by Anthème Fayard. Curious point is that in writing his story of colonial crookedness, Millie went to great pains to devise for the villain a name of such a characteristically bring no trouble. And now comes the "villain" in name in person. In court also, for he has used the author and publisher for what he says has ruined his colonial prospects.

Considering that Prince Danilo of Montenegro obtained damages from Metro for defamation of character in the Merry Rose case, it is not a little doubt that financial solace will be found to Blazese's feelings.

## Bootlegger in Court

Stanley Rose, who served a three months' sentence in Los Angeles for violating the copyright on Chick Sale's "Specialist," is suing his two partners in the Satyr Book Shop Corp. for a dissolution of the co-partnership.

A bootleg edition of "The Specialist" was being circulated in the Los Angeles territory, and it was pretty sleuthing through every printing concern in Los Angeles and Hollywood, the arrest of Rose was secured last December. He pleaded guilty in U. S. District Court to knowingly infringing the copyright for profit and was sentenced to three months in the Los Angeles County Jail.

After his release he found himself barred from the book store.

## Vaudes to Pop RCA Organ

With the current (June) issue the RCA house organ, "Wireless Age," is renamed the "RCA News." With the change the Radio-Keith-Orpheum subsidiary of the RCA industry breaks into the family through its house organ in the June issue covers more space than any other branch.

Enmet Crozier, press head of RCA, and editor of the house organ, is using more B-K-O. in the title to the feeling that news about the theatre and pictures gets it up and

relieves the monotony of technical stuff, with which "Wireless Age" has been packed lately.

## Just So

Literary agencies are beginning to go so big-business in their methods their antics are a laugh. One woman writer with a two grand entry to "The Post," "Colliers," etc., recently married a third husband, who seemed to show independent writing talent. He clicked with a few stories in the newspaper mags, and then thought an agency would make him a distribution dealer. One of few big name agencies told him to send his stuff to them. He did. It all came back, with one of those "insufficient literary value" slips. Among the manuscripts was a story of his wife's which had slipped in the package by accident. It happened to be a story which she had sold to "The Post" meantime for \$2,500.

## Legman's Last Job

Slant on the queer side of the newspaper in Los Angeles afforded in cases resulting from the merger of the "News" and the "Chronicle." Usual shuffling of staff. One, with a wife and three children, was due for the push. Fellow to take over his job heard about the family end and refused the billet.

Result was three contented infants and one out-of-work legman.

## Bickers' Play in London

Sheridan Bickers, dramatic editor

mags are usually stocked for a few months ahead, they prefer to await developments.

## The Loves' Tour

Sam Love, United Press in New York, resigned last week for a South American adventure with Mrs. Love on his new motor cruiser. The boat will be taken aboard a liner and re-launched at Ecuador, where the Loves will proceed up the Guayas river.

Love has already contracted with the Century Co. for a book on his trip. His wife, Virginia Stuart Love, one-time music critic for the Boston "Post" and other papers, will do a series of magazine articles on the same subject.

## Autographs

Morrie Ryskind, author of a boppy book of verse entitled "Unaccustomed As I Am," but who has done better with "Strike Up the Band" and "Animal Crackers," is proud of an autographed copy of "Penrod" which Booth Tarkington has just given him.

Morrie was nervous as a kid getting Babe Ruth to sign on the seam of a glove ball, but rated Booth a great guy after the ceremony was over.

## New Book Club Idea

Robert K. Haas, president of the Book-of-the-Month Club, has system whereby the club members will receive a 20% credit on "the book of the month," which may be applied to the purchase of succeeding "book of the month." This becomes effective July 1.

Under the new plan, instead of

# Best Sellers

(Reported by Womrath's)

FICTION	
Virtuoso Girl, Maxwell Bodenheim, Liverlight.....	\$2.50
Chances, A. Hamilton Gibbs, Little, Brown.....	2.50
Shepherd of Guadalupe, Zane Grey, Harper.....	2.00
Night Nurse, Doris Macy, Brentano's.....	2.00
Thirteen Men, Tiffany Thayer, Kendall.....	2.50

## NON-FICTION

Strange Death of Pres. Harding, Gaston B. Means, Guild. Pub.....	\$3.50
Liberty, E. D. Martin, Norton.....	3.00
Adams Family, James T. Adams, Little, Brown.....	4.00
Last Paradise, H. Powell, Cape and Smith.....	4.00
The Raven, Marquis James, Bobbs-Merrill.....	4.00

(Reported by Brentano's)

## FICTION

Chances, A. Hamilton Gibbs, Little, Brown.....	\$2.50
The Selby, Annie Green, Dutton.....	2.50
The Scarab Murder Case, S. S. Van Dine, Scribner.....	2.00
Laughing Boy, Oliver La Farge, Houghton Mifflin.....	2.50
Night Nurse, Doris Macy, Brentano's.....	2.00
A Party at Baccarat, Donn Byrne, Century.....	1.25

## NON-FICTION

Story of San Michele, Axel Munthe, Dutton.....	\$3.75
Mata Hari: Courtesan and Spy, Thomas Coulson, Harper.....	3.00
The Adams Family, James Truslow Adams, Little, Brown.....	4.00
The Grandeur and Misery of Victory, Georges Clemenceau, Harper.....	5.00
Humanity Uprooted, Maurice Huxley, Cape and Smith.....	3.50
The Last Paradise, Hickman Powell, Cape and Smith.....	4.00

of the "Argonaut," class weekly in San Francisco, left last week for England. Bickers, who has won some renown as a lecturer and as "Yorkie" of Vanity Fair in England, is on his way to London to supervise production of a play of his due for staging this fall.

Bickers has been holding down for more than a year.

## Double Crossers

Two Los Angeles newspapersmen and a minister are in Dutch with the newspaper fraternity, with the two scribbles being given the thumbs of silence and general thumbs down for the reforming parson.

The two reporters, refused admission to a club frequented by newspapersmen, tipped off the parson that beer was a part of the attraction at the club.

The parson insisted on a raid by the vice squad, which resulted in the arrest of the president, also a newspapersman, and the confiscation of 1,500 bottles of beer.

## Advertising Off

Less fiction being bought by the mags just now than at any period since the war. Even many of the "names" getting returns instead of checks.

Pulp paper mag field a little better, because of the huge quantity of stuff needed, but the class mags are practically all letting slip and using up all their advertising slips.

Curtailment of advertising is ascribed as the reason. As all the

buying books direct from the publisher, which has been the rule for four years, the club will buy only some "book club rights" from him at a stated price to which the publishers have agreed.

Club claims a membership of 100,000, with about 50% taking the "book of the month."

## When Rome Was Wide Open

With the New York police O. K. on "Lysistrata," some of the enterprising publishers of limited editions are getting up old Roman and Grecian art for publication.

Bill Kelleher and Vincent Smith are already preparing a limited edition of "The Love Books of Ovid," to sell at \$20 for a set of two volumes. Ovid was a Roman of old who could shock fellow Romans with his writings when Rome was Rome.

## Tests for Editor's Wife

Ethel Dalton, wife of Julius Cohen, will probably take a couple of screen tests while on the coast. The studios named as interested are Paramount and Radio.

Thomas Robinson Dawley, Jr., 68, newspaper publisher in Cuba, publicist, author, traveler, translator and magazine correspondent, died June 2 in St. Vincent's Hospital. In 1886 he was special correspondent for "Harper's Weekly" in Cuba, and at one time was imprisoned in Morro Castle. He had worked for

# Swaff Says He's Off "Variety" for A Time—Sticking to "Expresses"

By Hannen Swaffer

London, June 6.

We are in the middle of what is called an "International season." That means a German-speaking actor called Moissi has been playing "Hamlet" here, for no reason whatever that I can see, for nobody seems to care.

## A Young American Manager

Sydney Ross, who is in London, is buying plays for his new single venture in New York and now trying to cast "Othello."

Although Paul Robeson, the Othello, is an American, Peggy Ashcroft is to be imported because of New York's susceptibilities about an American white woman kissing an American black man.

I advised him to try and get Frank Cellier to play Cassio, and that Geoffrey Tearle or Lyn Harding would make Iago, while Constance Collier or Edith Jeffreys ought to play Emilia.

If he cannot get English people of this status, the play should be cast in America.

## The Tragedy of an Author

William Bolitho, who died in Avignon a few days ago, must have been greatly disappointed, in his last few weeks of life, by the fact that his play dealing with German life after the war missed London production, although Marc Connelly did his best to get it on.

Although no one has printed the reason for the play's abandonment, I am told that Bolitho collapsed suddenly and went to Avignon under doctor's orders. Connelly followed him and then arrangements for the rehearsals came to an end.

It seems an awfully decent thing of Marc Connelly to do, as Bolitho, who was an English Journalist, was quite unknown here as a playwright. I suppose Bolitho was his friend and he wanted to give him a show in his own land.

Bolitho had a bad time in the war, and then a bad time in Berlin when peace came, and then he collapsed with an old war wound.

## A Political Comedy

The only first night of the week that was of "Petitcoat Influence," a clever political comedy by Neil Grant, who is a journalist on the "Morning Post."

Young Laurence Irving, who after doing some sets for a vaudeville revue, had to go to Hollywood for Douglas Fairbanks before he was discovered in London, has set this play with a brilliant distinction.

It is very strange that even Sir Henry Irving's grandson has to go abroad for recognition.

"Petitcoat Influence" has some admirable scenes. If it were all as good as its best, it would be one of the most brilliant social comedies of recent years.

A British Colonial Administrator wants a certain post. The Colonial Secretary gives it to his wife's uncle. The disappointed man's wife, discovering that the Colonial Secretary's wife has a lover, indulges in mild blackmail, and the man gets the job.

Whether this play would be a success in New York is open to doubt, but Morton Seltin, Nigel Playfair and Diana Wynyard are all very, very good, and the play has a "bite," which is unusual in these days.

## The Talkers—The Talk

The Piccadilly and the Prince Edward have gone over to the talkers, while the half-built Jack Buchanan theatre is expected to become a talker from the start.

This does not mean that talkers are booming. On the other hand, I hear that all but the best are doing badly, and up and down the country, the bad ones get jeered at.

## Some Words About Myself

After this week, you will not hear from me for some time, as I am confining my activities to the "Daily Express" and the "Sunday Express."

I have been doing too much work for months. Now circumstances have arisen which must make me do less.

I keep on being asked to go to America, not in any definite way, but all sorts of airy propositions are made to me.

I want to go over this autumn, if I can, to explain myself to you, address the film trade if they will listen, and the vaudeville artists, if they will be very patient, and the actors, if they promise not to walk out.

I have not been asked to go for over 10 years and, frankly, I should have come of age, except that I rather dread your overbearing American hospitality. Europeans are seldom strong enough to stand it.

The last time I went right across to the Coast. This time, I shall go where I am asked, if I have the time.

"Century," "Outlook" and had done press work for the Herrera Government in Guatemala.

## Clow's New "B'way Breve"

Steve Clow is getting out "The New Broadway Brevities," with the July issue under the New-Broad Pub. Co., firm name, 116 Broad street, New York.

Mildred Luber, formerly of the "Journal," with him on the advertising.

## No Libel in Perfume

Budapest law courts didn't believe the claim of Chanel, Parle perfume was well founded in its suit against Franz Molnar, eminent Hungarian playwright, about whose play, "One, Two, Three," the perfumer complained.

Character in play says another brand of perfume is 37% better than Chanel and is 18% cheaper.

## Gate Leisure Job

Joseph Gordon has been appointed associate editor of the Cosmopolitan, entering the magazine field from newspaper work. Gordon recently returned from London where he covered the Naval Conference for the United Press.

## In Red Before Starting

From the many out of town newspapermen anxious to break into picture publicity the kind of a letter not to write has been received by one director from Yonkers, N. Y.

## In 1922

From a book auction list in Hollywood: "The Gamster," and other plays, London, 1922. Full old calf.

## "Tin Pan Alley" Book

Dr. Isaac Goldberg, student of music and its history, is fashioning "Tin Pan Alley: the American Song Racket" for John Day publication this fall.



# 15c Disk Record Circulated On Newsstands Over Country Is Single New Ray of Sunshine

Although disk biz has been picking up a bit this past month, it's hardly off to the degree that Brunswick did not renew its contracts on many formerly exclusive artists. Same goes for Victor and Columbia. Victor notably is not renewing George Olsen's high-powered contract when it expires shortly for simple economic reasons though having to guarantee him so much as the market yield being so little, regardless of the general merits of the product.

The mechanization of the music business, commented upon last week in "Variety" specifically as regards the radio and sound-screen, has killed it. With the screen and the ether, especially the latter, it has also killed off libraries of music in a brief few years which have taken many, many years to create.

What chance has a pop song, created for passing fancy at best? Enough of the plugging comes from the radio and the screen, so fast learns the songs at the expense of actual sales. They know the tunes so well that maybe only the lyrics might interest them, hence the recent popularity of the "Hollywood" and "Broadway 100 Song Hits for 10c," by sidewalk peddlers.

Little wonder, therefore, that the recorders are stepping out of the headache and going to the exclusive artists who don't prove themselves as big sellers.

In the Red  
The recording companies frankly state that many of the exclusive dance recorders, for example, guarantee one disk a month and then the proper type of song for their particular style. Rather than go into a debt intermittently by "canning" the wrong songs, they can safely release the disk and then renege them as free lunches when the proper auspices arise.

As with every shortcoming there always pops up some ray of sunshine and this time it's in the form of a new 15-cent disk which the Durium Products Corp. is marketing and merchandizing through the 750,000 news-stands across the United States. This disk market, as yet only fractionally tapped, already is yielding those copyright owners of the hit-songs a revenue of about \$4,200 per song from this disk alone which pays the regulation 2c royalty. It is only single-sided and is made on a flexible, cardboard-like base, yet durable but light and not susceptible to the wear and heavy expense for shipping.

Each of these disks is printed in lots of 210,000 which are almost certain of a 100% sale through the system of merchandising which allows but five records to a dealer, knowing that he is bound to dispose of them.

**\$4,200 Royalty**  
The resultant \$4,200 royalty yield on a disk of this type is just about what the present-day average returns from the combined sales of Victor, Brunswick, Columbia and the others are. A good average Victor sale is nowadays 50,000 to 75,000; Brunswick and Columbia little more than 10,000 each average.

Paul Morris, formerly with Edison, is recording manager of Durium which calls its record the Hit-of-the-Week and is also planning a "Hit-of-the-Week" which will follow similar merchandizing scheme. Record, including royalty and manufacture, stands the manufacturer 8c. Dealer pays 12c to 15c, and sells for 15c. They place 1,000,000 record sales per release when all of the outlets have been organized. Not yet sold anywhere in the east, starting only with a small portion of the midwest.

## THREE WRITERS EAST

Hollywood, June 17.  
Herb Magidson, Mike Cleary and Ned Washington are eastward bound. They will write the score for a new New York musical entitled "Tattle Tales."

## Robbins' Deal Okayed

Metro has approved Jack Robbins' deal with Campbell-Connolly of the Metro-Robbins deal to record their own songs to set other foreign affiliations.

## Rocco's Ideas

Rocco Vocco received a wire from his wife in Chicago stating she received her license as an air pilot.

His wife has been flying for five years and all Rocco is awaiting is for her to get a transport license, when he will sit home and let her support the family.

## FREDDIE RICH'S WIFE SUES FOR SEPARATION

After a series of perhaps the most hectic marital relations of its kind known to Broadway, Mrs. Freddie Rich (formerly Peggy Hope, English show girl) is suing the orchestra leader for separation in New York. She asks for \$250 a week separate maintenance, alleging \$100,000 income is \$35,000 to \$40,000 a year.

The wife had agreed to accept \$100 a week under a separation agreement which Julius Kandler, attorney for both, had drawn up. Rich lapsed in payments, hence the suit. Kandler stepped out of the legal end, owing to having represented both previously.

A series of splits, reunions and the like figured in the Rich's relations in the past few years.

## JACK MILLS' HOUSE TIES IN ON TIFFANY

Tiffany Pictures and Jack Mills' music firm have effected an exclusive music publishing arrangement. Mills will also work with R-K-O Pictures next season on some things, despite R-K-O's own Radio music Co. (Pelet and Fisher).

The terms of the picture for RP will be published by Harms, since Kalmor and Ruby authorized it.

## Oscar Strauss Trial Up Soon; Breach of Contract

The suit for \$3,500 brought by Alexander Derner against Oscar Strauss, the Viennese composer, now in Hollywood making films, to recover the balance of \$2,000 and \$1,000 transportation expenses given to Strauss by the Shuberts under an agreement that he was to come here and write the music for "Light Opera," is set for trial in October.

The defense is that Strauss was unable to write a score because suitable librettos were not furnished him, although he was willing to do so if he had the material. Plaintiff asserts the contract called for a musical score regardless of the quality of the book.

## Bootleg Song Sheets Again Being Vended

Vendors are again bootlegging song sheets in Times Square despite previous police drive on the sellers at instigation of the American Society of Composers. Sheets contain 100 choruses of pop songs and sell for 10 cents.

Composers' society had gone after both printers and sellers claiming publication and vending in violation copyright act. Several arrests made in previous drives.

## Music Firm's Fines

Denton & Haskins and Haskins, individually of the music firm, must pay \$150 and \$100 in fines, respectively, for violation of a temporary injunction against them by Gotham Music Service (Jack Mills' subsidiary).  
Infringement of Gotham's publication, "St. James Infirmary," figured in suit.

## 10c MUSIC

Gene Austin Unit Organizing for Cut-Rating

Popular Songs of the Day Company, founded by Gene Austin to sell 10 cent sheet music on news stands, starts functioning about July 15. They will distribute 10 songs in the first batch.

New York city and vicinity will be omitted the first few weeks as a distribution point. The publishers first want to prove that 10 cent music will catch on before entering New York.

Same publisher also hopes syndicate stores will start selling 10 cent music and that Woolworth and others who now have no music counters will install time music.

## Banker Wanted to Be a Whiteman; Gets 8-10 Yrs.

Northampton, Mass., June 17.  
Harold Richard Newcomb, former bank official and leader of Dick Newcomb's Masters of Modern Melodies, jazz band, was sentenced last week to from eight to 10 years in prison. He retracted his not guilty plea to guilty to larceny of \$285,000 from the Hampshire County Trust Co. here in which he was manager of the savings department.

Newcomb's desire to be another Paul Whiteman by spending large sums for the promotion of his orchestra was responsible for his defalcations, it was alleged.

## SONG PLUGGING BY PIECEWORK

Smaller publishers are cutting expenses to the extent they are now paying their song pluggers commission instead of a flat salary. It's up to get the songs on the air on a piece-work basis. Publisher also figures it will make their men work harder.

Commissions paid for air pluggers only. Confined pluggers, such as hotel bands, when not on the ozone or ballroom orchestras, don't count.

Rates are \$5 per plug for station. WEA, WJZ, WJVA and WGR \$2.50 per plug for stations like WGBS and WMCB.

Larger publishers couldn't go in for the commission basis instead of the flat salary because of the numerous songs they publish. It's only for the smaller pub with a limited catalogue.

## LOPEZ QUITTING POP. PRICE RECORDERS

Vincent Lopez, who, after releasing from Brunswick, recorded extensively for Banner and Regal, pop-priced disks, is breaking away from them. Dickered for by a larger company now, although his association with a cheap disk has been a factor in the 75-cent field, but Lopez's "name" value is still highly regarded.

Barney Rapp, opening at the Hotel New Yorker, will probably resume f.- Victor, for whom he previously recorded.

Ben Pollock, since leaving the Park Central, is through with the NRC (Station WEA) and Victor, and is "canning" for the 15-cent Durium record. Don Voorhees is also with the same company.

## Not Taking Any Chances On 'Lindy's Baby' Song

Gray Gull phonograph company, which has a song, "Lindy's Baby," by Clarence Gaskill, is holding up release, afraid to take a chance, although it would mean a big sales jump.

Several possibilities, including twins, are figured too dangerous.

Law Bresse, formerly Public m. c. at the Sazerac, Orleans, m. c. at Minnesota, Minneapolis, June 21.

# Radio, Over-Production, High Prices, Mechanicals—All Blamed for Slump

## A Saw

Hollywood, June 17.  
A musical player in a local orchestra belongs to the Copyrighters' union. The Musicians' union does not recognize the humble saw as a musical instrument; there, a saw player is not eligible for membership and cannot play with union musicians.

Difficulty was surmounted by having "man without a country" join the other union and subsequently ask for the extension of brotherhood courtesies and privileges.

## UNION'S 3 \$5,000 FINES REVOKED BY NAT'L MEET

Pittsburgh, June 17.  
The action of the Pittsburgh Musicians' Union in slapping \$5,000 fines on three members of the local fopped when the national convention in Boston upheld the appeals of two and reduced the fine of a third from \$5,000 to \$50.

The three men involved were Dave Broudy, orchestra leader at Stanley; Jerry Mayhall, now production chief for Warners here, and Al Kaye, former production head but now with Warners in Philadelphia.

The fines, believed to have been inspired by a desire for spite on part of several of the locals, were a huge joke at first, but union here apparently decided to see them through. Mayhall and Kaye were accused of influencing the hiring and firing of men in the Warner houses, while Broudy was charged with using extreme profanity during rehearsals. Action came about shortly after entire Stanley stage band had been given notice a few months ago and almost a new personnel engaged.

## ELMORE WHITE GIVES BACK 10% OF FIRM

Elmore White turned back a 10% "piece" of the Davis, Coots & Engel firm to join Robbins as general partner. Succeeds George Plantados, who turns agent.

Willie Horwitz on June 23 becomes general midwestern manager for Robbins, leaving Donaldson, Douglas & Gumble, replacing Chick Castle for Robbins.

White's 10% turn-back rivals Jimmy McHugh's voluntary relinquishment of a 10% "piece" of Jack Mills' music biz to become a Metro-Robbins composer at \$1,000 a week.

## Surplus of Wise Looks On First National's Lot

Hollywood, June 17.  
First National has ordered its songwriters not to sit around and look wise when not working on musical production in the studio. Those who really want to make themselves useful now that musicals are at an ebb on the lot, can compose pop tunes.

The lot will be pushed for publication with the various Warner music publishing affiliates.

## Fields on a Horse, but He Didn't Stay on

Hollywood, June 17.  
Herbert Fields is laid up with a broken leg. He arrived here last week to start work for Warners in association with Rodgers and Hart. Inspired by climate, Fields tried horseback riding.

Explains the cracked gam.

Traveling Units' M. C. A traveling unit, starting with the New York engagement will be added to "Ginger Snaps," Public stage show, opening at the Paramount Friday (20). Al Evans, formerly a stationer, m. c. in Public houses in the West, will tour with the unit 17 weeks.

Musicians at an open forum last week discussed and adjourned for definite decision various proposals concerning cut-pricing sheet music, curtailing over-production of new publications and restricting radio exploitation.

John G. Paine of the Music Publishers' Protective Association called this meeting at the Hotel Astor which publishers not members of the association also attended. Variety solely among the outsiders was invited.

Topics dwelt upon were the mechanical invasion, overproduction and the high price of sheet music. Although the mechanical invasion was considered the major issue, it was not dwelt upon much. Paine spoke of the manner in which the mechanicals were cutting into the sheet music biz. Radio was chiefly to blame; talkers next, said Paine. Records were said to be a stimulant to sheet music sales.

Paine declared that radio should be used by the publishers as a constructive force instead of destructive and explained a plan to stage a national music program to make the nation music conscious. As proposed, there would be no direct mention of sheet music, simply dwelling upon musical topics.

## Cut in Music Due

The greatest debate was the question whether or not sheet music prices should be reduced. It was practically unanimously agreed that a cut in music would help. Who should take the cut was the question, but between the dealer, represented and publisher.

Mr. Hardin of Springfield, Ill., president of the Retail Music Dealers, stated sheet music prices were too high, but that it was impossible for publishers to expect the dealers to cut prices; that the publishers should cut the wholesale price. Hardin's speech took exception to Louis Bernstein's insistence that dealers cut prices down to 25 cents and that the price be marked on each copy. Hardin stated this was impossible, especially with small western stores who are forced to sell at 25 cents more and can barely make a profit, adding that syndicate stores would then cut down to 20 cents and the marked price would mean nothing.

Ed. Binner of Peist endorsed Hardin regarding the dealers' position if the price were labeled 25 cents and the action which the syndicate and the action which the syndicate believed that prices should be cut, but though saying that the dealers could not afford to cut, did not state whether or not the publishers should.

**Over-production**  
On the subject of overproduction, all agreed this was cutting into sales, but that dealers were flooded with new songs before those previously handled were sold and thus the dealers were becoming overstocked.

Louis Bernstein was of the opinion that the songs produced were a necessity, as there was no other "pick a song hit. He declared that no publisher could go through a basic tunes and say "there's our hit tune."

William R. Fisher, president of the Music Publishers' Association of America, and representing Dittorson's quest for some statistics regarding "overproduction," stating that in 1929 there were 29,874 songs copyrighted, of which total, declared Fisher, only 8% was standard music.

Charles K. Harris drew a laugh when he declared no popular sheet music was worth 40c or even 30c. A. J. Healy rep., who contended that sheet music should not be re-released, told Harris that they sold his "After the Ball" for 50c back in the 30's, to which Harris replied, "and we sold it to you for 12 1/2c."

Whether or not action will be taken on any of the suggestions will be later decided.

## American Organist in Paris

Paris, June 5.  
Helen Guilfoyle, American, now punches the keys of the new Cavalletti-Coll organ at the Olympia. She spent the previous year at the Gaumont Palace under the Loew's management.



## Disk Reviews

By BOB LANDRY

## Imported Recordings

In America Victor may have the edge, but across the pond Columbia is recognized as having the most far-flung organization. Its extensive international network of recording laboratories are strategically located all over Europe, and Columbia can include in its catalog discs made by the finest artists and musical groups in Italy, Austria, France, Spain, Belgium, Germany, Sweden and England.

Samples from these distant Columbia wax works are occasionally released in America as "imported recordings." That is to say, made in America from foreign masters. As might be expected, they present to the Broadway ear a large interrogation point.

Europe remains preponderantly disposed toward the classical, where only a small percentage of the American public cares a whoop for opera, symphony, chamber music or intricate technique, as such. Columbia obviously offers its imported classics to that restricted market of the musically fastidious. Which means that there must be hundreds, possibly thousands, of titles in the files but not on the shelves.

**Chamber Midgets.**  
Imagination cannot conceive, even among the Carnegie Hall mob, any demand or outlet for such offerings as the London String Quartet (50218), which takes four sides of 12-inch diameter, and transmits what is labeled as "Three Idylls." One it might be; the plural escapes detection in an endless prolonging of a hushed, almost inaudible, scratching

of catgut entirely in one mood and quite devoid of melody.

Admirers of the mechanics of music may find something in Rene Benedetti's (2187) fiddling of "La Fontaine d'Arctur" and "Quilars," but it's meager diversion for the pleasure-seeker. That applies about as in the case of "La Navy" and "raise" and "Clare de Lune" (2188), offered on piano, violin and cello by Messrs. Ukoudi, Frezin and Goeysens, of Brussels.

Frezin and Goeysens, in another 10-inch effort as a duet, make "Goeysens" and "Jocelyne" a pretty attractive pair that most people without special philharmonic training can enjoy.

Also possessed of recognizable vitality is Item 2180, composed of "La Poloma," by Montevani's Hotel Metropole Orchestra, and "Hungaria," by Zygyfry's Gypsies.

**Operatic.**  
Ears of ordinary discernment should be capable of recognizing Cristy Solari as a tenor of rich color and easy assurance. His rendition (2178) of "Barbieri di Sevilla" and "I Puritani" is superb.

But by all odds the most stimulating of the foreign records in the batch under review is by the La S.ala Chorus (50225). They give an impressive confirmation of why Mifian is ranked the mainstay of opera. The Servants' song from "Don Pasquale" is particularly vibrant with magnificent choral effects, while the Bell Scene from "Pagliacci" makes a good mate.

**Symphony.**  
Milan's Symphony (50224) does less well with the two parts of "La Clara." It is no new discovery that mere wax cannot do justice to 100-piece orchestras. Overtones kill the smoothness and clarity of reproduction, and no skill in recording has thus far been able to get around the essential weakness of the phonographic medium.

Added corroboration is the hedge-podge of brass and pandemonium that proceeds from Sir Henry Wood's Orchestra (50220) in "Par-tita in E" and "Slavonic Dance." Dr. Weisman's Grand Symphony (50221) does better with "Coppelia," which, however, notably in part two, has more natural melody and less tugging at the leash.

Ivan Andressen (50223) is an infelicitous basso with all the masculine potency and low vibrations. He handles with much power Wagner's "Goetterdaemmerung" and "Der Meistersinger."

## LOCAL FAVS LEAD IN TOLEDO'S RADIO VOTE

Toledo, June 17.

Ralph Phelps, Toledo "Blade" radio editor, conducting radio popularity contest. The newspaper will present silver loving cups to entertainer and announcer getting most votes. Cups on display at Paramount Theatre and will be presented on stage. Gladys Glenn away ahead in entertainers' voting, while Ames "n' Andy poor second, while Graham McNamee leads the parade in the announcers' division, with Ted Husong second, closely pressed by Ty Tyson.

## AMBASSADEURS (PARIS)

Paris, June 6.

The Ambassadeurs as you know it is no more. On the familiar plot of ground there now stands a restaurant and an entirely separate theatre. The city waits both fire and sound proof, to be built between them.

The restaurant opened May 28. The show is very short and nothing like the old Ambassadeurs productions, but it has two qualities: snap, and the acts are A-1.

The restaurant is a very fine room, holding 600, though this is far above the dining capacity.

The stage is small, with few possibilities for lighting effects.

As to the dressing-room arrangements for performers, the least said is the better. Some performers simply have no place to dress, as in-stanced by Gwendoline Stone, who not only shares a room with the best of her kind, but her room is shared with other performers. So she dresses at home.

The show opens just short of 11 p. m. in a second stage and floor show, increasing the stage capacity. Routing is excellent and entirely takes away the impression the nature of stage and floor is forced on the management.

First comes Noble Sissie and his orchestra, down from the stage, slightly red on stage which take its full width. They parade the length of the floor before taking their ban position to play for the show. The men are all in red coats, Sissie in black.

Merriel Abbott girls, eight in blue bodices, do splits that wakes 'em up.

Gaudsmith Brothers do the only strictly stage act. As they roll off the stage, comes Peaches. Dahl and Rose Kirsner, one fair, one brunet, both in green dresses. They do a waltz, anything but classical, but delightful.

After them, Jelly Bean Johnson, and that guy is a dance riot. Pearl McKnight has an acrobatic toe-tap dance. Her silver dress with pink edges is very effective. Merriel Dancers back again for a toe tap.

Closing the show, which lasts only 25 minutes are Stone and Vernon with Laszlo Baltazar and Jack Martin in adagio. The way they partner shift and throw that girl is panicking the whole room. Laszlo Baltazar has been ill and only joined the act recently; the reason why they couldn't appear at a recent London command performance. Jack Martin may possibly split, though, there is nothing definite yet about it.

Clement Hobson has the restaurant under a 27-year lease from Sayag, who is French lessee from the city of Paris.

That the food is good goes without saying.

In spite of the heat, restaurant well patronized by the cream of the American colony in Paris, with a fair sprinkling of French celebs.

## CHATEAU MADRID

(New York)

Lou Schwartz and his brothers Arkie and Dave opened the Madrid, West 54th street, with its folding roof last week. Capacity and that pace held over the week-end despite the going-away weather.

A neat little show without chor-lers. Jay C. Flippen in lights, doing the m. c. and contributing plenty in the singing. In the next seat, Flippen worked along, also with the confectionery June McCloy, tall and everything. Another blonde singing, Alice Boulden, old well enough, but could improve her rep-ertory of ditties.

Highlight of show is Evelyn Law, class high kick. A favorite of the "Follies" and other Ziegfeld shows. Miss Law did her stuff and then gave the assembled femininity an idea of how to keep the form in form; also the men, if they dared try it. Quite interesting, though. On the first night, sister team appeared, but passed out of the picture. The second night were added and are now present, doubling from "Artists and Models." Dance music by Harold Stern Ambassadeurs.

## From Chiropractic To Convert Charges

Davenport, June 17.

Dave's Barn, cabaret operated by Dave Palmer, son of B. J. Palmer, head of the Palmer School of Chiropractic and owner of WOC, pioneer radio station, recently merged with WHO, Des Moines, as the Central Broadcasting Co., has B. J. owning a block of the stock.

With a no-drinking policy, a former pug dumps the rough lads into the alley at night after manipulating spines in the daytime at the former chiropractic school.

## PAR-RCA DEAL ENTERS WARNERS RADIO HOPES

Paramount-R-C-A deal is regarded as most likely by Warners, in the latter's desire to establish what would now be a third radio chain from coast to coast. With Paramount controlling CBS (Columbia) and RCA having the two NBC networks (WJZ and WEAF), it may be in the event of a Par-RCA deal, that CBS and NBC stations would combine.

Warners were flirting with WOR, but that station is virtually now under NBC control, or at least co-operating with NBC, although otherwise independent. WOR has otherwise several NBC special features on a hook-up in the past.

Warners have their eyes on Donald Fiamm's WMCA station for the proposed chain idea.

## WHY NBC CAN'T NET OUT OF BIG EARNINGS

The NBC made \$11,000,000 last year and just about broke even.

It gives as the explanation that the increased standards of the commercial hours forces them to similarly elevate the quality of their sustaining hours. These usually fall in the afternoon, as the best nightly hours are sold to commercials.

NBC's putting more money into its sustaining programs has created a high norm throughout the day.

Jack Henderson, Toledo, Junior at Ohio State, and his orchestra play on Cunard line steamships this summer.

## ORGANISTS' PUBLISHERS BADLY HIT BY WIRING

Publishers of picture music for organists and orchestras are on their last legs. There are about 12 of these publishers who, during the silent film era found a ready market for their publications.

Today their market is 50% down, due to the many houses wired and employing neither pit orchestras nor organists for picture accompaniment.

Where pit orches and organists are used in small houses they play only during interludes and have no need of cued music.

**Chateau, City Island Park**  
Chateau Laurier at City Island, a famed summer road place, this day, is reported about to become a people's park.

City Island now has a Coney Island complexion. The Chateau the past few seasons sated to it by hot dog stands on its lawn, while attempting to hold up a rep of a class joint inside the restaurant.

De Sylva, Brown & Henderson are publishing a book on how famous songs came to be written, entitled, "True Stories of Famous Songs," by E. M. Wickes. Sells for 10 cents and contains the stories of 16 song hits.



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The Unfinished Symphony, Song of Love.  
WABC every Saturday during PARAMOUNT-PUBLIC HOUR: Sunday from 8:30 to 9:45 P. M.; Monday from 10:30 to 11 P. M.—Victor Records





## Air Circuses Best Draw for Fairs; Carnivals Tossed This Season

Chicago, June 17.

Nearly every major fair will feature flying exhibitions and air races this season. Aviation is figured by fair managers the greatest draw today.

Airs are tossing the carnivals and circuses and other ground attractions for the air meets, figuring they can pull out of the red this way.

Last year at Cleveland, without the background of a fair, nine-day air meet grossed half a million. Fairs that tried the idea last year are enthused.

The Wright company plays the fair 50-50, supplying a tented exhibition outfit free. It includes displays of various styled machines and accessories. The 50-50 is the gate split.

Air meets comprise everything from refueling demonstrations to flights by the new type motorless gliders.

## SLOW RIDE BIZ TELLS TALE OF LIGHT TRADE

### Ride Owners Waiving Cash Payments—Cost Per Ride Slashed

Chicago, June 17.

General carnival conditions are so tough throughout the country, ride owners are placing their rides on carnivals without the customary cash payment. They are gambling with the carnival owner for 25% of the take.

Ten and 15c riding devices have been slashed to 5c, a trip, in an effort to bolster the biz, but with little success.

Only fairly new ride in use this season is "The Walzer," a heavy priced outfit, heavy to handle and costing plenty to run. Most of the rides in use on all outfits, with no exceptions, have been going the rounds for five years and more, with the public so weary they won't even look at them. This has caused owners, who have from \$10,000 to \$25,000 tied up in antiquated devices, to spot them on any carnival that will accept.

Early in the season many of the ride owners tried switching from one outfit to the other, figuring the one they were with was wrong. Most of them are sticking, probably realizing all carnivals are alike, as far as the public spending dough with them is concerned.

### Barkley's New Spot

Chicago, June 17.

A. H. Barkley, former g.a. of the Johnny J. Jones, returned this week from the Pacific coast where he resigned as acting attorney-in-fact for the Bert Earle estate.

Barkley will be secretary and treasurer of the Saturn Signal Corp., an automobile light that Earle was interested in.

### Par in Balkans

(Continued from page 7)

Paramount missionaries have urged the government to grant the company special facilities, which the company believes it will repay by the circulation of favorable propaganda and advertising of Yugoslavia.

Several British producing companies sent missionaries here, a territory in which the English industry is almost unknown, but were unable to do business, owing to the better terms of the Americans.

British International says it intends to open a branch in Belgrade, which will serve not only as distributing agency but the center of all activities for the entire Balkan area.

## C. S. FAIR WITHOUT CIRCUS OR CARNY

Chicago, June 17.

Central State Fair and Exposition here, Aug. 28-Sept. 5, is trying hard to induce independent concession men to play the date.

This season the fair will have no circus or carnival. Latter has been dropped, as the fair owns outright about 10 rides and a complete line of kiddie rides. These cut so heavily on carnies' biz that no outfit can be induced to sign a contract.

Ed Hook, of Chicago, has the concession for all wheels, leaving open the grind stores.

## Mayors of N. Y. State Decide Carnivals N. G.

Utica, N. Y., June 17.

Stage was set for a statewide anti-carnival war at a round table meeting of state mayors and other men held in connection with the annual mayors' conference here.

Mayor C. F. Burns, of Troy, presided at the session at which the carnival matter was discussed. General opinion of delegates was that carnivals are of objectionable character, and resolutions to that effect were adopted.

## Bodnar Off Wheels

Chicago, June 17.

Bodnar carnival No. 2, playing Chi lota, has dropped all wheels and is selling only grind stores.

Change was made by Al Laito, who succeeded Edward Mathias as general manager. Mathias goes to the D. D. Murphy outfit.

### 101 Passes Up Columbus

Chicago, June 17.

Because of \$450 a day lot rent here the 101 Ranch booked in for the middle of July cancelled the town. Will play Marion instead.

## Circuses

June 18, Youngstown, O.: 19, Akron; 20, Cleveland, O.; 21, Buffalo, N. Y.; 22, Niagara Falls; 23, Rochester; 24, Syracuse; 25, Utica; 26, Albany; 27, Pittsford; 28, July 1, Worcester; 2, Salem; 3, Portland; 4, Manchester; N. H.; 5, Springfield, Mass.

June 18, Portland, Me.; 19, Bay City; 20, Flint; 21, Detroit; 22, Lansing; 23, Toledo; 24, Kansas City; 25, Battle Creek; 26, South Bend, Ind.; 27, Gary, Ind.

June 18, John Robinson

June 18, McKeesport; 19, Duquesne; 22, Canton, O.

June 18, Lehigh Valley, Pa.; 19, Allentown, Pa.; 20, Pottsville, Pa.; 21, Reading, Pa.; 22, Schuylkill, Pa.; 23, Berks, Pa.; 24, Lancaster, Pa.; 25, York, Pa.; 26, Harrisburg, Pa.; 27, Carlisle, Pa.; 28, Gettysburg, Pa.; 29, Hagerstown, Pa.; 30, Pottsville, Pa.; 31, Reading, Pa.; 1, Schuylkill, Pa.; 2, Berks, Pa.; 3, Lancaster, Pa.; 4, York, Pa.; 5, Harrisburg, Pa.; 6, Carlisle, Pa.; 7, Gettysburg, Pa.; 8, Hagerstown, Pa.; 9, Pottsville, Pa.; 10, Reading, Pa.; 11, Schuylkill, Pa.; 12, Berks, Pa.; 13, Lancaster, Pa.; 14, York, Pa.; 15, Harrisburg, Pa.; 16, Carlisle, Pa.; 17, Gettysburg, Pa.; 18, Hagerstown, Pa.; 19, Pottsville, Pa.; 20, Reading, Pa.; 21, Schuylkill, Pa.; 22, Berks, Pa.; 23, Lancaster, Pa.; 24, York, Pa.; 25, Harrisburg, Pa.; 26, Carlisle, Pa.; 27, Gettysburg, Pa.; 28, Hagerstown, Pa.; 29, Pottsville, Pa.; 30, Reading, Pa.; 31, Schuylkill, Pa.; 1, Berks, Pa.; 2, Lancaster, Pa.; 3, York, Pa.; 4, Harrisburg, Pa.; 5, Carlisle, Pa.; 6, Gettysburg, Pa.; 7, Hagerstown, Pa.; 8, Pottsville, Pa.; 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# CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING—CENTRAL 0644-4401

## Englewood

Ten-act Tuesday night bargain here was a good buy, except Canton and Jaudon, on third, and "Seville Night Review" of three men and three women. Canton and Jaudon, man and woman, have no routine, and are weak on dancing.

Joe May and Doty Oak, next to closing, wowed them, and rightly. Strong on the comedy, song and dance, and went over great. Leo Prince, with an accordion, opened and had to take three bows after an encore. Strong on pop tunes and liked.

"Scooter" Lowry was hauled over from the Palace for a short bit, in which his manager carried the brunt of the load. Although the kid had done three shows at the uptown house, he was going strong and his one dance showed up.

Two skits, "On Deck" and "Tin God," on fourth and eighth place, went good. "On Deck" used two men and two girls with a bottle of water that made every one tell the truth. Good for many laughs, and the house ate it strong. "Tin God," spotted at eight, a bit weak on plot, dealing with a war hero running riot and his death in a small town. Once the audience tried to laugh when they were supposed to cry, but the thing got over.

Kraft and another hotheads dancing team, won. Both good, with the man extra strong on comedy. The Kraft team, with a balancing act and head stand that can't be copied. Strong all the way, and well handled throughout. Lytle and Virginia just came in for a wire. For a while they looked weak with the old line, but toward the end warmed strong and came back for encores.

Business was off in the upper floor, but downstairs all the neighbors were in on the bargain. Picture "Beau Bandit" (R-K-O). Loop.

R-K-O has added the Portage, Portage, Wis., and Orpheum, Leavenworth, Kan., indie theatres, to its booking list. Both houses formerly straight pictures.

Henry Kaufman resigned as R-K-O city manager at Fort Wayne, Ind.

M. M. Rubens spending two weeks in Public Division managers' school, New York.

Winners of first and second in Atwater Kent "Rogue Song" radio contest given studio contracts by WIBC. Lorena Anderson (first) also booked for the Uptown week June 20.

Edith Ambler stock moved from Montgomery, Ala., to Appleton, Wis.

McLaughlin Players close at the Cleveland theatre, Cleveland, O., June 24.

Ernest Willis, former stage director and actor, has the Hollywood plants in Calgary, Edmonton, Fall River and other spots in northwest.

J. Steve Montgomery, formerly with local Tiffany exchange, now manager of Tiffany Indianapolis office, replacing Oscar Kummer, who became manager there for Universal.

Winona Chautauqua opens at Winona Lake, Ind., June 29 for six weeks.

## When in Chicago Visit These Hints

### R-K-O WOODS

The Strangest, Most Absorbing Romance Ever Filmed:

"The White Hell of Pitz Palu"

## IN CHICAGO

# LINDY'S RESTAURANT

On Randolph Street  
Is Home, Sweet Home, to the Profession  
A Good Place to Eat and Meet

## HOTEL LORRAINE

### CHICAGO

SINGLE ROOM, BATH, \$2.00 UP  
DOUBLE ROOM, BATH, \$12.00 AND \$10.00 WEEKLY  
DOUBLE ROOM, BATH, \$14.00 WEEKLY  
LEONARD RICES, President

weeks. Artists include Billy Sunday, Katharine Mielke (Chit Opera Co.), and Princess Agaveva Slavianski and Royal Russian Co.

Dr. Arnold Kegel, health commissioner, plans an ordinance banning all pitchmen and street peddling during the summer. At present North Clark street and West Madison see 150 pitchmen daily.

Jack Kelly, R-K-O film booker, to New York lining up product for the Nate Blumberg territory for next season.

MCA has delayed opening its Chicago office until late in the fall.

R-K-O changes announced by William Elson move M. Shure from

treasurer, Englewood, to assistant manager, Palace.

John Rogers, manager of the Englewood, will be transferred shortly to a house in the northwest. Frank Masters will succeed him.

Music firm of Grossman and Lewis now operating as Lewis, Manne Butler, Inc., with Ed Lewis as president.

M. J. Krelnes is leaving as p. for MCA to enter the printing business.

Hubert Osborne, new director of the Goodman, will tour the east looking for the pick of little theatre talent, he says, to fill his depleted rep company.

Theatre Treasurers' local will meet next week to decide which b. o. men get the Arlington park jobs.

Billy Rankin, "Frolics" producer, is under doctor's care at his home.

Billy Stoneham leaving as manager of Shapiro-Bernstein office. Marty Paye slated to succeed.

Russell Cook, m. c., given six months' optional contract by Public for its Dallas house.

Leo Sakin now manager of Oriental replacing Ed. O'Donnell, who switches to the Senate.

Hal Macklin June 21. Powers Lake, June 21.

Ethel Bennett Chautauqua show, "Grumpy," plays opening date at Rolla, Mo. June 19.

Tent and rep activity at standstill and first time in years, not a manager is in town organizing.

## OTTAWA, CAN.

By W. M. GLADISH

A caravan of four sound trucks, Pathe, Paramount, Hearst, Metro-tone News, invaded Kingstons, mountain retreat of Rt. Hon. W. L. M. King, Prime Minister of Canada, to secure a news clip of the Canadian leader.

ian leader. Manager Joe Franklin, Keith's, arranged the interview.

Exhibitors of Western Canadian cities are trying to nab a man posing as son of J. J. Astor, proprietor Avalon, Roxy and Columbia theatres here.

Regal Films, Ltd., announced it will continue as Canadian distributor for M-G-M, Pathe and independent releases during the new season.

Annual convention of eastern managers of Famous Players Canadian Corp., proposed for Montreal, will be switched back to Niagara Falls, Ontario, in July.

Tone-o-Graph Corporation of New York arranging to open an office in Canada.

Electricity, Ltd., Montreal, appointed distributor in Eastern Canada for R-C-A Photophone.

## ATLANTIC CITY

By GEO. R. WEINTRAUB  
The Globe (vaude) opens for the summer, June 20, with "All Quiet" (film) for a limited engagement.

# CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.  
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"Bill" Long, of the Aldine, Philadelphia, will manage.

Louis Linker, Bridgetown, N. J., has taken over the Fenwick theatre, Salem, N. J. Linker reopens with RCA photophone projection.

Freiburg Passion Play, which Morris Galt brought over from Baden, Germany, last year, opens the fall season in Municipal Auditorium (Sept. 3).

## TORONTO

By MURRAY SINCLAIR

Tivoli—"Cuckoo" Uptown—"So This Is London." She's Mip—"Arson Road." Imperial—"Arizona Kid."

Ray Lewis, editor of picture trade journal, running for Dominion parliament in coming election. Seeking nomination as Conservative.

Last month 30 more Canadian theatres wired for talkers.

All m.p. operators in Ontario notified they will be re-examined. From now on they will be given different grading.

## CINCINNATI

By JOE KOLLING

Albee—"Born Rebel," vaude. Sherbert—"All Quiet." Denver—"Safety Numbers." Capitol—"Double Holiday." Lyric—"Mammy" (3d week). Elgerton—"Great Zeppelin." Keith's—"Redemption." Family—"The Texan."

Shubert inaugurates summer run of talkers this week with "All Quiet on Western Front," at \$2 top.

Empress, Mutual spoke, halted stock burlesque June 7 after 10 weeks of light bit.

Roy Beattie, manager Palace for eight years, leaves end of June for extended layoff, and will go to California and Canada in hope of benefiting his health.

## DENVER

Taber—"The Other Tomorrow." Fanchon & Marco Eds. Aladdin—"Born Rebel." Denver—"Safety Numbers." Public stage show. American—"Double Cross Roads." Rialto—"Young Man of Manhattan." Rialto—"Dracula." Keith's—"Holiday." (Opening of summer stock.)

Work has started on the new Fox West Coast theatre to replace the Queen, damaged by last winter. It will be named "The Mayan." Opens in October. Will cost \$175,000.

First 300 dats at matinee Sunday at the Denver were given tens. Had to bring son or daughter as evidence.

Junior League "Follies" grossed over \$24,000 this year.

# Obituary

## ARTHUR LEWIS

Arthur Lewis, 84, died June 13 in the Home for Incurables, Bronx, N. Y., where he had been a patient under the care of the Actors' Fund. Mr. Lewis has been on the stage for 62 years, said to be a record for continual professional activity.

His last stage appearance was with Old Hickory, a 100-Year Old, at which time he became too ill to continue the tour, and was taken to the Bronx institution.

He is survived by his widow, Essie Lewis, and three children, Mrs. Lewis was married in 1907 when Mr. Lewis was in "The Hypocrite" and Miss Dane in the Eleanor Robeson Co. at the Liberty, New York.

Mr. Lewis had been in support of many famous stars. He was with Sarah Bernhardt, Mme. Rejane, Mary Anderson, Maud Adams, and had enjoyed the friendship of many notables, including Maurice Grau, Prime Minister Gladstone, M. Coquelin and Rossini.

He had studied medicine and chemistry in Edinburgh, Brussels and the University of London; was a war correspondent for the New York Herald Tribune during the several Balkan wars. In 1880 he came to the U. S. and became an American citizen.

## BELLE C. WARNER

Belle Chippendale Warner, 72, head of one of the oldest theatrical families in the United States, died in Montreal, Can., June 14.

Mrs. Warner's earliest remembrance of the stage was as Eva in "Uncle Tom's Cabin" with the Mrs. E. F. Conway stock of which her father was a member. She was born in Brooklyn, N. Y.

She married Ned Warner, English tragedian, and they both appeared in stock at St. John, N. B. They spent 15 years in Montreal where they taught elocution in the schools, coached dramatic clubs and later established the first dramatic school after a year of starring in Shakespearean plays on the Pacific Coast. Mr. Warner (whose real name was William Burton Lockwood) died in 1901. Mrs. Warner was a first cousin of Ouida, novelist.

Her grandfather, William Henry Chippendale, was a famous character actor at the Haymarket theatre, London, and his son, Frederick Chippendale won stage fame in the States. The latter's last engagement was in "Gloriana" at Daly's theatre, N. Y.

Mr. Warner's last engagement was with Viola Allen in "The White Sister." Three daughters survive, Mary, Afta and Lenore Chippendale.

## HARRY DEAVES

Harry Deaves, of marionette fame and the inventor of many stage mechanical figures, died May 28 at his home in Brooklyn, N. Y., of heart failure. He is survived by his wife, son, Harry, Jr., and daughter, Dorothy Deaves Russell and his sister, Rillie Deaves Sullivan.

Mr. Deaves was born in San Francisco and was a member of the family of Deaves which included his father, Edwin, his brother, Walter, and sisters, Ada Deaves, and Rillie Deaves Sullivan.

The late Percy Williams built a marionette theatre for Deaves which the latter operated for 15 years, and where he staged such productions as "Cinderella," "Babes in the Woods," "The Riding Hood" and "Uncle Tom's Cabin." Interment in Brooklyn.

## LUBA LEROY

Luba Leroy, 23, former Columbia and Mutual Mutual girl, died last week with the "Sliding Billy" Watson show (Mutual), died in Saranac Lake, N. Y., June 10, of tuberculosis.

Miss Leroy's mother, the Watson show in Washington and continued with it on its Mutual travels last season until the show reached Brooklyn. Here she became too ill to continue the tour while she was not a member of the N. V. A. It was arranged by that organization she should go to Saranac Lake. The Jewish Theatrical Guild also became interested in her case and operated with the N. V. A. in her care.

She had also worked with "Step on It" and "Ginger Girls."

Miss Leroy's mother, living in Germany, and a sister in Paris, survive.

## WALTER H. REYNOLDS

Walter H. Reynolds, 44, actor and stage director, died June 14 at his home in Monticello, N. Y. Deceased

had been ill for several years and under the care of the Actors Fund and N. V. A.

Mr. Reynolds was born in Manchester, England. His family name was Smith but later he adopted Reynolds as a stage name. Appeared in vaude heading his own sketches for several years and later diverted to legit, making his last appearance in "The Teasers" in 1917.

A widow, known professionally as Dolores Saranac, and two daughters survive.

## YOSHIKA YASUDA

Yoshika Yasuda, prominent Japanese theatre man, died from bullet wounds June 9 in Los Angeles. Yasuda was entering his home when two men shot him from ambush. He was carrying considerable cash, but was not robbed.

Yasuda was president of the Japanese Theatre Association and a member of the Japanese-American Drama Society.

Survived by his widow.

## CARL PENNINGTON

Carl (Penny) Pennington, vaude and tab comedian, died June 11 in a hospital for several years and later having an auto accident near Carson, Ia. His father was also killed at the time.

Mrs. Pennington (Lucille) was seriously injured, but will recover. A news story of the accident appears in the vaude section of this issue.

Bennett Scott, 58, composer of popular music-hall songs, died in London June 2. Some of his best-known ballads, many of which were popular with the troops during the war, are "A Different Girl Again," "Fall In and Follow Me," "Do You Remember the Last Waltz," "I Wonder If You Miss Me Sometimes," "By the Side of the Zuyder Zee."

William J. Smith, 58, founder of William Smith Co., publishers of instrumental music books, died June 11 in Flushing, L. I.

Michael Garner, brother of Gertrude Ralston (Bertrand, Ralston and Levan), died in Philadelphia, June 6.

William R. Lynch, 60, head of First National studio commissary department for the past four years, died in Hollywood June 10.

Walter L. Zimmerman, 37, formerly with Roland Travers, died May 26 in Cleveland. His wife and father survive.

Peter Birschach, musician, one time with Sousa's Band, died in Bridgeport, Conn., last week.

Horace Wright Cook, 65, father of Marion Claire, soprano, Chit Opera Co., died June 7 in Lake Bluff, Ill.

The mother, 73, of Seymour Shapiro, Chicago indie vaude agent, died June 10.

## Belasco at 76

(Continued from page 1)

ticularly likes to attend pictures adapted from stage plays. Although heaping himself too old to switch to pictures, the dean of American legit producers has lined up three plays for production in the new season, making his most active one in many years.

Mr. Belasco is entering his 60th year of theatrical activity as actor, author, stage director and producer. He also likes prize fights, and who, ditto a poker fiend. No reports yet about Dave as a crap shooter.

## Air Prima Donnas

(Continued from page 1)

hold commodities, beauty preparations and femme wearing apparel. This spilling prima is so jealous of her reputation in only enduring hand-picked and certified merchandise that she has radio advertisers pleading their cause as to the quality of their product to the prima, who sits in judgment and rules, whether or not the commodity is to her taste as an account.

Idea differs from the usual other-plugging in that it is chiefly a good-will campaign. Only past proved commodities have been unilaterally endorsed in this manner.

**"Variety's" Office, 6282 Hollywood Boulevard, at Vine Street (Taft Bldg.)**  
**Phone Hollywood 6141**

116 East 14th St., New York









WARNER BROS.

25<sup>th</sup>

ANNIVERSARY

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25¢

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NEW YORK, WEDNESDAY, JUNE 25, 1930

260 PAGES

**WARNER  
BROS  
PICTURES  
INC.**

*Pacemakers*  
**OF THE  
AMUSEMENT  
WORLD**

WARNER  
BROS. &

**VITAPHONE**  
REG. TRADE MARK

TALKING  
PICTURES

**WARNER BROS. 25<sup>th</sup> ANNIVERSARY**

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**A** GAIN Warner Bros. have demonstrated their showmanship with the creation of a centralized booking office to be known as Warner Bros. Talent Bureau.

This centralization of booking in one office will not only be beneficial to the artist by providing a greater outlet for the placing of talent, but it facilitates the placing, at short notice, of every type of talent for every form of activity in which Warner Bros. and their affiliated companies engage.

# VARIETY

VOL. XCIX. No. 11

NEW YORK, WEDNESDAY, JUNE 25, 1930

260 PAGES

## WARNER BROS.

### 51 Subsidiary Companies of Warners Comprise Complete Exhibitor's Organization

A complete organization for the exhibitor has been the goal toward which Warner Bros. have worked during the four years of Vitaphone. That they have been successful in reaching it is attested by their acquisition of 51 subsidiary companies, giving them facilities to handle every phase of their business calling upon outside sources.

These 51 subsidiaries, along with other diverse associations which Warner Bros. have recently consummated, cover production in all its details, distribution worldwide in scope, and extensive theatre holdings.

One of the first as well as one of the most important steps in Warner Bros. development was their purchase of First National Pictures, which greatly enhanced their production facilities, so that now sufficient Vitaphone product is available to the theatremans to supply him with a complete schedule of dates for the year.

With First National came the first sizable group of theatres in Warner Bros. present chain of more than 800. This group furnished them with the nucleus around which the entire expansion program for building and buying theatres has been carried on. Becoming exhibitors in their own right has made them more conversant with the problems and needs of all their customers—and improved box-office product in general has been the result.

A new responsibility was brought to the industry through Vitaphone in demanding that the marketing of music be put at their disposal the work of expert song writers as well as extensive music libraries and international organizations through which the exhibitor is served with special exploitation. These publishing houses include M. Witmark & Sons, Remick Music Corporation, Harms, Inc., De Sylva, Brown & Henderson, Famous Music Corporation and Chappell Harms, Inc.

#### Musical Co-operation

Another significant move was their recent purchase of the musical division of the Brunswick-Balke-Clender Co., through whose facilities Warner Bros. will now manufacture the enormous number of records incidental to the production of Vitaphone pictures. Moreover, their exhibitor customers will receive the benefit of co-operation from Brunswick agencies in every city of the country in the matter of picture ballyhoo.

Many patent rights and licenses vital to the production of talking films have come into Warners' hands through their substantial interest in the Kuchemelmeyer-Tobis and Klangfilm groups. Other basic patents for producing sound-on-films, electric transmission of facsimile telegrams and pictures by wire and radio, and in the field of

(Continued on page 16)

### 90% OF AMERICA'S MUSIC HOLLYWOOD-WRITTEN

(Robert Crawford, Music Master of the Movies)

More than 90% of the creative music of America is now being written in Hollywood, declares Robert Crawford, executive in charge of all musical activities at the Warner Bros. and First National studios. Furthermore, he maintains that the finest American music is, with hardly an exception, being written for the screen. The revolution which has shifted the geographical center of musical creation to the Pacific Coast is destined, in his opinion, to mark a radically new epoch in artistic history.

"The dawn of the new music day was heralded by the so-called theme song, but the theme song is now a thing of the past, and it will not return," he says. "The very name seems a trifle antiquated today—so rapidly is the alliance of screen and music advancing. Music has become an integral part of the screen story, to the great benefit of both."

Just as an example of the present situation, Crawford points to First National's musical establishment, whose list of composers and librettists includes such eminent figures as Jerome Kern and Otto A. Harbach and the trio of Herbert Fields, Richard Rodgers and Lorenz Hart, as well as some 20 other well known specialists in the making of melody—all under exclusive contract. In other studios the story is the same.

#### More Song Successes

It is infinitely easier now to popularize music than it was before the advent of the talkers, declares Mr. Crawford. More songs achieve success, and the success is worldwide. In this process, of course, radio is of the first importance as an auxiliary in carrying a melody all over the globe, but it was the development of the sound picture that opened the gates of limitless possibility to composers, lyricists and music publishers.

The three latest musical pictures produced by First National hit Broadway at advanced prices. They are "Song of the Flame," adapted from the Gershwin-Stothart operetta, with Bernice Claire, Alexander Gray, Alice Gentile and Josh Beery heading the cast; "Show Girl in Hollywood," starring Alice White, with songs by Bud Green and Sam Siegel, and "Bride of the Regiment," from the internationally successful German production, "The Lady in Ermine," with Vivienne Segal as prima donna, supported by Allan Prior and Walter Pidgeon.

By A. P. Waxman

(Director Advertising and Publicity)

More amazing than any drama unreel on the screen is the business story of Warner Bros. Its almost fabulous narrative concerns itself not only with colossal financial rewards for the Warner Bros. as individuals, but more important, it relates the world-wide acceptance of a modern scientific miracle which actually affects all twentieth century civilization.

Yet the success of Warner Bros. is by no means a caprice of fortune. Warner Bros. are successful because they have earned their success. That is the whole story.

I am one who can speak with authority on the subject of Warner Bros. I have seen them up—I have seen them down—and I have seen them up again. When they were down, they were never out—and always came back smiling. And now that they are up, they still wear the same smile. It is not a gloating smile nor one of self-satisfaction, but the pleasant smile of those who believe in themselves and believe

(Continued on page 98)

### Warner Bros. Go Heavily Into Radio Field

By HERMAN STARR

Vice-President (in Charge of Technical Expansion), Warner Bros. Pictures, Inc.

One of the most recent acquisitions to Warner Bros.' subsidiaries is National Radio Advertising, Inc. By the purchase of this company, Warner Bros. Pictures, Inc., obtains a dominant position in the field of electrical transcriptions for broadcasting purposes.

Taken in conjunction with the recent control of the Brunswick-Balke-Clender musical division and the numerous music publishing companies previously acquired, the new acquisition places the entire preparation, sale and broadcasting of recorded programs in the hands of a single company—Warner Bros. Pictures. It is also an indication that electrical transcriptions have become a definite and permanent feature of broadcasting.

"Now, for the first time, electrical transcriptions for broadcasting can

(Continued on page 28)

### Variety's Regular News Starts on Page 100

Usual news, comment and officialisms, in customary departments, commenced in this issue at page 100.

### 1st VITAPHONE PROGRAM

August 6, 1926

WARNER THEATRE

Broadway at Fifty-second Street, New York City

Warner Bros. Pictures, Inc.

and

The Vitaphone Corporation

By Arrangement with

Western Electric Company

and

Bell Telephone Laboratories

PRESENT

VITAPHONE

with

JOHN BARRYMORE

in "DON JUAN"

VITAPHONE PRELUDE

Mon. Will H. Hays

President of Motion Picture Producers and Distributors of America welcomes

VITAPHONE.

The New York Philharmonic Orchestra

Henry Hadley, conducting; "Tannhäuser," overture, Wagner.

Marion Talley

By arrangement with the Metropolitan Opera Company, Carlo Nome from "Rigoletto."

Efrem Zimbalist and Harold Bauer

Variations from "Kreutzer Sonata," Beethoven.

Roy Smeck

in "His Pastimes"

Anna Case

"La Fiesta."

Supported by the Casinos and Metropolitan Opera chorus.

Accompanied by the Vitaphone Symphony Orchestra.

Herman Heller conducting

Mischa Elman

Josef Bonime, accompanist; "Humoresque," Dvorak

Giovanni Martinelli

By arrangement with the Metropolitan Opera Company.

VESTI LA GIUBBA, from "Il Pagliacci," Leoncavallo.

Accompanied by the New York Philharmonic Orchestra.

Incidental music to the above numbers played by members of the New York Philharmonic Orchestra, Herman Heller Conducting.

JOHN BARRYMORE in "DON JUAN"

Screen story by Bess Meredyth

Directed by ALAN CROSLAND

Musical score by Major Edward Bowes, David Mendoza and

Dr. William Axt. Played on the VITAPHONE by the

New York Philharmonic Orchestra

Entire Program Arranged by S. L. Warner

GENERAL PRESS REPRESENTATIVE: A. P. WAXMAN

# WARREN'S PAST AND FUTURE

## Wedding of Screen and Stage

By Lewis Warner

Talking pictures are creating a distinct departure in entertainment, both as regards producer and the psychology of picture fans. It's hard to decide which is influencing which: Whether producers are inducing audiences to relish better film entertainment, or whether film patrons are dictating what they like to producers. Anyway, the result is all to the good.

One thing's certain, the old shoddy type of machine-made product is disappearing. Everything's changed—climate, approach of pictures, atmosphere. Players nowadays can be believed. The talking picture story bears closer relations to life. You can't give people a far-fetched story with highfauln! speech to compensate for a thin-splot plot. Whether it's romantic stuff you offer fans or sophisticated comedy, it's got to be something you and the other fellow can believe in.

The finest illustration of the trend of talking pictures is how screen and stage are at last on talking picture terms. Yesterday they were uphish, unfriendly. Today each goes out of its way to be congenial. The stage offers the talkers both dramatic material and its best talent.

### It's All Changed

The legitimate stage and talking pictures are now going about the same type of audience. In the silent picture regime, the entertainment world was pretty well regimented. One class took its films straight and the other was to be seen as a stage show. There was the kind of theatregoer whose nose tilted high at mention of "movies." It was a good old American custom.

Talking pictures have changed all that. The presence of class players like John Barrymore, George Arliss and Al Jolson, who only appear in talking pictures, has helped right the prejudice against screen entertainment.

Another difference. The silent picture knew its limits of possibilities and kept within them. There were themes it couldn't handle.

Where's the theme talking pictures can't tackle? Yes, where? The answer is nowhere.

Talking pictures have succeeded

## Praise to Warner Staff For This Variety Issue

The task of issuing a special number of "Variety" in honor of the Warner Bros. 50th anniversary has called forth almost superhuman efforts from the members of the Warner Bros. and First National publicity and advertising departments, who wholly co-operated in the writing and make-up of this complete Warner Bros. Silver Jubilee Number of "Variety."

P. Warner, director of advertising and publicity, conceived the idea of this stupendous undertaking, and in its accomplishment was loyally aided by the following persons, to whom Warner Bros. offer general and appreciative word of thanks:

Virginia Morris, Thomas N. Lewis, Louis Brainer, Phyllis Perlman, Jack Lewis, Walter Hill, George Bonte, George Harvey, Ruth Welsberg, George Thomas, Florence Ross, Mary Jane Warren, L. E. Mitchell, Al Zimbalist, Sanford Abrams, Also S. Charles Einfeld, Herbert Crocker, George R. Bilson and Hubert Volght of First National pictures.

fully tackled mystery plays, crook drama, drawing-room comedy, drama, spectacle, romantic comedy. Now it is offering the public operetta.

Over at our Hollywood studios original material is being composed by such men with international reputations as Otto Harbach, Jerome Kern, Sigmond Romberg and Oscar Hammerstein, 2d.

The next is opera, probably. Oper stars singing in Vitaphone Varieties demonstrate that the public likes serious singing. What will evolve beyond that, the future will decide.

The fine thing is that talking pictures refuse to conform to a set pattern. They won't stay put.

thought, new situations, a new way of telling the story.

### Seeing Ahead

But it is not only the active reaching out and search for material which is the function of the story department, which is conducted like a newspaper office in a large city. The executive in charge of such department must keep his finger on the public pulse all the time. He must not have set standards. His mind must work quickly and momentarily adjust itself to changed conditions.

In this adjustment he must see, must live, at least six months ahead of his time. When he purchases a story he must feel what kind of pictures will appeal to audiences by the time the story he purchases today is made and distributed. Since motion pictures are universal, he must know not only the public tempo of the United States, but also that of the world.

The story departments of Warner Brothers and First National function jointly, with headquarters in New York and representatives in every country. These representatives cover their territories as thoroughly as the foreign correspondent covers his territory for his newspaper.

In New York competent editorialists digest the foreign reports. Separate sub-divisions exist for stories and for titles.

### Usual Way

Young feminine member of the editorial staff of the Curtis paper, Philadelphia "Public Ledger," recently got a blue slip because she "couldn't write."

Two weeks later she had a short story accepted by that other Curtis publication, "Saturday Evening Post," world's most difficult literary market for a beginner.

By H. M. Warner  
(President of Warner Bros.)

Twenty-five years ago Warner Bros. started their first film exchange. Today Warner Bros. Pictures, Inc., and its numerous subsidiary companies are celebrating that anniversary.

The introduction of Vitaphone, like our first exchange venture, was a critical undertaking. We were acting against the judgment of practically everybody in the motion picture industry. Every dollar we had in the world and every dollar we could raise was staked on our belief that there was a mighty new entertainment medium sure to win the public's support.

Today we are gathering the rewards of success, a success shadowed off by the absence of our brother, Sam, who brought Vitaphone to us when it was only a vague idea, and inspired us to make it a reality.

### Spectacular Rise

The growth of Warner Bros. as a corporation has been as spectacular as the sweep of Vitaphone popularity throughout the world. Our steady expansion has been directed toward making ourselves an organization equipped from within to operate all the multiple phases of talking picture production and marketing.

The future is a greater responsibility than ever. For now we are the custodians of not only our own personal resources but the investment of 16,250 stockholders. Yet we have never been so optimistic of success. The public is our guide and its wishes are our command.

We have always considered our responsibilities to the public and to our 16,250 stockholders as a sacred trust. Safeguarding the confidence reposed in us and trying to anticipate its demands, is perhaps the reason for the financial approval which has been bestowed upon us.

Our 25 years in motion pictures has given us a great deal of experience. In the long run, we believe it sums up to this, that the measure of reward received by any of us is governed by the measure of service rendered.

## VITAPHONE AND THE AMERICAN COMPOSER

By Erno Rapee

(General Musical Director, Warner Bros. Studios.)

Three months in Hollywood, working with pictures, has convinced me anew that the greatest opportunity for creative work in modern musical history is at hand.

A great new field to which the musical genius of America—and in fact, the whole world—can turn with hope of recognition and artistic and financial reward, has been opened up with the perfecting of talking pictures.

I believe Warner Brothers' introduction of Vitaphone will be recognized in time as the greatest single step ever taken in the development of an American school of composers. I am speaking, of course, as a musician, as a conductor of symphony orchestras and not as a showman, when I say that.

With Vitaphone was born the hope that American genius, present and future, will find in its own country the opportunities and the appreciation that have always before been so sadly lacking. Before its advent, if a gifted composer, like Cadman, had a story, could not find a market for an opera or other worthy composition in New York or Chicago the only outlet left him was Europe.

### "The Song Writer" Now

Now American composers have the greatest potential market in the history of the world. The "song writer" is making way for the more serious composer. The whole musical world has its eyes turned toward Hollywood. Starting with the "theme song," a tuneful bit that could be fitted here and there into a story,

## Statistics and Facts About

## Warner Bros. Pictures, Inc.

Compiled by Samuel Carlisle

Comptroller

Affiliated companies and subsidiaries, 51.  
Stockholders, 16,250.  
Market value of securities (as of May 1, 1930):  
Bonds, \$75,000,000.  
Stocks, \$204,467,287.  
Dividends, \$11,600,000.  
Gross film rentals:  
Domestic, \$50,252,339.  
Foreign, \$16,761,004.  
Employees, 16,500.  
Annual payroll, \$38,695,921.  
Valuation of real estate, \$150,000,000.  
Studies, 5.  
Exchanges, 93.  
Theatres, 812.  
Gross revenue from theatres, \$72,390,919.16.  
Production costs, \$25,323,622.18.  
Total footage of film used in productions, 166,537,000.  
Number of records used, 175,000.  
Foreign branches, 43.  
Foreign countries served, 70.  
Music publishing branches, domestic and foreign, 33.

Since January 1, 1930, Warner Bros. have acquired an average of 1.3 theatres a day.

Warner theatres seat 932,753 patrons.

296,360,605 paid admissions were taken in at Warner theatres during the past year.

Present valuation of Warner Bros. real estate—\$150,000,000—increases daily with the acquisition of new theatres and office quarters.

Building program now under way involves an expenditure of \$142,000,000.

Eight new film exchanges are under construction—in New Orleans, Chicago, Cleveland, Philadelphia, Minneapolis, Kansas City, Dallas, and Buffalo.

Phonograph records of Vitaphone songs sold to date would form a pillar 28 miles high.

Warner Bros. Pictures, First National Pictures and Vitaphone Varieties are advertised every day in the year in 92% of all newspapers in the United States and Canada.

Every inhabited community in the United States and Canada is visited at least once every two weeks by a salesman for Warner Bros. and First National Pictures.

Of the 18,000 persons on Warner Bros. payroll, 88% carry insurance, 62% own their own motor cars, and 41% own their own homes.

Warner Bros. is an organization of young blood, the average employee's age being 34 years.

Alumni from 85% of the colleges and universities in the United States and Canada are represented on Warner Bros. payroll.

Included in the personnel are 187 former army officers, 113 former navy officers, and 16 former marine officers.

Warner Bros. support a Hollywood population estimated at more than 10,000 persons.

Warner cameras last year took 7,000 miles of film, constituting more than 500,000,000 tiny individual pictures or "frames."

The 20,000,000 feet of lumber used by the studio yearly costs \$800,000.

One hundred trucks and 200 passenger cars, used constantly by the studio, covered 3,000,000 miles last year.

Thirty-five cameras, costing from \$3,700 to \$8,000 each, are in constant use during the production season.

Warner Bros. eastern studio can develop and print 6,500,000 feet of film weekly.

The still department of the eastern studios can print 50,000 stills weekly.

The administrative offices in New York occupy 10 floors of two adjoining buildings and house 2,500 employees.

(The above records are as of May 1, 1930)

## PURCHASING STORIES FOR VITAPHONE FILMS

By Jacob Wilk

(Scenario Editor)

I am writing this aboard an express train en route from Paris to Berlin. I have already covered 10,000 miles on my annual trip to the centers of dramatic and literary production abroad.

Vigilance and speed are the life-blood of the story department of a picture company. A "scout" of five minutes secures the material. Warner Bros. a few weeks ago the rights to one of the most powerful war stories ever written.

To search for new material is becoming more and more difficult and frenzied. The days when an indifferent story department could sit back and select from material submitted have passed. Now, because of the increasing number of pictures made each year, this department's function is to discover new dramatists, new people who have stories to tell through the medium of the talking picture. The search is never ending and it circles the globe.

The story department, because of the wide territory it covers, works around the clock. When people are going to the theatre in New York they are just having breakfast in Rome and lunch in San Francisco. The story department must be in every theatre, every town in New York, San Francisco, Bombay, Moscow or in Berlin, every night. In every bookstore every day. At every gathering of writers.

Reaching out to all these places its functionaries must be prepared to recognize immediately new

music has grown in importance until it has become organically a part of the whole picture.

Music will never dominate the screen as it does the grand opera stage and may never become more important than the story proper in the making of pictures, but it is rapidly taking its rightful place of importance. When one remembers the important names in the musical world and a host of others, which have recently become associated with Hollywood and pictures, it becomes obvious that the cinema has at last become a vital factor in the story of music.

There are great things in the air, out here, amazing plans and developments, and music plays a leading part in every plan. Its future promises to be tremendously interesting.

### "Radio Broadcast" Sold

Doubleday-Doran, getting rid of its magazine properties to concentrate on book publishing, disposed of another mag last week. "Radio Broadcast." Edward Lyman Bill, who publishes a group of trade papers, bought it.

Doubleday-Doran may retain only "Short Stories," its sole fiction mag



WARNER BROS. 25<sup>th</sup> ANNIVERSARY



**H. M. WARNER**

PRESIDENT

**Warner Bros. Pictures, Inc.**

# WARNERS AND FINANCES

## Aids to Equip Modern Theatre

By Harold Rodner  
(President Continental Theatre Accessories, Inc.)

Equipping the modern talking picture theatre involves a great deal more than merely supplying the owner of the house with apparatus for its operation. In this era of good taste in construction and decoration tasks allotted to a theatre accessory organization are manifold. In a manner of speaking, they are educational, for a supply house must act in the capacity of selector.

We of Continental Theatre Accessories do not feel that our job either begins or ends with the sale of equipment. The first factor which enters into a transaction is naturally the intent of the architect, and the consideration of his basic idea in designing the house.

An interview is arranged with the architect. He is assisted in the matter of laying out complete sound and projection equipment, arranging seating plans, stage rigging, etc. Nothing is planned which would in any way interfere with the architectural theme of the theatre or the decorative scheme employed by the man responsible for its design.

Harmony  
The next task to emphasize to the theatre owner the necessity for harmony. He is advised to purchase furniture, for instance, that reflects the period of design throughout the theatre. His lobby appointments, he is told, must be a true index of the character of the interior and individual articles he purchases must not clash in color or line with the general decorative scheme employed by the designer.

Once the prospect is convinced his accessories are of the right type, the foundation is laid. As construction progresses, engineers on the staff of Continental keep in constant touch with the contractors, supervising the work so that the

### W. B. Railroad Man

Al Brauninger, sales promotion manager for Warner Bros., doubles as brass as railroad man and major domo.

He routed 75 branch managers to Atlantic City, housed and dined them and sent them back to all points of the compass without a casualty.

completed job will reflect credit on all concerned.

Free Service  
Ordinarily, when a supply organization has made a sale half the work is over, but Continental feels the sale merely marks the beginning of co-operation between architect, owner, contractor, trades people and accessory unit. Thus, service is free of charge to exhibitors.

Continental presents to its clients the latest scientific innovations in apparatus, as well as a large selection of miscellaneous equipment for interiors, lobbies and lounge rooms. "From street to street" is the phrase we use to indicate the extent of our service, although as a matter of fact our scope is even wider.

Complete Line  
Electric signs, marquees, box offices, ticket vending machines, brass standees posts, lobby display frames, mirrors, lobby furniture, drapes, special rugs, chairs, electric fixtures, complete booth equipment—these represent only some of the things with which we are prepared to serve our patrons. To this end our New York office has opened branches in Los Angeles, Chicago and Pittsburgh, with a round dozen other key cities to follow in the next six months.

## By Major Albert Warner (Vice-President of Warner Bros.)

The financial status of Warner Bros. Pictures, as exemplified by its financial statements, places this corporation in an enviable position. Its coming report will be eloquent in making it clear that it is not only a tremendous factor in the business of providing entertainment for the peoples of all countries, but that as a business organization it takes rank with the largest and most progressive in America.

There is not an instant during the 24 hours of the day that Warner Pictures are not being shown in some portion of the world. It can be said of Warner Bros. Vitaphone and First National Pictures that they cover the earth. The whole world contributes to the success of the Warner production. There has been built a mighty business organization that serves Europe and the Continent as capably and zealously as it serves America.

In its expansion, Warner Bros.' growth has been consistent and steady. Nothing has been done except after much consideration. Nothing has been hurried. As a result of this, Warner Bros. Pictures has earned the confidence of the investing public.

Figures  
Figures are eloquent in showing the magnitude of Warner Bros. Pictures.

Of stockholders there are 16,250, and this stock, being held by investors throughout the country, the prosperity of Warner Bros. is a matter of nationwide importance.

Gross revenues from theatres for the last fiscal year amounted to \$72,390,373.16. The total theatre attendance amounted to 196,380,406, which sounds staggering.

The number of theatres owned, or controlled, is 812, which includes five on Broadway in New York and several in Los Angeles. Total value of the real estate owned, or controlled, reaches \$150,000,000. In Philadelphia alone, the value of the real estate holdings amounts to \$50,000,000. The theatre holdings are being consistently increased.

15,500 Employees  
Warner Bros. employ 15,500, and the annual payroll goes over \$36,000,000.

Nothing proves so conclusively the stability of Warner Bros. Pictures as the valuation of its bond and stock issues. At the present time its bonds have a value of \$70,722,600 and its stock of \$204,497,287.

In the key cities of this country and of Europe, Warner Bros. have 95 exchanges, each one of which is a separate unit for the distribution of Warner Bros. Vitaphone and First National Pictures.

Gross film rentals for the year have exceeded \$65,000,000, while the production costs at the studios in Hollywood, Burbank, New York, Philadelphia, and Brooklyn, New York, reached \$25,323,622.

Protecting Stockholders  
The policy of expansion in all lines connected with picture entertainment is being steadily carried out with the dominating idea of safeguarding the interest of the stockholders. It is the object to make Warner Bros. a completely profit-controlled business, distributing and exhibiting organization, equipped to operate in every phase of mechanical entertainment and in every industry which contributes essential factors to the business.

The acquisition of several of the largest and oldest music publishing firms in America gives to Warner Bros. copyright holdings of tremendous value, and the taking over of the music and radio divisions of the Brunswick-Balke-Collender Company was another move strengthening the Warner Bros. production of Vitaphone pictures. The substantial stock purchase of the Naxos Patents corporation gives Warner Bros. free license to use the patents of that corporation.

Foreign Connections  
The public is already familiar with Warner Bros.' interest with the Kuchemmelster Group (Sprekelsen) of Berlin, the Associated Sound Film Industries, Ltd., of London, and Compagnie Francaise Tobols of Paris. This interest in the German group gives

## Warners' Purchasing Dept. Buys For All in Huge Organization

By Joe Hornstein  
(General Purchasing Agent for Warner Bros.)

### Great Newspaper Man

Virginia Morris, of A. P. Waxman's staff, took a leave of absence recently to await the arrival of a new edition of herself.

Instead of knitting little things for the stor's passenger, she whiled away her time editing this edition for Warner Bros. Just a nice girl, but a great newspaper man.

## F. N.'S FORMIDABLE LIST OF DIRECTORS

For the new productions, First National Pictures has assembled a line-up of directors, all standing near the head of their profession.

At the present time the list reads William Selzer, Howard Hawks, Clarence Badger, Frank Lloyd, John Francis Dillon, William Beaudine, Mervyn LeRoy and Edward Cline. While these men will carry through the bulk of First National production, other directors may be engaged from time to time as occasion requires.

William Selzer, having completed "The Toast of the Legion," is now engaged on the famous play entitled "When We Were Twenty-One," now called "The Truth About Youth."

Clarence Badger, who has been directing pictures since the early days of the screen, is now engaged on "The Bad Man," in which Holbrook Wilson starred on the stage. Walter Huston is playing the title role in the picture.

Frank Lloyd, who, a number of years ago, directed First National's famous success, "The Sea Hawk," has recently completed "The Right of Way," an elaborate version of Sir Gilbert Parker's popular novel. Lloyd's record for successful productions no doubt equals that of any director in the field. He will be assigned to "Heart of the North" and "Captain Blood."

Another veteran is John Francis Dillon, now engaged on "The Girl of the Golden West," adapted from Belasco's memorable stage play. Dillon set a rapid pace during the past year with pictures such as "Sally," "Spidee Mc Spidee," "Bride of the Regiment," "Fast Life," "The Other Tomorrow" and "One Night at Susie's" to his credit.

William Beaudine is completing "The Lady Who Dared," at the First National Studios. "The Girl From Woolworth's," "Hard to Get," "The Road to Paradise" and "Wedding Rings" are to his credit.

Youngest Director  
Mervyn LeRoy, rated the youngest director in the Hollywood colony, is proving his aptitude for various types of pictures by successfully handling "Little Johnny Jones," "Show Girl in Hollywood," "Top Speed," "Playing Around" and last of all, "Numbered Men," a dramatic story dealing with prisons and convicts which has become a sensation.

Edward Cline, now directing "The Widow From Chicago," also directed "The Forward Pass," "In the Next Room," "The Naughty Girl," and "Sweet Mama" for First National release.

Howard Hawks is responsible for "The Dawn Patrol," an epic of the air by John Monk Saunders, in which Richard Barthelmess is starred. "The Dawn Patrol," produced on an ambitious scale, will be released soon for extended runs.

Warner Bros. tremendous advantages throughout Europe.

That the expansions and additions have been made by the success won by Warner Bros. and the position the corporation holds in the world of entertainment and of finance.

The method used by Warner Bros. makes the purchasing department as efficient and well ordered as the departments that require only two or three operations in the completion of their duties. Perhaps the best way to describe this method is to visualize a central point of action from which every step of the purchasing is planned and executed by the specialists who head the various phases of buying for Warner Bros. and its subsidiary companies. The items that are permitted to purchase locally are listed and deviation from this course is not authorized.

Through One Channel  
Furniture and equipment have been standardized to obtain uniformity in all our branches and companies. Except for a few small items, all branches and companies receive their supplies from the home office, and we find that it will improve the efficiency of the organization, we order it through.

Such material as stationery, advertising matter and miscellaneous supplies are shipped from our various warehouses on order from this office. Having these warehouses enables us to do a great deal of quantity buying. We eliminate confusion by means of perpetual inventory systems.

When a department or branch requires something we have not used previously, we analyze its usefulness and we find that it will improve the efficiency of the organization, we order it through.

To sum it all up, we are cognizant at this central point of action of every item that is purchased and used in the Warner home office, the branches, and the subsidiary companies.

All Firms Welcomed

Co-ordinating the purchases of everything needed in over 800 theatres of the Warner Bros. Theatre Circuit; 75 Warner Bros. and First National Exchanges; six music publishing companies; four production studios; Brunswick Radio and Records; and just a few of the half a hundred Warner Bros. affiliates in a fair sized job. Keeping an open door to all concerns, so that all have the same impartial opportunity to sell their wares, is the keystone of our purchasing system.

## E. H. MORRIS CONTACT HEAD OF MUSIC COS.

The work contributed by E. H. Morris, executive of M. Witmark & Sons, since that company undertook the publication of Vitaphone music, reflects the benefit of a youthful viewpoint in selecting and marketing popular songs.

Since the affiliation of Witmark with Warner Bros., Mr. Morris, not yet 25, has occupied one of the most important posts of the Witmark executive staff. Early in the fall of 1929 when Warner Bros. acquired the music publishing firms of Harry D. Kohn, Brodsky & Henderson, Remick Music Corp., and the subsidiaries of these companies, Mr. Morris' duties were augmented to production contact man of these various organizations.

Recently he was elected vice-president of the Music Publishers' Holding Corporation, the combine of Warner Bros. music affiliates.

## Warner Bros. Pictures, Inc. And Associate Companies

The Vitaphone Corporation.  
The Vitaphone Distributing Corporation.  
Vitaphone Limited, England.  
First National Pictures, Inc.  
First National Pictures Distributing Corporation.  
First National Pictures Production Corporation.  
Warner Bros. Theatres, Inc.  
Warner Bros. Hollywood Theatre Corporation.  
Warner Bros. Booking Office.  
Warner Bros. Southern Theatres, Inc.  
Skouras Bros. Enterprises, Inc.  
St. Louis Amusement Company.  
Vitaphone, Inc.  
The Vitaphone Company of California.  
Stanley Company of America.  
Stanley-Grandall Company of Washington.  
Stanley-Davis-Clark Corporation.  
Stanley-Mark-Strand Corporation.  
Stanley-Fabian Corporation.  
Continental Lithograph Corporation.  
Warner Bros. Broadcasting Corporation.  
National Radio Advertising, Inc.  
Warner Bros. Realty Corporation.  
M. Witmark & Sons.  
Remick Music Corporation.  
Harms, Inc.  
De Sylva, Brown & Henderson, Inc.  
Famous Music Corporation.  
Music Publishers Holding Corporation.  
Brunswick Radio Corporation.  
Brunswick Radio of Canada, Limited.  
Brunswick Radio of Argentina, Inc.  
Brunswick Radio of Brazil, Inc.  
Brunswick Panatopre Corporation.  
Hollywood Film Laboratories, Inc.  
321 West 44th Street, Inc.  
Warner Bros. Pictures Limited (England).  
First National Patha, Ltd. (England).  
First National Pictures (Australia), Ltd.  
Warner Bros. First National Vitaphone Pictures (Denmark).  
Warner Bros. First National Pictures, S. Mexico, D. F.  
Warner Bros. First National Pictures (Cuba), Inc.  
Warner Bros. First National Pictures (Japan), Inc.  
Warner Bros. First National Films, Inc. (France).  
Warner Bros. First National Pictures of Brazil, Inc.  
Warner Bros. Pictures G. M. B. H. Germany.  
Warner Bros. First National Vitaphone Pictures, A/S (Norway).  
Warner Bros. First National Vitaphone Pictures, A. B. (Sweden).  
Warner Bros. First National Vitaphone Pictures (Hungary).  
National Film Verleih and Vertriebs A. G. (Germany).  
Deutsches Deutsche First National Pictures, G. M. B. H. (Germany).

WARNER BROS. 25<sup>th</sup> ANNIVERSARY



**MAJOR ALBERT WARNER**

VICE-PRESIDENT AND TREASURER

**Warner Bros. Pictures, Inc.**

# BUT A FEW SHORT YEARS

## W. B. Production Executives

**J. L. WARNER**  
(Vice-President in Charge of Production)

**DARRYL FRANCIS ZANUCK**, associate executive.

William Koenig, general studio manager.  
Col. N. S. Slaughter, chief Vitaphone engineer.  
Frank M. Murphy, chief electrical engineer.  
Robert Crawford, executive in charge of music.  
Major Nathan Levinson, associate Vitaphone engineer.  
George H. Thomas, director of publicity.  
Joe Marks, casting director.  
Erno Rapee, general musical director.  
Louis Silvers, musical director.  
Arthur Haddock, chief engineer.  
Lucien Hubbard, story editor.  
Larry Ceballos, dance director.  
P. A. Chase, comptroller.

## Warner Bros.' Talent Bureau Becomes Source of Plenty of Work

By Walter Meyers, Manager

Not so many years ago the programs in the major portion of vaudeville houses were changed to include pictures, in answer to the public's demand for screen entertainment. Particularly was this the case following the general acceptance of talking pictures. The picture, however, was booked more or less at random, without consideration of its relation to the balance of the program.

This indiscriminate booking no longer prevails. Theatre managers soon realized that the picture must be the pivot around which the stage presentation revolves in order to have a uniform show.

In arranging the programs for the Warner Bros. theatres of this type, we select the picture first and the vaudeville acts that accompany it are chosen to blend with the screen portion. This, and the fact that the new theatres are built with much larger seating capacities than the old ones, places the booking of vaudeville acts on an entirely different basis than it was four or five years ago.

**Acts For De Luxe**  
Personality sketches are entirely eliminated in the larger theatres. The audience must experience a certain amount of comradeship with the player or the player will not get over. Therefore, the noisier and more spectacular acts are selected for the theatre that has been built especially for the all-important picture.

We rarely book a dramatic playlet, except in an instance where the film is entirely slapstick. The screen feature, even the average comedy, seems to supply all the drama an audience requires. If the picture itself is intensely dramatic, the surrounding acts will be of the light, frivolous variety, with an occasional novelty number.

If the picture is comedy we use material that is more substantial, theatrically speaking, than the patter of the average vaudevillian. We do not have any trouble locating talent for our variety theatres. From morning until night agents stream in and out of the Warner Talent Bureau, submitting the talent they have to offer.

**Placing Acts**  
We never book an act which we have not seen. If an agent outlines a new act and it sounds good, we arrange to witness it before making definite steps toward including the act in our line-up. When we do so we classify it immediately so that if we decide to use it, we know where it will go over and where it might be liable to freeze. Audiences vary according to locality, which is a fact long known to those in the amusement field. But they do not vary as greatly in the matter of pictures as vaudeville.

Ville. A picture has a much wider appeal.

The Warner Talent Bureau often discovers talent for the Vitaphone Varieties and the Warner feature pictures. Many of the players in the shorts and features who are now gaining fame on the screen were given their first film tests on advice from our office.

In many cases a vaudeville player will attain a fairly satisfactory degree of success on the stage, leave it for a turn in talking pictures, then return to vaudeville to break records at every appearance. This was the case with Winnie Lightner.

Miss Lightner, shortly after the release of "Gold Diggers of Broadway," came east for a vacation. We

By J. L. Warner  
(Vice-President of Warner Bros.)

It is just a few short years—so few that you can count them on one hand—since the development of our company and its many subsidiaries. While the origin of our entry into the motion picture business dates back over a span of 25 years, we have been through many trials and tribulations that brought us to the point of Vitaphone. That day when my brother Harry viewed the first experiment at the Bell Telephone laboratories, New York, was indeed the marking of a new era not only in the form of entertainment but in education as well.

Immediately followed the discovery of Vitaphone. How remarkable the trend, how far reaching it has become, this sweeping innovation! Little did we realize its possibilities on that day, just a short four and one-half years ago at our Brooklyn studios, when my brother Sam made one of the first subjects as an experiment, with myself. But we knew that it was the ultimate. This was long before we photographed and recorded for public exhibition.

**Future of Vitaphone**  
The phase that is most important is the better understanding among nations in hearing the spoken word. Instead of merely seeing the former cold and silent film. The future of Vitaphone has a great deal in store. It has gone through the time of experiment. It has changed the mode of motion pictures.

From the day of the making of our first Vitaphone short subject, namely, Martinelli singing "Pagliacci," and then right on through with the numerous other Vitaphone short subjects up to the production of "The Jazz Singer," much water had gone under the bridge. The results and achievements that have been accomplished, they alone speak for themselves, although volumes might be written.

**Danger of Bad Projection**  
The danger facing the continued

not take the reproduction in their show places as seriously. Many exhibitors are still using already old methods, and it seems impossible to get them out of the first routine. Just putting on the film and going down to the corner store, and then coming back to find out how much they took in, is not sufficient.

Today the picture industry has changed, and the public will accept only talking pictures, irrespective of the great many minds who once thought differently.

**Acoustic Imperative**  
The running of talking pictures must be handled in the same manner that a stage director rehearses players in a play on the stage. You just cannot run a picture and set the "fader" at 8 and say "goodbye." Operators and managers must fol-

## F. N. Production Executives

J. L. WARNER, SUPERVISOR IN CHIEF.

HAL WALLIS, co-executive in charge of production.  
C. GRAHAM BAKER, co-executive in charge of production.

Robert Crawford, executive in charge of music.  
Louie Halper, business manager.  
Robert North, production supervisor.  
Robert Lord, production supervisor.  
Hubert Voight, manager West Coast publicity department.  
Erno Rapee, general music director.  
William Mayberry, casting director.  
Val Paul, assistant studio manager.  
Leo Forbstein, music director.  
Walter Strohm, electrical engineer.  
Larry Ceballos, dance director.  
Harry Straub, comptroller.  
Frank N. Murphy, chief electrical engineer.

## Building the Picture

By Darryl F. Zanuck

(Associate Producer, Warner Bros. Pictures)

The most vital end in the production of talking pictures has been neglected. It is unappreciated by the critics and the public alike.

You may assemble in your production the greatest cast conceivable; you may purchase for production a recognized piece of literature or a successful and established play; you may produce the picture with all the care, detail, lavishness and extravagance in the world; you may have your picture directed by the finest director in the industry.

But all of this will not present to the public a perfect picture nor an almost picture if the cutting and editing departments fall in their job.

The cutter of a picture, or the editorial supervisor (sometimes the producer himself is the one who gives the final cut to his production) cannot fail, or the whole production falls, too. If the supervisor does not know what to leave in the final finished picture and what to take out, the production is certain to founder. Many great productions are ruined by overfootage; many fair pictures are improved 100% by clever and intelligent cutting.

**Juggling to Fit**  
On Warner Brothers' pictures, special care is given to the editing. Weeks and very often months are spent in cutting and recutting, and juggling to the best advantage sequences or episodes of the finished picture.

Personal supervision is given to each production, not only in casting, selection of material and corrections, but also in the editing of each scene.

Five out of 10 pictures, as presented to screen audiences, are too long and have too much emphasis on unnecessary scenes. It is the aim of Warner Brothers Pictures to eliminate and present to audiences only the essential and vital parts of the finished picture.

The editing of pictures does not start in the cutting room. It starts with the heart of the production of the picture—when the story is being put into manuscript form. While this is being done, the picture is timed with stop watches, and cut down to the desired length before it goes into actual production. This is not only a great saving of time and money, but is an improvement to the picture in the matter of continuity.

The first talking picture cut down and edited was "Glorious Betsy." At that time it was unknown how to cut records and eliminate slow and unnecessary footage. Gradually, step by step and picture by picture, the editing became more important.

Now Warner Brothers' pictures are recognized for their tempo, before it is direct continuity of thought and action.



**MR. AND MRS. BENJAMIN WARNER**

Parents of H. M., Major Albert, J. L. Warner, Mrs. Harry L. Charnas, Mrs. Dave Robbins, Mrs. Lou Halper

prevailed upon her to play four weeks in vaudeville and booked her in a few Eastern theatres. The crowds she attracted almost resulted in riots.

### Plenty of Work

Warner Bros. Talent Bureau places artists for Warner Bros. Pictures; First National Pictures; Vitaphone Varieties; Warner Bros. Theatres; National Radio Advertising, Inc.; Warner Bros. Commercial and Industrial Dept.; Brunswick Radio Co.; Warner Bros. legitimate shows and numerous other enterprises in which they are interested, thus assuring the artist every possible opening.

success of talking pictures is one solely of the method employed in the projection of motion pictures in the theatres throughout the world. A great many theatres fall into the rut of their former existence that "anything will do." This has resulted in thousands of motion picture fans not welcoming talking pictures, due to inadequate equipment or careless management in the theatres themselves.

At the studios where talking pictures are produced it is a serious task in accepting proper recording. If the scenes are not properly reproduced they are immediately retaken and made perfect.

Unfortunately, many theatres do

low the cue sheets sent out by the exchanges, and also watch the acoustic troubles in their theatres, as it is a fact that no two theatres have the same acoustic problems. Each one is a problem in itself and there is a right way of overcoming them, just as a stage director has his cast speak their lines over the footlights instead of standing with their backs to the audience.

If proper attention is given to this part of the talking picture, its success is a foregone conclusion; otherwise danger lurks on the horizon.

250 Engineers in 4 Studios  
Warner Brothers, as producers of  
(Continued on page 28)

WARNER BROS. 25<sup>th</sup> ANNIVERSARY



**J. L. WARNER**

VICE-PRESIDENT

In Charge of Production

**Warner Bros. Pictures, Inc.**



## Vita's Difficult Early Efforts

By Albert S. Howson

The first six months of Vitaphone conjure up a memory dismally indeed from the technical perfection evident today in the studios of Warner Bros. Yet those first six months, when every hour's work was an experiment, laid the foundations of the talking picture as the world now knows it and as it will probably remain for years to come.

The winter of 1926 saw the first Vitaphoning which was done at the old Vitaphone Studio in Brooklyn. This was largely of an experimental nature and a goodly portion of it never publicly exhibited. Although that same studio today has been renovated into a perfect plant for the production of talking films, at that time its acoustics and general equipment left much to be desired. In consequence, Warner Bros. decided to lease the Manhattan opera house on West 34th street. It was there the numbers constituting the first Vitaphone program were made.

**Stars' Dressing Rooms**  
Transforming even that great structure into a workable "studio"

was a vast undertaking. The memorable old building, rich in musical tradition, was torn up and re-equipped from top to bottom for that device, which was to mean so much in itself to the future of the recording apparatus.

Tetrazzini's apartments were made over into a workshop and Mary Garden's dressing room was replaced by a group of generators. The monitor apparatus was put in the Masonic lodge rooms over the auditorium.

Although an improvement over the drawbacks of the Brooklyn plant, the Manhattan opera house was far from perfect for Vitaphone purposes. When the Philharmonic Orchestra under the direction of Henry Hadley set to work to score "Don Juan," its task was colossal. Often as many as 10 attempts would be made before getting a perfect record, since blasting for the 8th avenue subway, then under construction nearby, constantly jarred the recording stylus. It would jump clear off the sound track and the record ruined.

Photographing and recording the first operatic numbers were equally (Continued on page 28)

## Studio Problems

By William Koenig

(General Manager Warner Bros. Studios)

Several problems of major importance to the exhibitor as well as to the producing studio have been worked out during the past few months. We are constantly experimenting. Every problem that arises, every experiment we make, is for one purpose: better pictures.

We have developed our Vitaphone recording to such a stage that we photograph pictures now at the same speed we did the silents. This is due to several remarkable improvements our sound engineers have worked out. The method of recording has become simple and so easily explained to the operators that we now have few delays due to sound engineering troubles.

We have developed ways of making our sound pictures in which the artist is more at home, less conscious of the microphone than before. We have eliminated the big one-thousand-pound booths, and have replaced them with 37-pound camera covers, called blimps, which have proved to be more silent than the cumbersome booth ever was.

At the present time we use the same technique in making motion pictures with sound as we did in making silent pictures, thereby giving our players more freedom. We are able to move our players anywhere and still record perfectly.

**Studio Engineers**

We have made great strides in the method of editing our sound pictures, one of the most difficult problems we have had to solve. This, too, is something perfected in our own laboratories by our own engineers. It is now possible to edit a complete picture in one-fourth the time it took a year ago. This means the exhibitor and the public secure these pictures more quickly than in the past.

We have built and are now occupying 10 big sound-proof stages. We have completed and equipped a new laboratory. We have built a three-story concrete building for cutting rooms and editing departments, with the latest sound picture editing equipment. We have built a complete theatre on the studio premises, seating 500 people, in which we present our pictures exactly as they go to the public.

The sound department alone requires the services of 250 mechanical experts and sound engineers. We are employing and have been continuously employing 2,000 people, all of whom are necessary to efficiently produce the huge program for 1930-31.

We have a completely equipped wardrobe building employing about 150 people. Every bit of wardrobe, costume or modern, is created in our wardrobe department. It requires about 10,000 lights and 100 electric lamps ranging from 200 to 20,000 candle-power, to light the studio and the many sets in constant use.

We properly handle productions at Warner Brothers' locations we

have fully equipped five traveling sound units so that we may make our sound pictures anywhere in the world. Each unit consists of five 8-ton trucks, which house a com-



## MT. WARNER NAMED IN HONOR OF WARNER BROS.

Scene showing newly christened Mount Warner, tallest peak in Hollywood range, renamed in honor of the family of motion picture pioneers. Benjamin Warner (right), father of Warner Bros., inspecting peak together with J. L. Warner and the latter's son Jack.

plete sound-recording apparatus, and all recording is done on the exact location.

We are operating a fleet of 100 trucks and 200 touring cars of every description, to care for our production schedule. We run a sizeable lumber yard of our own, using up some 20,000,000 board feet of lumber yearly.

To take care of our musical product it was necessary to erect a three-story building in which are housed 200 writers, composers and musicians.

Not all of our problems are behind us, but those I've have added tremendously to the quality and efficiency of our product.

## Famous Americans Writing for Warner's Vitaphone Varieties

In its search for outstanding talent and material for its short reel entertainments known as Vitaphone Varieties, the Vitaphone Corporation is paying special attention to story material. Aside from the staffs of scenarists and writers of original stories maintained on both the East and the West coasts, Vitaphone has produced short talking pictures from playlets and stories by many popular authors.

Within the last few months stories have been bought from Edna Ferber, one of the most popular writers; from Ring Lardner, outstanding example of native humorists; from Guy Bolton, author of the books of many successful musical comedies, and from such famous playwrights as Frederic and Fanny Hatton, George S. Kaufman, Porter Emerson Browne and Gilbert Emery.

A series of comedies are being produced based upon the newspaper comedy sketches of an average American family which first brought J. P. McEvoy to the attention of the reading public—"The Puttars" series. Lucien Littlefield and Lucille Ward are featured in these comedies.

### Comedy Playlets

Three playlets by George Kelly, author of "The Show-Off," the Pulitzer prize winning play, "Crab's Wife," and many other comedy-dramas, have been turned into Vitaphone Varieties.

Susan Glaspell contributed one of her best known playlets—"Trifles"—to the talking series through Vitaphone. Russell Crou-

## Advancement of Vitaphone

By Frank N. Murphy

(Chief Electrical Engineer, Warner Bros.)

has proved the most popular of opera stars to record for Vitaphone. He has recently completed his 10th Vitaphone Varieties.

Other famous artists on the list are Benjamin Glor, Charles Hockett, Frances Alda, Ross Egan, Hope Hampton, Marion Talley, Alice Gentile, Albert Spalding, Michela Elman, Anna Case and others equally well known.

### More "Names"

The stage and screen have also contributed many of their most famous names to Vitaphone Varieties. William Boyd, Sidney Toler, Lew Fields, Joe Weber, Charles Ruggles, Joe Frisco, Jack Norworth, George Fricke, Wallace Ford, Raymond Hitchcock, Molly Picon, Elsie Janis, Hugh O'Connell, Frankie Corbett, Irene Franklin, Trilzie Friganza, Chester Conklin, Essie Love, Hobart Bosworth, Vivienne Segal, Winnie Lightner, Irene Rich, Johnny Arthur, Lucien Littlefield, Bryant Washburn, Eddie Buzzell, Bert Lahr, Fred Keating, Helen Ferguson, Joe E. Brown, Lou Holtz, Ruth Etting, Coase and Orth, Harry Fox, Douglas Stanbury are but a few of the many who have appeared in Vitaphone Varieties playlets.

### Novelities

Two of the most popular novelty acts recorded for Vitaphone are those by Milton C. Work and Robert L. Ripley. Mr. Work is the foremost name in bridge today. Ripley, who has won fame as a cartoonist, author, traveler, radio star and collector of oddities from all over the globe, has recently begun a series of Vitaphone Varieties titled after his widely syndicated newspaper drawings, "Believe It or Not."

Technical advancement of Vitaphone in the last four years would fill volumes. As there were precedents for a guide, Vitaphone engineers had to figure each thing out to meet individual situations. At first there was one microphone, one camera and a sound-proof booth, one wax record on which the music and voices were recorded.

Realizing from the very beginning that we were still making motion pictures, supplemented by the human voice and with synchronized music, the problem that confronted experts was to give the talking picture the same ready flexibility and motion so necessary to good screen entertainment. So the technical difficulties to make actual motion pictures that talked occupied much of the time after the fundamental system filmed and recorded satisfactorily.

### Modern Results

It became possible to synchronize two or three cameras as desired, filming long shots, medium shots and closeups in perfect time. In the same manner any number of microphones could be used simultaneously, pictures of this recording evolved that enabled the cutters to handle record takes just as easily as the film.

The microphone itself is now a highly sensitive and efficient instrument capable of producing results undreamed of in the early days of Vitaphone.

From the one wooden stage which saw the first recording of a Vitaphone picture in Hollywood, Warner Brothers' studio today has seven concrete and steel structures to serve as stages. There are two more at the Vitaphone studio, the Warner's auxiliary plant, which is complete in itself for all recording purposes.

A huge building, occupying a central point on the lot, houses the recording equipment and wax shaving rooms, where the dialogue and sound from the stages is registered on numerous takes. This recording plant is capable of handling as many as thirty separate companies shooting at the same time.

### Cutting the Shorts

Another huge building houses the technical research and Vitaphone construction department where current problems are met and overcome through experiments and engineering skill. Also all mechanical parts are built and repaired here.

A phase of Vitaphone talking picture production, about which little is known by the general public, is the cutting and editing of the film and records. It was a comparatively simple matter in the days of silent pictures to cut and splice the film in any place desired by the easy process of scissors and glue. The Vitaphone cutter has no such small task. With thousands of feet of film, representing different takes on any number of cameras, he must cut the various shots to match without so much as slipping a frame and keep the picture in exact synchronization with the record of sound and dialogue.

The mechanical devices which comprise the modern talking picture cutting room are in themselves a masterpiece of engineering skill and inventive genius.

## LITHOGRAPHS

By Carl Moellmann

(President of the Continental Lithograph Co.)

From the inception of Vitaphone, the Continental Lithograph Company, which makes all the Warner posters, has studied the requirements of talking pictures. Our diligent research has enabled us, at a moment's notice, not only to fulfill them adequately, but actually to anticipate them.

Our preparedness to meet any situation precipitated by developments in the picture industry is, of course, traceable directly to our complete service.

Continental is manned by 300 skilled craftsmen. There are 25 mammoth presses while our art department holds 40 artists.

Continental has the four major accessories—posters, lobby displays, window cards and heralds.

Continental is located in the center of an area embracing 66,000 people, or better than 50% of the nation's population. This overnight rapid makes for the ultimate in service.

## Shagrin, P. C. Dist. Mgr.

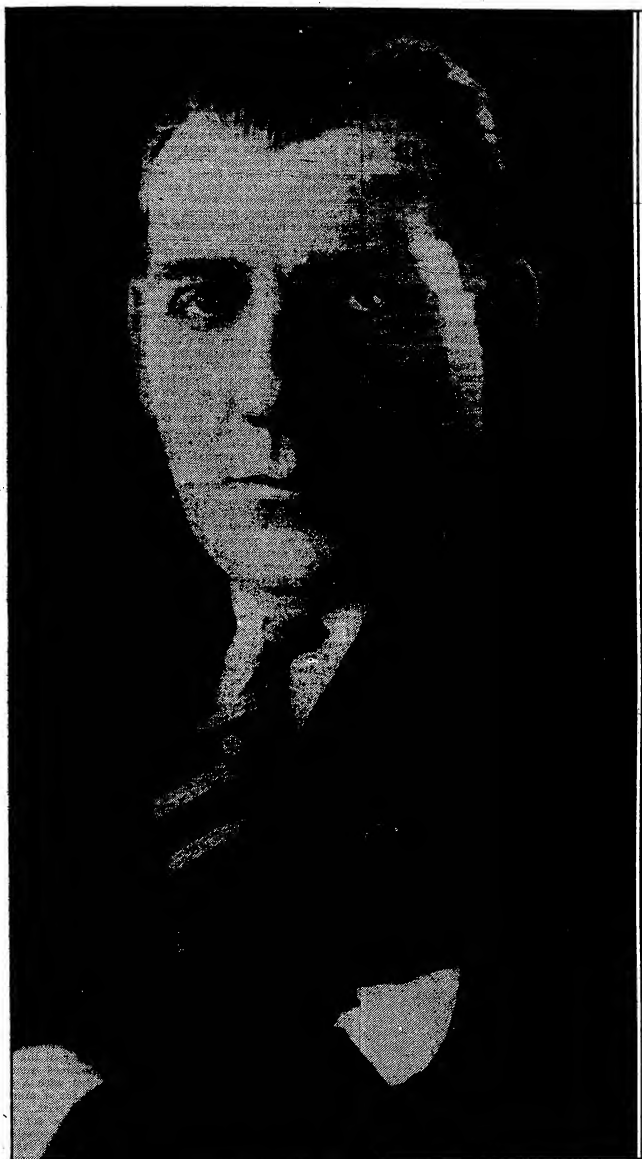
Max Shagrin, formerly manager of Warner Bros. theatre in Hollywood, has recently been promoted to the post of district manager for the company's Pacific Coast Theatres. Shagrin is a showman of long experience. In Youngstown, O., where incidentally, is the home town of the Warners—he operated several theatres, properties which he disposed of in order to take up his duties on the coast.

In addition to being district manager for the Pacific coast houses, Shagrin is assisting in the expansion activities of this rapidly growing circuit.

### Operatic Stars

In the early stages of the talking pictures, Vitaphone took advantage of the great possibilities they presented. The most famous of opera and concert stars and exclusive recording artists were at once engaged to make short reel productions. Giovanni Martinelli, hailed as the greatest tenor since Caruso,

WARNER BROS. 25<sup>th</sup> ANNIVERSARY



**S. L. WARNER**

August 10, 1885

October 5, 1927



**H**is was the dream—but other eyes

**B**eheld the golden castles rise.

**B**y faith of one are many blest.

**H**is was the dream—and dreams are best.

# Warners' 35 Special Pictures, Of All Vitaphone Productions; Line-Up Is Budgeted at \$20,000,000

Sam E. Morris, vice-president of Warner Bros. has announced for the season of 1930-31 a program that will top for endeavor and investment any ever undertaken by the Warner organization. It will consist of 35 special Vitaphone productions involving the expenditure of a budget set at 20 million dollars. Already a substantial portion of the line-up is under way.

As in the past, the pictures will be made under the direct personal supervision of J. L. Warner, vice-president. Assisting Mr. Warner will be Darryl Zanuck as associate producer and William Koenig as studio manager.

## Stars

Stars and players to be featured by Warner Bros. in these 35 pictures include John Barrymore, Al Jolson, George Arliss, Winnie Lightner, Dorothy Marshall, Joe E. Brown, Lew Ayres, Marie Wilson, Irene Delroy, Lott Loder, Vivienne Segal, Jean Harlow, Louise Fazenda, Bert Roach, Alice Day, Claudia Dell, Robert Bosworth, Lilyan Tassan, Grant Withers, Lloyd Hughes, James Hall, James Gleason, Beryl Mercer, Tully Marshall, Sue Carol, Edna Murphy, Noah Beery, Constance Bennett, Alec B. Francis, Lowell Sherman, Joan Bennett, Lewis Stone, Leon Janney, Olsen and Johnson, William Courtney, Reginald Sheffield, Anthony Bushell, Jack Whiting, Crawford Kent, Arthur Edmund Carewe, Alexander Gray, George Bickel, Charles Buterworth, Eric Von Stroheim, Walter Pidgeon, Evalyn Knapp, Vivian Oakland, Marion Byron, Charles Ray, Ben Lyon, Stuart Edwards, Louise Closser Hale, Harry Langdon, Helen Ferguson, Jack Strozzi, Dudley Digges, John Halliday, Leslie Howard, Adamee Vaughn, Alison Skipworth, Kate Price, Betty Lawford, Laurence Grant, Ivan Simpson, Laura Lee, Dale Fuller, Florence Eldridge, Flora Finch and Belle Bennett.

## Directors

A staff of 11 leading directors will be entrusted with the making of the new Warner 35. These are Roy del Ruth, Lloyd Bacon, Alan Crossland, Archie Mayo, Michael Curtis, Ray Enright, John Adolf, Alfred E. Green, William Wellman, Robert Milton and Hobart Henley.

## Writers

Many famous dramatists and novelists are represented in the list of Vitaphone authors. They include John Galsworthy, Stewart Edward White, Ben Ames Williams, James Oliver Curwood, Faith Baldwin, Elmer Rice, Vina Delmar, Sutton Vane, Walter Hackett, Rida Johnson Young, Anthony Paul Kelly, Hugh MacLure, Kahler, Marie Baumer and Herman Melville.

Material by these literary celebrities will be prepared for screen and dialog treatment by such Warner staff writers as J. Grubb Alexander, Arthur Caesar, Joseph Jackson, Charles Kenyon, Oliver H. E. Garrett, Perry Vekoff, Harvey Green, George Roemer, L. Gordon Rigby, Roland Brown, Maude Fulton, William K. Wells and Rex Taylor.

## Music

The musical portion of the new Vitaphone program will be controlled by Robert Crawford, executive in charge of all musical activities; Erno Rapee, musical director-in-chief, and Louis Silvers, musical director. Their staff includes composers and librettists as Jerome Kern, Sigmund Romberg, Oscar Hammerstein 2d, and Otto Harbach. Writers of popular songs working under the new schedule are Eddie Ward, Joe Burke, Sidney D. Mitchell, Archie Gottler, George Meyer, Bobby Dolan, Walter O'Keefe, A. Bryan, Leo Forbstein, Bud Green, Sam H. Stept and Arthur Franklin.

The 35 special pictures comprising the 1930-31 line-up cover a diversity of entertainment including dramas, melodramas, comedies, adventure stories, mystery stories and musical productions. They start with "John Barrymore in 'Moby Dick'" by Herman Melville, directed by Lloyd Bacon. In this classic of whaling days, the star is supported by Joan Bennett, Louise Hughes, Robert Bosworth and Walter Loch. George Arliss in "Old English,"

directed by Alfred E. Green. Adapted from the play by John Galsworthy in which Mr. Arliss scored on the stage. Betty Lawford, Ivan Simpson and Reginald Sheffield will be in the cast.

"Viennese Nights," the first musical romance composed expressly for the screen. This is the work of Oscar Hammerstein 2d and Sigmund Romberg. The cast, including Alexander Gray, Vivienne Segal, Jean Harlow, Walter Pidgeon and Louise Fazenda, has been directed by Alan Crossland. Production is photographed entirely in Technicolor.

"Winnie Lightner in 'Red Hot Sinners,'" comedy-drama dealing with the adventures of a divorcee who is always encountering her ex-husbands.

"Captain Applejack," based on the stage play by Walter Hackett. The story concerns a timid suburbanite who goes into the skullduggery business with hilarious results, and is interpreted by John Halliday, Mary Brian, Alec B. Francis and Louise Closser Hale. Direction by Hobart Henley.

"The Danube Love Song," a melodious all-Technicolor production, composed especially for Vitaphone by Oscar Straus as his first original screen work.

A second John Barrymore production, details of which will be announced in the future.

## All-American Team

"Maybe It's Love," a musical picture of college life, directed by William Wellman. It offers a unique selling angle by featuring the All-American football team, with Russ Saunders, of Southern California,

## Sam Warner Tribute

Page 11 of this issue carries a portrait of the beloved Sam Warner, whose untimely demise was one of the great tragedies of the motion picture industry.

The four lines of verse underlining the photo were written by Harry Lee, of Warner Bros., writing staff. His poetic drama sensation, "The Life of St. Francis of Assisi" was a recent literary sensation.

## LEADERSHIP ABROAD BY WARNER BROS.

By Arthur Clavering

(Managing Director Warner Bros. Pictures, Ltd.)

London, June 8.

We owe such success as we have attained here in Great Britain to the fine product which we have received from our American studios. Without it we could not have reached the position we now occupy as the leading renting organization of Great Britain.

The story of the introduction of talking pictures in this country is an exact parallel of that in America. Warner Brothers was the first company to exhibit a sound film in England. We also presented the first dialog production to be heard over here, and in every instance the British organization has been right at America's heels in the introduction of new features developed by the pioneering Warner Brothers in America.

Upon the completion of a recent international sales contest in honor of our Vice-President Sam E. Morris, we were extremely gratified to receive word that our British or-

# Sam E. Morris Has Stimulated Great Growth of Warner Bros.

By A. P. Waxman

It required a man of exceptional executive powers to guide the prodigious expansion through which Warner Bros. have arisen to a dominating factor in the amusement world during a few short years. The organization boasts such a man in Sam E. Morris as vice-president and general manager; he has coordinated Warner Bros.' swiftly multiplying interests into a smooth-running and efficient whole.

Mr. Morris' two principal characteristics rendered him ideally suited for this difficult task. As a natural leader and organizer he was able to visualize from the start the potential growth in store for Warner Bros. through Vitaphone, and he was equal to the problems that presented themselves for solution in rapid-fire succession. Next, his unswerving vocation as a picture man kept always foremost in his mind the needs of the exhibitor as Warner Bros. added new units to its organization, through which it has merged with Albee to bring into its hands the facilities required by the many-sided needs of talking pictures.

Mr. Morris is also in charge of sales for First National Pictures and the Vitaphone Company.

## Knew the Business

Practical experience rather than detached observation has been the means through which Mr. Morris' decisions have protected the interests of all members of the industry doing business with Warner Bros. He did not drift into motion pictures from the outside, attracted by its opportunities for profits. On the other hand, he knows every phase of film marketing, having himself been an exhibitor, an exchange man and a sales executive.

Mr. Morris was born in Oil City, Pa., although he received his education in the grammar and high schools of Cleveland. Upon his graduation he secured his first business affiliation with the American Tobacco Company. Here his rise to importance in the organization's executive personnel was rapid. Before many years he had been appointed general manager.

For some time subsequently Mr. Morris traveled through every country in the world, gaining a knowledge of international trade, which has been most valuable to him in supervising the foreign expansion that has been an outstanding phase of Warner Bros' growth during recent times. Desiring to return to America to take up his permanent home, he eventually settled in Cleveland and resigned from his affiliations.

## Exhibitor in Cleveland

At that time the motion picture was still a more or less undeveloped entertainment medium, but Sam Morris became absorbed in its possibilities. He turned exhibitor with the acquisition of the Home theatre. To this he soon added two or three other houses in the same city, and soon was one of Cleveland's successful exhibitors.

It was during this time that he was elected chairman of the film committee of the Cleveland Chamber of Commerce. His energetic work in this connection eventually developed into the basic idea of film arbitration boards now so successfully in operation throughout the country.

From exhibitor he became an exchange manager in Cleveland for the World Film Company. His accumulated knowledge was the recognition of the entire motion picture industry. Result was an offer of the vice-presidency and general manager'ship of Select Pictures Corporation. Accepting this post, he left Cleveland for New York.

## Joined the Warners

It is now close to 10 years since he joined Warner Bros. as head of distribution. One of his first notable accomplishments was the reorganization of the selling force when Warner Bros. acquired the old Vitaphone Company and took over its national exchange system. His most conspicuous work, however, has been done since 1925, when, with the introduction of Vitaphone, there came to him for decision problems so complex that only a man of extraordinary judgment and far-reaching knowledge could cope with them. With no pattern to work from, he

tackled and mastered the sale of the first talking pictures to the profit of exhibitors the world over. He supplemented Warner offices with branches of the Vitaphone Corporation, from which theatres receive dependable service in the physical handling of Vitaphone records.

## Many Additions

His sure and capable hand has been visible in each acquisition of subsidiary companies by Warner Bros., which together now form the most complete and workable organization in the motion picture industry. It was a great step in the purchase of First National Pictures, the Stanley Company of America—now known as Warner Bros. Theatre Circuit—M. Witmark & Sons, Desilu, Brown & Henderson, T. B. Harms, Chappell Harms, Inc., Remick Music Corporation, the Brunswick Balke Collender Musical Division, and the other companies which Warner Bros. direct control of the many supplementary activities, made essential to them by the production and marketing of Vitaphone pictures.

Such is the man, Sam Morris, the executive. Sam Morris, the man, is a fair-minded, kindly individual, who is in close personal contact with the thousands who make up the staff of Warner Bros. He is never too busy to listen with patience and understanding to their own special problems, and he makes it a point to be accessible to every member of the staff. His appreciation of his considerate relationships with them is reciprocated by a grateful loyalty, manifested not only by those who have been with the organization for many years but by those new ones whose services have been required through the rapid expansion of the company in whose growth Sam Morris has played so vital a role.

# H. A. Bandy Is an Expert On Entire Foreign Market

H. A. Bandy, foreign manager of Warner Bros. First National Pictures and the Vitaphone Corporation, first entered the theatre business with his brother as an exhibitor in Albany.

His initial experience in film distribution came when he joined the old Mutual Film Company. He later went to Cleveland as branch manager for the Golden Distributing Corporation. His next connection was with Associated Pictures, for which he opened the Cleveland office and became district manager of the central district for that company.

In September, 1921, Bandy joined First National Pictures as district manager in the same territory. His pronounced success there was rewarded with a call from the home office for a more difficult and important post. In 1925 he was sent to Europe for the foreign department and remained there for a year and a half as European general manager, returning late in 1926 to take up executive duties at the home office.

Bandy became manager of foreign distribution for First National in 1928. Upon the consolidation of that company and Warner Bros. he carried on the same capacity, with these two companies as well as the Vitaphone Corporation.

Having but recently returned from a three months' survey of Europe throughout Europe, Mr. Bandy obtained a first-hand picture of present conditions in that part of the world. He expressed extreme gratification over the rapid growth in volume of business, which has shown over 50% increase in the first four months of 1930 over the same period last year.

## Hummel With Livieright

With Thomas R. Smith out of Horace Livieright, George F. Hummel is the new money man for the publisher, taking the office of vice-president.

Hummel is the novelist who had had some of his works brought out by Livieright. Hummel doing little writing now, devoting most of his time to the business end of book publishing.



THEO. H. NAKKEN

Inventor of Nakken Patents

INSBY-LEONARD DAY

Associated With Mr. Nakken in His Development Work

acting as technical adviser to Mr. Wellman. Screen names heading the cast include Joe E. Brown, Joan Bennett, Evalyn Knapp and James Hall.

"The Life of the Party," starring Winnie Lightner, supported by Irene Delroy, Jack Whiting, Charles Buterworth and George Bickel and directed by Roy del Ruth. This will be entirely in Technicolor.

"The Life of 'Big Boy,'" the stage success in which he last appeared on Broadway. Jolson, as a negro jockey winning the Kentucky Derby, will be directed by Alan Crossland and supported by Claudia Dell, John Harron, Lloyd Hughes, Louise Closser Hale, and others.

"Nancy from Naples," directed by Archie Mayo. Based upon the Elmer Rice stage play, "See Naples and Die." Irene Delroy, Charles King.

(Continued on page 26)

ganization had come out the victors over all the other offices throughout the world.

We look forward to even greater achievements in the coming year. Based on news thus far received concerning next season's product, we feel that we will receive from a supply of pictures which will be in every respect the finest in stardom, and production value that have ever come from our American studios to Great Britain.

## Fawcett's Fan Mag

With the Fawcett Publications acquiring the "Hollywood Magazine," monthly fan paper, published in Hollywood, Jack Grant, editor, has resigned. Ruth Bery, representing several other Fawcett magazines on the coast, will take over his duties.

WARNER BROS. 25<sup>th</sup> ANNIVERSARY



**SAM E. MORRIS**  
VICE-PRESIDENT AND GENERAL MANAGER  
Warner Bros. Pictures, Inc.



## Completing the Circle

By Herman Starr  
(Vice-President of Warner Bros.)

Why the sudden accelerated momentum of film companies in furthering their activities in the field heretofore fenced off? The answer is that with the entry of talking pictures a new era of development has been ushered in.

Speech in pictures depends on scientific inventions. Talking pictures, amazing as they were considered two years ago, were infantile compared to what they are at present. Whatever improvements have occurred were due to technical refinement of apparatus. Only those film companies advanced which were sufficiently enterprising to secure controlling patents for new devices that would refine the process of speech recording in production, and the projection of voice on the screen.

Whatever prestige Warner Bros. have attained in the last few amazing years is due to its push in acquiring new interests.

Let me cite several examples. The theme song suddenly loomed up in pictures. The company with the theme song hit had a picture hit.

It was essential, accordingly, for picture companies to enlist the services of outstanding song hit composers. Warner Bros. did two things. It contracted for the services of musical acts. It acquired a string

of leading musical publishing houses, among them Witmark and Hansen. It thus had a field to exploit the theme song, both in and out of pictures.

When operetta in pictures became the vogue, the Warners instantly secured men of the highest rank in the line to write the songs and lyrics for original operettas designed exclusively for Vitaphone talking pictures.

### Necessities

The industry is acquainted with the acquisitions of Warner Bros. in recent months. The purchase of the Brunswick-Balke-Collender Company, Musical Division, was actuated by the necessity of securing music copyrights, disks and patents. The importance of having a network of broadcasting stations for advertising purposes motivated their control of National Radio Advertising.

Our company is keenly interested in a wide range of industrial activities, because these are intimately related with pictures. The screen is no longer isolated, but interdependent on pure and applied science, art and industry.

Warner Bros.' awareness of the new problems of technical development is reflected in its current position in the industry.

## Sensationalizing Britain With Warner Bros. Films

The story of Warner Brothers' leadership in introducing sound pictures in foreign countries reveals many facts concerning the success with which the efforts of this organization were greeted. In Great Britain, the immediate and hearty approval by the public of the new form of screen entertainment was a further indication that Vitaphone was destined to revolutionize the picture screens of the world.

The first synchronized production to be presented in that country was "The Singing Fool," which opened the Piccadilly Theatre in London. "The Jazz Singer" had previously been fully booked throughout Great Britain as a silent film, before the Vitaphone license was obtained, which made the later success of the synchronized version stand out as a special tribute to the drawing power of the new Vitaphone screen. The first direct production (WB) to be presented in Great Britain was "The Terror."

"The Singing Fool" had its opening at the Regal, Marble Arch, Nov. 25, 1929. It was a great success. The royal family were present. It ran in that theatre for 10 weeks and afterwards at the Piccadilly for six weeks. This picture was booked by specially selected exhibitors at the moment it installed talking picture apparatus.

In Manchester "The Singing Fool" played for 14 weeks at one theatre, and in Glasgow for one and a half times the population of the city in five weeks.

Over 1,000 Houses  
"The Desert Song," (WB), was another sensation in Great Britain, having played in a total of over 1,000 theatres. It represents almost the total number of houses wired for sound. It is a significant figure.

Of more recent date, "Disraeli" (WB) was proved a notable attraction to be shown in England. As a test of whether it would be a success in the English Provinces this picture was pre-released in a small industrial city and immediately disclosed great popularity in all sections. "Disraeli" played at Marble Arch Pavilion, London for 12 weeks and was seen by more members of the Royal Family, members of Parliament, society people and authors than any film previously shown in London.

As a result of their early encroachment in this territory the First National and the Vitaphone Corp. as well as Warner Bros. hold a leading place in the distribution of talking pictures throughout Great Britain.

## HOW FUNNY "LOONY TUNES" ARE MADE

The family of animated cartoon characters has been increased. Bosco and his Sweetie Honey have just been introduced to the picturegoing public by the Vitaphone Corporation in the first of a series of Vitaphone song cartoons called "Looney Tunes."

It is a notable family that Bosco joins—a family originated, according to the statements of several individuals who claim to be authoritative in the matter of the "Looney Tunes." "Colonel Heeza Liar" in 1911. Other members of this entertaining family of animated screen characters are Winsor McKay's Gertie, the dinosaur, in a series of "Duck and Waddle" animals in Paul Terry's series of Aesop's Fables, Earl Hurd's famous pup, Little Nemo, Mutt and Jeff, and others.

Paul Terry is credited with having originated the first all animal animated cartoons in Aesop's Fables. Mutt and Jeff was the first of these cartoons to be played up over a feature in a picture house. This was in 1919, and the particular number was "Sound Your A."

The making of an animated cartoon was an arduous business in the early days of this phase of motion picture production. The artist laboriously drew from 10,000 to 17,000 separate drawings of his characters, showing each new movement of a hand, a leg or an eye, and the successive drawings were photographed by a camera placed directly over them. It was not until the late 1920s that the art of the animation was perfected and hired young illustrators to draw

## Herman Starr Heads Warner Bros.' Technical Expansion

The task of developing the new diversified and allied interests of Warner Bros. devolves upon Herman Starr. This executive had his hands full with important duties long before he was placed in control of half a dozen new national industrial concerns' developments which the Warners have acquired, but he is equal to the manifold additional responsibilities.

In addition to being president of First National Pictures and vice-president of Warner Bros., Starr is in charge of every phase of technical expansion connected with these two producing companies. He is now directing the destinies of the Brunswick-Balke-Collender Company, musical division, a recent Warner acquisition, and will shortly initiate many departures in sales promotion and broadcasting programs.

### Supervises Radio

The Warners have acquired National Radio Advertising, Inc., which gives them a prominent position in the field of electrical transcriptions for broadcasting purposes. Mr. Starr will have charge of technical expansion for that firm, which will be at its service all the important broadcasting stations in the United States as well as several stations in Canada and one in Honolulu.

### Non-Theatrical Field

Starr is in charge of the Industrial and Commercial Dept. which makes talking and silent pictures for non-theatrical concerns. This is an expansion of the recently acquired National Advertising Co.

### Heads Music Co.'s

With Max Dreyfus as his right hand man in the music publishing field Starr directs the destinies of T. B. Harms, Famous Music Co., M. Witmark & Sons, Remick Music Corp., De Sylva, Brown & Henderson and others.

## Warners Adapting Resources of Brunswick to Vitaphone Needs

In the two months which have elapsed since Warner Bros. purchased the musical division of the Brunswick-Balke-Collender Co., which has been done to adapt the resources of that organization to the making of Vitaphone pictures. Supervision of this new subsidiary has been placed in the hands of Herman Starr, vice-president of Warner Bros. in charge of technical expansion.

Included in the Warner purchase were the assets, plants and structure of the Bruner-Tuttle Mfg. Co., radios; Farrand Mfg. Co., loud speakers; Brunswick Radio Corp., and the Pantropes and Radio Corp. These make directly available to the making of Vitaphone pictures.

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Superv



WARNER BROS. 25<sup>th</sup> ANNIVERSARY



**HERMAN STARR**

VICE-PRESIDENT

**Warner Bros. Pictures, Inc.**

# Operating Warner Theatres A Vast Project, Increasing As Theatre Holdings Expand

By Spyros Skouras  
(Managing Director Warner Bros. Theatre Circuit)

The direction of Warner Bros. Theatre Circuit involves a double responsibility—obligation to the public; to Warner Bros.; and to its stockholders.

We conduct Warner Bros. theatres as though they were our own personal property. Our years of experience in theatres management have given a sensitive reaction to the demands of theatregoers, and we have learned that the public is always master of the situation.

In this, the largest and finest group of deluxe playhouses in the country, community interest and the desires of theatregoers rule our policy. Our individual managers know the value of close contact with the neighbors, and in a great majority of instances our local representatives are leaders in community life. The comfort, safety and entertainment of millions, in practically every section of the country, involves a mobile system of management. Just as each day brings its new problems, so does each theatre on the circuit have a different reaction to the demands of its community.

## No Rigid Rules

There can be no general policy. There can be no rigid rules to apply evenly everywhere. The responsibility of circuit supervision must be shared with individual lieutenants—and there is where we are fortunate in the circle of "man power" that so successfully carries out the plans we have evolved for the conduct of Warner Bros. Theatre Circuit.

Each of our managers is awake to his personal responsibility—alive to the moral obligation a theatre director assumes in soliciting public patronage. With each theatre conducted as a civic center, the influence

for all that makes for wholesome and entertaining amusement is tremendously important in community life.

Every afternoon and evening throughout the regions that Warner Bros. theatres serve, there is progressing an entertainment that vitally concerns the wholesome morals of this and future generations. Realizing this, the directors and their assistants in this great institution cannot for one moment think of a grave responsibility.

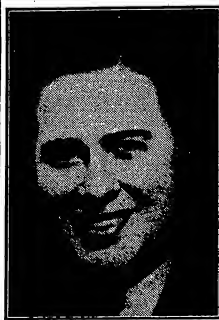
To bring recreation and happiness to millions; to invite the public to share the comforts of beautiful, clean and wholesome theatres; to make those theatres a place where citizens can congregate in perfect safety—these are commitments that demand and shall have the best of thought and a studied action experience can provide. And to what more useful and purposeful work may a man devote himself?

## Appreciation

There could be no better time than now to acknowledge the tireless and efficient aid that is given to the managing director by his staff in the home office and in the field in effecting the policies which have made for success.

Warner Bros. expansion of their theatre holdings is a comparatively recent development in their business policy. Nevertheless, in a short space of time they have possessed themselves of hundreds of theatres the country over—and their activities have but just begun.

So do our responsibilities to the theatre-going public increase, and so, with each day, an appreciation of these responsibilities strengthens the purpose to make Warner Bros. theatres the pride of every community they serve.



ARTHUR HOUSMAN

Publicity Director Beacon Theatre, Winter Garden, Strand Theatres, New York and Brooklyn.

## THEATRE EXPANSION UNDER WARNER NAME

By Dan Michalove

(Real Estate Department—Warner Bros.)

In 1925 Warner Bros. took control of the Piccadilly theatre, on Broadway and 524 street, renaming it the Warner theatre. This was the first house ever to bear the name of Warner Bros., or to come under the supervision of these talking picture pioneers. Two years later, after the advent of Vitaphone, seven more houses were added, making a total of eleven.

In August of 1925, Warner Bros. took over the Stanley Company of America, which controlled, then, about 250 houses. Through this important acquisition, four subsidiary companies also came under the Warner supervision. These were the Stanley-Davies-Clarke Corporation, with holdings in and around Pittsburgh; the Stanley-Crandall Company of Washington, with theatres in Maryland and the vicinity of Washington, D. C.; the Stanley-Fabian Corporation, with a circuit in New Jersey, and the Stanley-Mark-Strand, whose theatres were located in upper New York State, around Albany and Troy, and also in New York City.

The Stanley Company, whose administrative offices were at that time in Philadelphia, removed to New York in January of 1929. On January 1, 1929, the Skouras Bros. circuit, consisting of 35 houses in St. Louis and vicinity and Indianapolis, was acquired.

## Spyros Skouras

Spyros P. Skouras was appointed managing director of Warner Bros. Theatre Circuit.

Purchase of the Warner Equity Theatres occurred in February of that year and brought under the control of Warner Bros. 35 additional theatres, all situated in and around Philadelphia.

With a complete theatre department, keenly alert to the necessity for expansion and manned by executives thoroughly grounded in the show business, Warners once more began the acquisition of important theatre holdings. Last September they bought 12 houses in Connecticut, from the Gottesman and Hoffman Circuit. Following this they entered into an agreement with the Silverman chain for its 12 houses in Ohio, Pennsylvania and Maryland, and in November they went into Massachusetts, buying five theatres there from the Max Mark theatre circuit. They also purchased in California, Wisconsin and West Virginia.

Today there are approximately 312 theatres in Warner Bros. rapidly growing chain over the entire country reached by this series of houses.

Warner Bros. are continuing this expansion by constantly purchasing new houses, as well as by inaugurating an extensive building program which will make the company one of the strongest theatre-holding organizations in the world.

non-theatrical distribution of commercial films is still another corner of the industry toward which Warner Bros. efforts have turned.

While the company's expansion thus far has been great, it is their intention to continue to annex new interests as new demands in studio, distribution office and theatre arise.

# SPYROS SKOURAS HEADS VAST CHAIN OF WARNER THEATRES

In January, 1929, when Warner Bros. theatre holdings assumed proportions which called for the establishment of a centralized organization for their proper operation, the company secured Spyros P. Skouras as managing director. Holding that post today, he has successfully set and supervised Warner theatre policies during a time when Warner interests have reached, out almost daily to acquire new houses from coast to coast.

Although one of the principal theatre experts in the industry, the managing director of Warner Bros. Theatre Circuit is also one of the youngest executives in the show business. At 36, he has under his direct control more than 300 houses, the total increasing from week to week.

When Spyros Skouras was 15 in 1912—he left Greece and worked his way to America, landing here with a total capital of 10c. After a few odd jobs had sufficiently fattened his assets, he proceeded to St. Louis, where he joined his brother, Charles. In due time together they saved sufficient to send for the third brother, George.

## The Skouras Family

With a spirit of family co-operation comparable to that of the Warner brothers, Spyros, Charles and George Skouras pooled their resources and energies for their mutual advancement. Their first business

venture was the importation of Greek olive oil, but when an early consignment was spoiled en transit they decided not to continue this enterprise further. Instead they joined 15 or 20 of their compatriots in St. Louis and bought the Olympic theatre. This house, located at Market Street near the Union Station, is still in existence.

One by one, their partners took a hand at running the house. One by one they failed. Finally, Spyros and his brothers took over its management. After gradually buying out the others, they eventually became the sole owners. This was the first of many skillful theatre manipulations in St. Louis, which some years later brought the Skouras boys into complete control of the exhibition business in that city.

A temporary halt in Spyros' career was occasioned by his enlistment in the American army as an aviator in 1918. After the Armistice of 1918, found him back on the job. When First National Pictures came into existence, he became a member of its board of directors and one of its po-operative partners.

He was one of the principal factors in Warner Bros. acquisition of First National Pictures and the Stanley Co. of America. His amazing and successful career in the pantheon of Warner Bros. theatres is rated as one of the miracles of the motion picture industry.

# Booking for Warner Theatres

By Harry Kalmine

(Booking Department Warner Bros. Theatre Circuit)

Even at this comparatively immature stage of the development of talking pictures, booking is recognized as a most vital factor. Long experience with silent pictures and the application of this experience to the new art have almost completely eliminated the hazards of guess work. When we now book a picture into a Warner theatre we know, almost to the dollar, what our receipts will be, and we can gauge audience-reaction to a laugh.

The first step in the process of booking for Warner theatres concerns itself with previews. If there is any doubt that a picture may not measure up to the standards we have set for Warner theatres, it is turned down. We do not book a bad picture and then surround it with a strong bill of shorts. We buy good pictures and supplement them with equally good short subjects.

Classification is the next step. Roughly speaking, all productions may be divided into two classes: mass features and class features. Mass pictures may be booked into any type of house, in any part of the country, without regard for special audience needs. Any picture which has a setting, or a theme or characters universally recognized and consequently can win sympathy with audiences of all ages and grades falls within the "mass" category.

## "Class" Pictures

Under "class" productions are those pictures which appeal only to special types of picture-goers. These include pictures of "classical" musicals, underworld stories, sophisticated drawing room comedies, historical screen narratives—these we mark "class" and place with special regard to social divisions.

Action pictures, while falling under the "class" category, really belong in a department of their own. We book them into houses catering to matinee and juvenile audiences.

After a picture has been classified, the most important factor in the entire business of booking enters. This is selling the manager the right picture. If a manager accepts a picture which he sincerely believes in, he will do everything in his power to put over the picture. But if the product does not appeal to him, personally, his tendency is merely to show it and then sit back and say, "I told you so," when it fails to draw the crowd. Frequently we have found the manager of a house knows the amusement-needs of his neighbor-

hood even better than we do. Because of this we hold regular booking meetings to confer with managers and ask their advice. This co-operation has been of invaluable aid to the booking department of Warners.

## Theatre Management

By Ben Amsterdam

(Executive, Warner Bros. Theatre Circuit)

The man who can do with six hours sleep, seven days a week the year 'round, has a basis on which to build hopes for becoming a successful theatre manager. The man whose system requires no relief from strict application to the business in hand, and whose temperament lacks the need of recreation, has much more in his advantage if he can work 18 hours a day and enjoy it.

Above all the successful manager must, inherently, be an enemy of dirt and idleness; he must be watchful of his personal conduct in and out of the theatre; he must make himself agreeable to all sorts and conditions of people and must be a paragon of integrity. He must always remember he is a "showman" and must be ready for the sake of his box office to dramatize his power into house-catering and hitch his banner to the slenderest staff.

The merchant or banker is just a business man. The showman must be a business man plus. Show people deal in intangibles that may be seen and inspected at close range. The showman sells intangible commodities that must largely be accepted on faith. The more securely the theatre manager is established in public confidence, the more readily his "salesmanship" clicks.

The theatre manager not alone represents his employer, but he is the local sign of an orderly business that deserves public respect. To residents of his community the showman is "show business" itself. His conduct reflects credit or discredit upon the entire theatrical profession.

# Warners' Clean Pictures Are Profit Pictures, Says Skouras

By George Skouras

(Assistant General Manager, Warner Bros. Theatre Circuit)

In the address Governor Larson of Pennsylvania made before the convention of Warner Bros. delegates at Atlantic City a few weeks ago, he said:

"I have just heard that Warner Bros. have taken over the theatres in my town and I am delighted. I know, now, that clean pictures for children to see theatres without any fear that the picture they will see will be offensive in any sense of the word. To me the name of Warner Bros. has always been synonymous with clean entertainment."

Governor Larson's statement is a tribute whose significance cannot be over-estimated in this age of commercialism.

It is a healthy symptom that the talking picture, wielding a far greater influence than any other form of entertainment, must recognize this necessity for wholesome content.

Since the inception of Vitaphone it has been the policy of Warner Bros. to present to its vast talking picture audiences all over the world only entertainment which conforms to the highest moral standards. Yet our motives are not only altruistic. We have discovered that clean pictures earn greater profits because they attract wider audiences. When you produce a story that may be enjoyed by every member of the family, you are automatically eliminating the risk of failure.

## Vitaphone's Influence

The argument that foreign films, with their heavy, realistic treatment, attract attention because their themes are adult, is fallacious. In every community, no matter how limited its resources for amusement or how cosmopolitan the tastes of its members, there are some people who will be attracted to a play or a picture of adult theme. Yet the talking picture industry is too powerful to cater to such a minority patronage. And it

is precisely because Warner Bros. have chosen to ignore this class of audience that Vitaphone pictures will maintain over the years the greatest number of patrons.

In my experience with the many theatres which make up the vast Warner chain I have found that the vast majority of houses are more than willing to co-operate with us in the maintenance of our policy of clean entertainment.

## Subsidiary Companies

(Continued from page 3)

television are made available to the Warners through their buy into Nalken Patents Corporation.

## Radio and Legit

Warner Bros. have reached out into the radio field in their program for technical expansion. In purchasing National Radio Advertising, they are now an outstanding factor in electric transcription for broadcasting purposes.

Another new field successfully explored this past year by Warner Bros. has been the legitimate theatre in which they have sponsored a number of stage productions to be brought to the Vitaphone screen in the near future. Conspicuous among these are "two musical hits," "Fifty Million Frenchmen" and "Top Speed."

The wisdom exercised by the brothers in expanding their organization to its present strength is reflected in other directions. Their posters, window cards, lobby display, etc., are made through the Continental Lithograph Co., which they operate in Cleveland.

Warner houses requiring vaudeville talent receive their acts through Warner Bros. Talent Bureau in New York City. A new department for the production and

WARNER BROS. 25<sup>th</sup> ANNIVERSARY



**SPYROS P. SKOURAS**  
MANAGING DIRECTOR  
**Warner Bros. Theatres**

## 3 Strong Sales Organizations

By Sam E. Morris

(Vice-President and General Manager, Warner Bros.)

Box office product and efficient sales organization are the two-fold guarantee of profit to the exhibitor who books the production of Warner Bros., First National and the Vitaphone Varieties.

That Warner Bros. and their affiliated companies have formed a habit of producing successes will promptly be verified by theatre owners who have cashed in on the fact that we have been first with every innovation—all talking, all singing, all-color and numerous others. And we have become recognized as the source not only of revolutionizing ventures, but of steady, reliable product cast in the box office mold.

So much for the pictures. The three organizations back of them, the routes by which they are delivered from studio to theatre, we are also proud of. In building them up we have tried to make them worthy of the product that they handle. Truthful representation in selling, fair play in all negotiations and the maximum service in deliveries are the ideals that the branch offices try to put into practice at all times.

### 68 Branch Offices

Warner Bros. and First National each operate 31 branch offices in the United States and 6 in Canada, situated in all key cities, blanket North America from coast to coast with swift-moving Vitaphone service to every exhibitor on the continent. Film, records and accessories are dispatched from their points with utmost reliability and the branch managers themselves are personally available to

aid exhibitors in whatever way they can.

It is my privilege to exercise personal supervision over the sales activities of Warner Bros., First National and the Vitaphone Corporation, each of which operates with manpower that knows the exhibitors' problem.

Warner Bros. have Claude Ezell as general sales manager, directing the work of two sales managers, J. V. Allan occupies the post of Southern and Western sales manager; Max Milder is Central and Canadian sales manager.

Mr. Ezell and his aides, while centralizing their work in the home office, are constantly on the road to make contact with the exhibitor.

First National is similarly organized with Ned Depinet as general sales manager, A. W. Smith as eastern and Canadian sales manager, and Gradwell Sears as western sales manager.

For the Theatreman Not only through their branches but through the Home Offices in New York, Warner Bros., First National and the Vitaphone Corporation are able to serve the theatreman in every possible way. Although he may be many miles from New York, we want him to feel that we are functioning primarily for his benefit. Our sales executives, our publicity and advertising forces, in every department as a whole and each individual in the personnel of all three companies, are anxious to aid the theatreman seven days a week.

Warner Bros., First National and the Vitaphone Corporation are operating their studios, their branches and their headquarters in New York, first and always for the exhibitor.



DAVE ROBBINS

Mgr. Dome Theatre, Youngstown, O.

## 60% UP IN 6 MONTHS IN FOREIGN MARKET

By H. A. Bandy

(Foreign Manager)

Motion pictures bearing the Vitaphone trade-mark have already become firmly established as an international amusement factor of the first magnitude.

Warner Brothers, the pioneers of talking pictures in America, have held the same position of leadership abroad since the coming of Vitaphone, and in practically every foreign country pictures bearing the Warner, First National and Vitaphone labels were the first American sound films to be exhibited.

The most conspicuous example has been "The Singing Fool," which has been not only the first talking picture to be heard in nearly every foreign country, but has been the premier attraction at thousands of theatres in non-English speaking countries where the picture played was the original dialog version.

### 60% Up in Year

An indication of the rapid growth of business in foreign territory is seen in the comparison of the first four months of 1930 with the corresponding period a year ago. The increase in the present year through our foreign offices amounted to 60%, and with additional sound installations throughout the world, we may look for a steady and proportionate increase in the volume of business done.

Foreign distribution of Warner Brothers Pictures, First National Pictures, and the Vitaphone Corporation is carried out through a total of over 60 offices of our subsidiary companies located at strategic points in 16 of the principal countries of the world, with the increasing foreign markets served through customers who have been releasing our attractions for many years.

Great Britain, the premier outpost in our international distribution, is serviced by two separate organizations, Warner Brothers, Ltd., and First National Pathé, Ltd., both under the supervision of Arthur Clarke, whose long experience in the exhibition as well as the distribution end of our industry makes him particularly well qualified to be executive head of the most important of all foreign territories, with its 18 branch offices in the leading centers of the United Kingdom.

Second in importance in our foreign distribution is, naturally, the entire English-speaking territory of Australasia, where Ralph Clark as overseas representative has been responsible for the gratifying success of our pictures in this country noted for its up-to-the-minute and showmanly methods of exhibition.

Germany, Central Europe and the Scandinavian countries under the supervision of Gus Schlesinger, European general manager, have shown a steady and healthy expansion, with credit for our success in this territory due in large measure to the efforts of Phil Kauffman, general manager in Germany; S. A. G. Swenson, in Sweden; John Olsen, in Denmark; Svein Aas, in Norway; and Phil Engel, in Hungary. Other countries serviced under Mr. Schlesinger's supervision include Italy, Spain, Portugal, Austria, Bulgaria, Greece, Persia, Rumania, Turkey, Poland, Holland, Finland, Russia, Jugoslavia, Czechoslovakia, Egypt, Syria, Palestine and the Border States.

There are eight offices in France,

## Road Shows from W. B. Direct to All Exhibitors on Day and Date

By Claude Ezell

(General Sales Manager, Warner Bros.)

Ten or even five years ago the "big picture" was the exception. In the program pictures when the individually specialized production came along only once or twice a season, there sprang into existence the "road show."

Recognizing it rise in financial possibilities than his every day product, the producer himself took the top of the cream by sponsoring it first run showings personally, thus shelving the attraction for several months after which it would eventually reach the exhibitor at greatly advanced rentals.

Warner Bros. instituted a new policy in relation to road shows. They have taken the road show as the standard for their whole schedule from a production point of view, but they have discarded the old method of release. Today every Vitaphone production is a road show which goes directly to the exhibitor day and date with Warner Bros. presentation of it on Broadway in one of their five first-run houses.

### Meeting the Demand

During the past year this policy was followed with such attractions as "Hold Everything," "Mammy," "Marsella" and other "Mammy Territory" territory that for thousands of exhibitor customers

who ran these pictures when the demand for them was at fever heat. Our new season's product will go forth in the same manner. At the very moment when the production's publicity is at its height, at the very moment when its songs, if it is a musical picture, are being played everywhere, the picture itself will be available for the exhibitor's screen, its best profits will be for him.

Warner Bros. sincerely believe that the finest box office value ever offered in 35 pictures is contained in their coming season's schedule. We only ask the exhibitor to examine the line-up for himself, to be convinced.

The list includes dramas, comedy dramas, mystery plays, adventure stories, operettas, comedies with music, melodramas and farces. Technicolor, original songs and other special material have been added to many to give them greater appeal but with the same important, every one is fundamentally a good, strong story.

Yes, the "big picture" was once the exception but Warner Bros. have made it the rule. We who have seen the completed portion of next year's product believe we have succeeded. And we are glad to leave the utilization of the new theatres which will play the new 35.

## Vitaphone Varieties in Series

By George E. Quigley

(Vice-President and General Manager Vitaphone Corporation)

Belgium and Switzerland. The problems of distribution in those countries rest in the capable hands of Robert Schlesinger. It was in Mr. Schlesinger's territory that "The Jazz Singer" played for 48 consecutive weeks at the Aubert Palace in Paris.

Our subsidiary company in the Far East, with its four separate offices under the direction of Horace T. Clarke at Kobe, Japan, services the many exhibitors of that territory with our pictures.

### South American Field

The tremendous possibilities of South America are being exploited to the fullest extent by our company in that continent under the direction of William Falt, Jr., whose headquarters are in Brazil. The people of this vast continent are becoming more and more Vitaphone-minded and the rapid increase in theatre installations has necessitated additional offices to properly service the greatly increased business there.

Other important links in the world-wide chain of distributors and service of Vitaphone product include foreign companies in Cuba and Porto Rico under Nat Liebeskind, and in Mexico under Felipe Mier.

One of the most important foreign customers of Vitaphone pictures is the firm of Max Glucksmann, with which house there has been established a close and friendly contact which has proved to be mutual advantages of all concerned. The Glucksmann Brothers are distributors of our pictures in the important countries of Argentina, Paraguay, Uruguay, Chile, Peru, Ecuador and Bolivia and own and operate over 60 of the leading deluxe theatres in the important cities of these countries.

The consolidation of the foreign companies of Warner Brothers, First National Pictures and the Vitaphone Corp., which has been effected in foreign territories, has proven of great benefit to exhibitors everywhere, owing to the more economic and effective physical distribution of the combined product of the three companies.

Through the combined efforts of our efficient staff here and the many offices in all parts of the world, it has been our constant aim to provide exhibitors in every country on the globe with the same efficient and helpful service that is provided by Warner Bros. to many theatres owned and operated by them in America.

And to this end we shall continue to lend our best efforts.

Vitaphone Varieties are coming in series as well as singly for the new season. There will be 62 one-reel comedies. Named names will appear in them. Some will come from the pens of famed writers of plays, novels and short stories. Others will be prepared by the staffs of capable scenarists maintained by the Vitaphone Corporation at both its east and west coast studios.

A series of new animated cartoons has been started—a series of Vitaphone Song Cartoons to be released under the general title of "Looney Tunes" that brings to the screen two of the most joyous animated figures the films have known, Bosco and his Sweetie, Honey. The cartoons are based upon the songs which have already won popularity through the screen, radio, orchestras and phonograph records. The "Looney Tunes" series will be continued through the year. Leon Schlesinger is producing the series. The cartoons are by Hugh Harman and Rudolf Ising.

### Diversified

Another outstanding series in the new Vitaphone Varieties will be the two-reel playlets, flash acts, musical comedies and minsters, revenue of which there will be 28. They will be given casts, direction and production value equal to those in feature pictures.

The "Have It or Not" Vitaphone Varieties will have Robert L. Ripley starred. Ripley will introduce many of his "querciosities" in person, others by pencil and ink. Ripley has been called a liar by more than any man in the world, yet it is his boast that he has never been caught in a lie.

Other series of Vitaphone Varieties are contemplated, to make the new Warner season the greatest in the history of short reel screen entertainment.

Eunice Chapin no longer associate editor of "McCall's Magazine." In her new job she picks the books for G. P. Putnam's Sons.

Jorge Delano, political caricaturist for "The Saturday Evening Post" in Hollywood cartooning the celebrities for his paper.

## Stars—Authors—Directors for

## F. N.'s 15 Road Shows—20 Special Pictures—Costing \$17,500,000

By Ned E. Depinet

(General Sales Manager, First National Pictures)

First National Pictures will release for the season of 1930-31 a total of 35 pictures, with 15 classed as road shows and 20 as specials. All of these pictures will be Vitaphone productions, in some instances using Technicolor.

Under the general title of "Prosperity Group," they will have not only leading stars of the screen, but also stage stars of the first magnitude—stars such as Marilyn Miller and Otis Skinner.

### Road Shows

The 15 road shows: "Bright Lights," "Woman Hungry," "The Toast of the Legion," "The Right of Way," "The Girl of the Golden West," "Top Speed," "The Bad Man," "The Honor of the Family," "Captain Blood," "The Call of the East," "Kismet," "Mother's Cry," "Sunny," and "Adios," and another Richard Barthelmess picture as yet untitled.

These are the 20 pictures in the special group: "Scarlet Pages," "Embered Men," "The Way of All Men," "The Road to Paradise," "One Night at Susie's," "The Naughty Flirt," "The Lady Who Dared," "The Truth About Youth," "The Widow From Chicago," "The Queen of Main Street," "Broken Dishes," "College Lovers," "Little Caesar," "Going Wild," "Father's Son," "The Hot Heiress," "The Gorilla," "The Reckless Hour," "Deep Purple" and "Broadminded."

Stars, Directors and Players First National stars include Richard Barthelmess, Marilyn Miller, Dorothy Mackall, Billie Dove, Ann Harding, Walter Huston, Lila Lee, Douglas Fairbanks, Jr., Joe E. Brown, Otis Skinner, Loreta Young, Joe Frisco, Bernice Claire, Alice White, Laura Lee, Walter Pidgeon, Fred Kohler, David Manners, Sidney Blackmer, Frank McHugh, and James Romaine.

Many of the featured players are of stellar quality, as shown by the following names: Louise Fazenda, Myrna Loy, Neil Hamilton, Lucien

Littledale, Robert Eason, Emily Fitzroy, Edward Everett Horton, O. P. Heggie, Conway Tearle, Ben Lyon, Grant Withers, Johnny Arthur, Conrad Nagel, Noah Beery, June Collyer, Dorothy Seyler, Lawrence Gray, Arthur Stone, Virginia Sale and Marion Byron.

On the directorial end, First National relies upon such men as Frank Lloyd, William A. Seiter, Howard Hawks, Clarence Badger, Merryn LeRoy, John Francis Dillon, William Beaudine and Eddie Clive. Other directors of equal repute will be called upon when it seems advisable.

### Famous Authors

First National's famous authors take in Rafael Sabatini, James Oliver Curwood, Booth Tarkington, Rex Beach, Paul Armstrong, Owen David, David Belasco, Sir Gilbert Parker, Arthur Knobloch, John Monk Saunders, Porter Emerson Browne, William Byron Mowrey, W. B. Burnett, Maxie Flavin, Samuel B. Shipman and John B. Hymer.

Writers regularly assigned to work at the studios are Francis Edward Faragoh, Humphrey Pearson, Bradley King, Julien Josephson, Lenore Coffey, Earl Baldwin, E. Harrison Orkoff and Robert N. Lee.

### Storage Exploitation

Gimble's arouses interest in its fur storage and repair by showing how it's handled. Inside of the coat how skins are sewed up, the machine used, and last year's coat as it looks remodelled.

People in pictures are going Hollywood for Carol Graham's book on "Hollywood People," with many trying to figure out the fake names. The author is widely known in and knows Hollywood through press agenting there for many years.

His preface insists all names are fictitious and refer to no real persons, but the actual parallels are quite obvious.

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# WARNER BROS. 25<sup>th</sup> ANNIVERSARY



**C. C. EZELL**  
General Sales Manager



**J. V. ALLAN**  
Southern and Western Sales Manager



**MAX MILDER**  
Central Sales Manager

## Executive Sales Heads of WARNER BROS. PICTURES, INC.

*They rose from the ranks and they rank with the best in the world.*





# Preparation for Value-Saving Production Is F. N.'s Safeguard

By Hal B. Wallis

(Co-Executive in Charge of Production at First National Studios)

The outstanding development of the present season is that the motion picture has been put back into motion pictures. The locale of a picture no longer presents any problem either in the filming or recording. Pictures have all the freedom of movement that they had in silent days. We show people talking while strolling through a park or riding horseback. There are no limitations.

During May we had six pictures in production that were being filmed on location—in the high mountains, on the ocean, and various other places.

In the administrative end we have stressed complete preparation in every department well in advance of the starting date of a picture. There is no starting of pictures without a script partially completed. For instance, every picture we will make from now until August is completely prepared in script form. It has been gone over and approved by the production heads, the writers, the scenario department and the director, music and dance departments and the sound department know exactly what is going to be required.

As a result we know how long the picture will be in production, when the scenes will be taken, and what the cast will be. The principal actors and actresses are already selected and can be thoroughly prepared to give their best performance, because they will not be required to rush in and try to memorize their parts at the last minute. What is the result of this?

For one thing it means better results, more careful preparation with each situation thought out.

## Tomorrow's Film Fare

By C. Graham Baker

(Co-Production Executive, First National Studios)

Once more, the story is the thing. And this time the producers mean it. Besides the story dominance in the future First National programs, I forecast the following conditions:

1. A balanced ration of entertainment will be offered film fans, not a surfeit of one or two types of pictures.
2. Far greater emphasis on script preparation will characterize future product.
3. The handling of music in motion pictures will be reformed. Music must not dominate plot, but instead, be a supplementary and logically introduced element of the entertainment, like the art of composition in photography.
4. A great division between stage and screen play technique, giving the screen treatment a greater realism and intimacy.

### Balanced Program

Expanding on these ideas, it may be observed that the term "a balanced program" is no mere empty figure of speech to film producers, distributors and exhibitors. Success in the future lies not in imitation of successes, but in making successful films of every type.

There is to be an emphasis, it will be on comedy, probably of the broad variety. As I see it, there are basically two kinds of motion pictures for entertainment, those tired folk can see at night and enjoy without much mental effort and those that leave a powerful impression.

There is a demand for each kind. We have "Top Speed" for the weak who wish to laugh and be diverted, and "Mothers Cry," for instance, for those who want to be touched and thrilled.

The trend in script preparation is going to have an important influence on the quality of future offerings. Hitherto, stage plays have often appeared "smooth" and "human films." This is because they were written, polished, rehearsed, re-polished and perhaps for five weeks tried out on the dog, and re-polished in the process. We cannot make pictures that way, but we can re-polish "scripts," given longer time and more effort.

### Place for Music

I think music will have its place, but the film is not opera. The

thoroughly. It gives a chance to strengthen and build each role to the maximum.

### No Money Wasted

For a second thing it means that every dollar of the money spent goes into production value. There is no unnecessary waste and delay. Each picture receives its full value for the screen.

To carry the schedule through each picture is followed day by day. There is a daily production meeting at 2 at which we go over exactly what is scheduled to happen, and what is going to be needed the next day. It is so that some change of plan, any some shifting in the sequence of scenes is necessary, every department has the rest of that day to prepare for it. None will be caught short at 9 the following morning when shooting starts.

### Team Work

The result of this system is complete harmony between every department involved in the making of a picture, and between executives, director and actors.

Variety is the essence of our program this year. We have aimed to include the best in every field of entertainment. "The Bad Man," "Girl of the Golden West" and "Woman Hungry" are outdoor westerns of high caliber. "The Tenth of the Legion" and "Bride of the Regiment" are color specialties of great distinction in the field of musical romance. Several Joe E. Brown pictures promise the best in broad comedy. "Little Caesar" and "Mothers Cry" are straight dramatic stories of great power.

As a result of this variety, the widest possible appeal is made to all classes of audience.

beauty of music will contribute to the enjoyment of films as the beauty of graphic art, architecture and nature, seen through photography, contribute incidentally. The film uses these arts, but it is not painting, architecture, or even primarily photography. It is a vehicle for story-telling.

The actor who can submerge his own personality in character delineation will be more than ever in demand. The story will be the dominating factor, and in the future players will be tailored to stories, not the reverse.

Screen treatment of a story must not follow stage precedents. We sit in a theatre and enjoy a stage play as a bit of art and entertainment, seen across the footlights. The talker, to compete, must take the spectators on the stage with it; let him shake hands with characters, talk with them, live a suitable part in the plot.

That why the talker characterization must be realistic and logical. Every spectator of the most successful and entertaining type of talking picture has a part in the plot, because of the perfection of the illusion created.

He doesn't admire or condemn the talker as art; he enjoys it or condemns it as life.

### "Brief Stories" Out

"Brief Stories" is no more, the reaction to the mag being too brief.

Announcement of the intended "Daily Aviation News," has decided McGraw-Hill to change its publication policy on its air trade mag, "Aviation." The publication becomes a monthly with the August issue, with the weekly publication date to be replaced with a business report on the air industry, called "The Aviation News."

**TURN TO  
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MAX SLOTT  
Mgr. Orpheum Theatre, Chicago

## OTIS SKINNER O. K.'s TALKERS

By Otis Skinner

A recent statement of mine that the motion picture will never annihilate the speaking stage has been so misquoted as to indicate my lack of faith in the talking film as a convincing art form. Such a conclusion has never been mine.

The motion picture is more than an experiment; it is a permanency. Its excellence is not yet at its peak. Further and more convincing developments in its mechanical projection are being made constantly closer to popular acceptance.

But this establishment of its value does not necessarily constitute the death of the drama we have seen brought up on the screen. It is not the interest of the talking film to destroy it, if it could, any more than it would be for the news reels to destroy the events they chronicle to the ear and the eye.

The speaking theatre is the work shop where experiments in play making are carried on. When one realizes how appallingly few of them ever achieve success, the great wonder is that they are ever carried on at all. But still they do go on and when they do succeed they are ready material for the talking film which can carry their excellence not to the few thousands that see them in their original form but to millions in every corner of our land, and other lands as well.

### The Road Dead

As far as the region we were wont to call The Road is concerned, it is a territory of the past and with no future for the travelling organizations that flourished a decade or so ago. The residents of this region of thousands of lesser cities are still avid for dramatic exhibitions and are getting them in the number of fine plays that now may be brought to them by means of this wonder of the age—the speaking film. It is readily seen that they are the salvation of the small town, whereas in the great cities they are an increasing factor as well.

It is a far cry from the cheaply sentimental appeal of the early films to such a completely satisfying picture as "Disraeli." This Artiss film owes not a little of its success to an adherence to the established form of the drama—the maintenance of the story's essentials and the elimination of details which, though possibly ingenious and amusing in themselves, clog the swift movement of dramatic action. The last Barrymore picture shows an advance of this sort. The motion picture director is learning the wisdom of sustained scenes—undisturbed by a sequence of flashbacks or episodic action that are more disturbing than illuminating.

### New Technique

It is the new technique of the drama that the picture director is using with more and more effectiveness. And with the special advantages over stage conditions that bound the old technique of the drama, the masses of men and beasts—still available in this newer form, it would appear that the future of the film both silent and audible, holds limitless possibilities.

In my revivals of old successes of my repertory in the legitimate theatres on my tour, I am sometimes asked why I have never revived one (Continued on page 26)

## First National's Honor Roll

First National Has Always Had the Big Ones  
Its honor roll year by year:

- 1917—"My Four Years in Germany," by Ambassador Gerard
- 1917—"Tarzan of the Apes"
- 1917—Charlie Chaplin's Million Dollar Contract
- 1918—"Pershing's Crusaders"
- 1918—Mary Pickford in "Daddy Long Legs"
- 1918—Charlie Chaplin in "A Dog's Life" and "Shoulder Arms"
- 1918—"Auction of the Soul"
- 1920—"The River's End"
- 1920—"Tolable David"
- 1921—"The Kid"
- 1921—"Passion"
- 1922—"Smilin' Through"
- 1922—Jackie Coogan in "Oliver Twist"
- 1922—"Mighty Lak' a Rose," Dorothy Mackall
- 1923—"Flaming Youth"
- 1923—"Potash and Perlmutter"
- 1924—"Black Oxen"
- 1924—"Anna Christie"
- 1924—"The Sea Hawk"
- 1924—"Classmates," Richard Barthelmess
- 1925—"Winds of Chance"
- 1925—"Soul Fire"
- 1925—"Quo Vadis"
- 1925—"The Greater Glory"
- 1926—"The Lost World"
- 1926—"The Amateur Gentleman"
- 1926—"Kidd," Norma Talmadge
- 1926—"Men of Steel"
- 1927—"The Private Life of Helen of Troy"
- 1927—"The Patent Leather Kid"
- 1928—"The Barker"
- 1928—"Lilac Time"
- 1928—"Wear Your River"
- 1929—"The Divine Lady"
- 1929—"His Captive Woman"
- 1929—"The Squall"
- 1929—"Paris"
- 1929—"Drag"
- 1929—"Young Nowheres"
- 1929—"No, No, Nanette"
- 1930—"Son of the Gods"
- 1930—"Sally"
- 1930—"Song of the Flame"
- 1930—"Bride of the Regiment"
- 1930—"The Dawn Patrol"

## F. N. as Star Maker

Since First National Pictures entered the production field in 1923, a "Star" has been added to the motion picture stars that have been developed in the studios of that company. Among the First National players who have achieved top-line success as box-office favorites are Richard Barthelmess, Dorothy Mackall, Loretta Young, Douglas Fairbanks, Jr., and Bernice Claire.

During the past eight years Barthelmess has consistently added to his following. His first memorable picture was "Broken Blossoms," followed a few years later by "Tolable David," winner of the first Photoplay award for the best picture of the year. Since then his career has been marked by such notable successes as "The Patent Leather Kid," "Weary River," "The Noose," "Drag" and "Son of the Gods," all of which, according to reports from the coast, he will surpass in "The Dawn Patrol," an epic of the air, now in production.

### Mackall Gets Break

Dorothy Mackall's first break was in "Mighty Lak' a Rose," a sympathetic story produced by Edwin Carewe. In this characterization Miss Mackall proved her aptitude for leading roles, and since then has improved steadily in a wide variety of parts. Some of Miss Mackall's more notable productions are "The Barker," "His Captive in the Desert," "Stripped to the Modern," and "The Flirting Widow." In "Bright Lights" she has what promises to be the finest characterization of her career. Miss Mackall's voice registers particularly well on the talking screen.

Another player carried to stardom is Loretta Young, one of the most appealing of the younger actresses. After a series of minor roles, Miss Young began to show her true abilities in "Scarlet Seas." In support of Richard Barthelmess. The promise held out by Miss Young's acting in this and other pictures was more than fulfilled in "Fast Life," a sensational depiction of the younger generation with Miss Young, Douglas Fairbanks, Jr., and Chester Morris in the leading roles. As a leading player in "The Road to Paradise," "The Right of Way," "The Truth About Youth," and other productions, Miss Young will have an important place in the First National line-up during the coming season.

### The Rise of Fairbanks, Jr.

Douglas Fairbanks, Jr., came into prominence with the advent of talking pictures. He scored his first outstanding success in "The Barker" and followed with equally notable performances in "Fast Life," "The

Forward Pass," "Loose Ankles," "Sin Flood," and "One Night at Susie's." In "The Dawn Patrol" he has the part next in importance to that created by Barthelmess. Bernice Claire, prima donna of the musical comedy stage, was an immediate success in the First National production of "No, No, Nanette," "Spring Is Here," and now in "Song of the Flame," the colorful operetta.

### BROADWAY VITAPHONED

Actors from All Shows Recruited and Go to Broadway

By Sam Sax

(Chief Executive of the Eastern Vitaphone Studios)

If you stand at the gate of the Brooklyn Vitaphone Studio long enough, you'll meet every actor on Broadway. This studio leads all others in recording the bright light stars for talking pictures.

Every Broadway playhouse is scouted for new screen personalities. Once spotted, there is no trouble in getting the talent. From the big stars to the bit players, they all realize that the Vitaphone shorts have proven the "open sesame" to feature pictures for most of the legit players now in Hollywood.

Many of these Vitaphone Vactees reach the screen with costs comparable with Broadway shows. A classic example is "Tall Talks," a two-reel, which has Mayo Methot, Roger Pryor, Spencer Tracy, Katharine Alexander and Evelyn Knapp. Another, "The Still Alarm," was taken from "The Little Show" with the original cast intact, Fred Allen, Clifton Webb, Harold Moffet and Alan Vincent.

Go to Any Town  
The result is that every town boasting a wired house can glimpse the faces once restricted to New York and the big road towns. The stars are not doing this just during lay-offs either. They come down to Brooklyn on their free afternoons and are back to Broadway for the evening performances.

Besides the player, Vitaphone is after the "name" writers, too, using scripts by Lardner, Kaufman, Herb Fields, the Hattons and others. The bulk of the scripts, however, is turned out by a staff of screenwriters and writers continually busy preparing material for the shorts. Murray Roth, director-in-chief, has Arthur Hurlay and Roy Mack directing, with Harold Levy as musical director. The authors include Stanley Rauh, Burnett Hershey, Wallace Sullivan and Neville Flessen.

# WARNER BROS. 25<sup>th</sup> ANNIVERSARY



**NED E. DEPINET**  
General Sales Manager, First National Pictures, Inc.



**A. W. SMITH, JR.**  
Eastern and Canadian Sales Manager,  
First National Pictures, Inc.



**GRADWELL L. SEARS**  
Western Sales Manager, First National Pictures, Inc.

**Ned E. Depinet, General Sales Manager, and  
his two first lieutenants in the distribution  
department of First National Pictures, Inc.**



# Warner Bros.-Tobis Deal Gives Warners World Rights in All Of Tobis' Patents and Licenses

The purchase by Warner Bros. Pictures, Inc., of a substantial interest in the Kuchemester group gives the American motion picture firm a direct interest in the Tobis patents and licenses under the patents for all purposes in connection with their business throughout the world, except in the United States, Canada and Newfoundland.

This is regarded as one of the most important and far-reaching of motion picture deals and of impressive importance for Warner Bros. Pictures and its affiliates.

The Kuchemester group includes Spekfilm of Amsterdam, Tobis of Berlin, Associated Sound Film Industries, Ltd., London, and Compagnie Francaise Tobis of Paris. Patents and the licenses in which Warner Bros. Pictures have thus acquired a substantial interest are those controlled by both the Kuchemester-Tobis and the Klangfilm groups. These German firms occupy an exclusive position in producing and in licensing others to produce talking motion pictures, as well as the exhibition of such pictures in Germany and Switzerland. They also occupy a dominant position in various other European countries, including England, in which countries litigation is now pending which is expected will result in having the German group's position now occupied in Germany and Switzerland extended to other countries.

The negotiations between Warner Bros. Pictures and the European groups were begun many months ago in New York, then transferred to Berlin, Amsterdam and Paris, and finally concluded in New York. The negotiations were conducted throughout on behalf of Warner Bros. Pictures by George E. Quigley, vice-president and general manager of the Vitaphone Corporation, and on behalf of the Kuchemester group by Milton Diamond, New York attorney.

## Interest Pooled

More than a year ago, through the efforts of Mr. Diamond, a combination was effected between the Klangfilm, G. M. B. H., which is subsidiary of the great German Electric Companies, Siemens &

Halske, A. E. G., and the Kuchemester group, under the terms of which their interests were unified. This simplified the situation and enabled Mr. Quigley, for Warner Bros. Pictures, to negotiate with all parties of interest as one group.

For the German group there came to New York to conduct the negotiations, Heinrich J. Kuchemester, Dr. Curt Sobernheim, managing director of the Commerz and Privat Bank of Berlin; Dr. Adrian P. Van Hall, a partner of H. Oyens and Zonen, bankers of Amsterdam; together with other prominent German and Dutch representatives.

Since last summer Warner Bros. Pictures has been the only American motion picture producing company exhibiting talking pictures in Germany and other countries where the patents of the German group have been sustained. It has been operating under a temporary license from the Tobis-Klangfilm group, which is now superseded by the arrangement recently concluded.

## BEST SELLER IN VITA 2-REELER

### Edna Ferber's "So Big" —Short Drama

Vitaphone has obtained the talking picture rights to Edna Ferber's "So Big." It ranks with that author's "Show Boat" and "Cimarron" in popularity.

Vita has made it into a two-reel drama. Beatrice Van made the adaptation and Richard Neil wrote the dialog. Bryan Foy directed.

Helen Jerome Eddy has the role of Selma and John Lisle that of Dirk (So Big), her son.

Ursula Parrott, who wrote "Ex-Voto" anonymously, will soon appear in a new book out, but carrying her name. Title is "Strangers May Kiss."

# Up or Down B'way With Warners' Theatres

By Harry L. Charnas

(Managing Director of Warner Bros. Broadway Theatres)

To the seasoned New Yorker, and the visiting stranger, a jaunt along Broadway does one thing if nothing else—it makes him Warner-conscious. Several reasons—five to be exact. These are Warner Bros. Theatre; Beacon Theatre, Winter Garden, Warner Strand and the Hollywood Theatre.

On Warner Bros. Theatre screen Vitaphone pictures were introduced on Aug. 5, 1925. The first words to come from the shadows on the screen were heard within the auditorium. At Jolson was introduced in "The Jazz Singer," which ran there for six months. In addition it is the first theatre to be equipped with a satisfactory device for those hard of hearing.

The Winter Garden, identified for many years as the scene of the Shuberts' gayest girl shows. It was on its stage Al Jolson made his first great success and it was the last of the legitimate theatres to go over to motion pictures. When Warner Bros. took possession of the Winter Garden, it was to present Al Jolson and the first star on its screen and to spread on its Broadway front what was then the longest electrical sign on the street.

## First 100% Talker

To the Strand belongs the distinction of being the first of the huge presentation houses to be built for motion pictures. Its success was immediate and the result was the building of other houses throughout America along similar lines. It was in the Strand that Warner Bros. presented the first 100 per cent talking picture, "Lights of New York."

The Beacon theatre at Broadway and 74th street is too new to have many glories attached to it, but despite its youth no survey of New York's prominent picture palaces can be complete without reference to it. To many people, there is no more beautiful theatre anywhere than the Beacon.

While proud of all their New York theatres and the 300 other houses they own, the Warners from coast to coast, the Warners are proudest of the Hollywood at Broadway and 51st street—that edifice having on its roof the largest electric sign in the city.

Sam Warner's "Dream" Theatre. This house is a "dream" one in a measure, for Sam Warner, who did more than anyone else to bring talking pictures to the public, used to dream of some day building just such a theatre as the "Dream" to film talking pictures. As a fitting tribute the Warners planned the Hollywood as Sam Warner would have it and dedicated it to his memory. This house is the first one built with acoustical regard for talking pictures.

The acquisition of these Broadway theatres was neither sudden nor without forethought. It was back in April of 1925 that Warner Bros. having purchased the old Vitaphone Company, then in the 28th year of its existence, decided that they had to have a Broadway theatre. At the time the Piccadilly was under construction and it seemed ideal for features. In the following August the Warners purchased it, renaming it Warner's Theatre.

It was not until two years later that the Warners took over the Winter Garden to present "The Jazz Singer" and "The Jazz Singer." Since then they have made over the interior of the house and added a new entrance on 7th avenue.

The Strand in Manhattan and the Strand in Brooklyn came into the Warner fold when the producers took possession of the Strand circuit of theatres.

The Beacon theatre was opened by the Warners on December 24, last year.

The opening of the Hollywood occurred April 22, last. Its dedication was made impressive by state and city officials of New York and other states.

# A. P. WAXMAN, REPRESENTATIVE OF APPLIED PERSEVERANCE

By Virginia Morris

A. P. Waxman came to Warner Bros. in the summer of 1928 to put over Vitaphone and the first Vitaphone picture, "Don Juan." He did. As a result of his successful work in New York and with the subsequent road shows he was made advertising and publicity chief for the company.

His first innovation on the assumption of this post was the elimination of that extravagant tradition sacred to printers and press agents known as the year book, or "the annual insert." The resultant economy has been taken advantage of by other companies, who have followed suit with great savings to themselves.

Loose Leaf Catalogs. Waxman then created "Warner Bros." Sales Manual," a loose leaf leather-bound catalog, which is supplied to the sales force and from which the salesmen produce. The fact that it is loose leaf enables it to be kept up to date, permitting the incorporation of additional data, whereas the old-fashioned book was out of date in rule, four weeks after publication.

At the Winter Garden, for instance, his work has been particularly conspicuous, notably in the premiere of Al Jolson in "The Singing Fool" and "Noah's Ark." Recently, when Warner Bros. changed the Winter Garden policy from two-a-day to continuous Waxman conceived the idea of an additional entrance in the rear, on 7th avenue opposite the Roxy theatre. It immediately stimulated the box office receipts.

Nor do his duties end with Warner theatres in New York. He is consultant for Warner Bros. entire circuit of over 300 houses and is in charge of "Clarry O," the official house organ for the theatre personnel from coast to coast. He is also consultant on publicity problems for the majority of Warner Bros.' picture producing companies.

24 Years in Theatricals. Waxman was born in Brooklyn 38 years ago. He was 14 when given his first Broadway job. His 24 years' work in the theatrical dis-

tribut has seen him press representative for Martin Beck, Charles Dillingham, Charles Frohman, Henry W. Savage, George C. Tyler, Henry Miller and Gilbert Miller. Among the picture road shows he has handled are "Cabrila," "Joan the Woman," "Quo Vadis," "America," "The Lost World," "Stella Dallas," "Don Juan" and "The Bachelor."

In the four years that have passed since Waxman came to Warner Bros. their companies' rapid growth has challenged the resourcefulness and energy of its executives in every department. And this has been no less true in the matter of public relations that have been among the responsibilities of A. P. Waxman.

Always "Warners." Waxman lives and breathes "Warners." This steadily applied concentration upon his important post must, however, be partly accounted for A. P.'s unquestioned success and ability in promoting the Warner name and brands.

As a result of years of experience in the legit as well as the management of many motion picture road shows throughout the United States, Waxman's knowledge has been put to use extensively in the successful operation of Warner Bros.' theatres in New York.

When Harry Charnas, managing director of Warners' metropolitan houses, became ill Waxman undertook to carry on the management of the Winter Garden, Warner Bros. theatre, the Sam H. Harris and the Central, as well as the direction of five road companies of "Noah's Ark." Simultaneously he was supervising Warner Bros.' publicity, advertising and exploitation for all of their pictures.

Warner Bros. Broadway premises have become models of local tradition, this largely through the originality of Waxman, who is probably the only executive in his line who has not found it necessary to call in the services of specialists. As Warner Bros. have acquired each new Broadway house, Waxman has been active in making the premiere outstanding.

# Warner's Interest in Nakken's World-Wide Sweep of Patents

By its purchase of a substantial stock interest in the Nakken Patent Corporation, Warner Bros. Pictures, Inc., acquires a royalty free license to use all of the patents of that corporation whenever it sees fit to do so.

Warner Bros. Pictures, Inc., acquires a royalty free license to use all of the patents of that corporation whenever it sees fit to do so. Warner Bros. Pictures, Inc., acquires a royalty free license to use all of the patents of that corporation whenever it sees fit to do so. Warner Bros. Pictures, Inc., acquires a royalty free license to use all of the patents of that corporation whenever it sees fit to do so.

The reproduction of a sound record on a photographic film which includes sound record on film and sound-on-film photographic reproduction of sound.

The electric transmission of facsimile telegrams and pictures by both wire and radio in the field of television.

The basic Nakken patent covers five fields in which the transformation of light impulses into electric current is required.

1. The reproduction of a sound record on a photographic film which includes sound record on film and sound-on-film photographic reproduction of sound.

2. The electric transmission of facsimile telegrams by both wire and radio.

3. Electric transmission of pictures by both wire and radio.

4. The reproduction of a sound record on a photographic film which includes sound record on film and sound-on-film photographic reproduction of sound.

5. Sorting of articles in accordance with color or light values.

Silt for Lighting. The Nakken patents covering these fields of the transformation of light impulses into electric current were first filed in 1920. A related patent No. 18,870 was granted to Dr. Nakken on February 8, 1928, further defining and clarifying the claims in the original patent.

The Nakken Patent Corporation has twice been passed upon by the Law Examiner of the United States Patent Office and once by the Commissioner of Patents, whose decisions were favorable to the patent.

The first Nakken apparatus for the reproduction of sound from a photographic film record employed the so-called silt for limiting the area of the photographic sound record. Sound-on-film talking pic-

tures use this silt, the right to patent control of which, by Dr. Nakken's Company, is now being worked out in the United States Patent Office.

## New Invention

Warner Bros. Pictures, however, through its deal with the Nakken Patents Corporation, can, if it so elects, make sound-on-film pictures without using the silt, through a new invention of Dr. Nakken's which discards the silt altogether and provides a new and improved exciter lamp by means of which the light values can be increased many fold over the light values available with the silt.

Dr. Nakken is the inventor of the anode circuit, the only circuit now used in sound-on-film pictures. Among the properties owned by the Nakken Patents Corporation are various original circuits and assemblages of apparatus totalling more than 50, which are unique and original to Dr. Nakken, and embodying all the apparatus necessary for the reproducing of sound from a photographic film record without infringing any important valid patent.

One of Dr. Nakken's inventions, which forms part of the properties involved, is a new radio modulator, by which the spoken word or music is superimposed on radio waves. This modulator is entirely free from patents held by others of companies, which patents have been supposed to control broadcasting.

# Commercial and Industrial Films Now Part of Warner Activities

Herman Starr, vice-president of Warner Bros., announces that the latest field to be invaded by Warner Bros. is that of commercial, industrial and advertising films, talking and silent. The newly created Industrial and Commercial Department is supervised by Herman Starr and headed by A. Pam Blumenthal, with B. K. Blake as assistant manager.

All of Warner Bros. facilities will be at the command of its new department.

A special fleet of portable production equipment has been placed at the disposal of Messrs. Blumenthal and Blake, and their organization will be represented in offices of Warner Pictures or its subsidiaries throughout the country, so immediate contact can be had with interested wishing to have commercial pictures made. Distribution will be through non-theatrical channels. And where adaptable will also be shown on the screens of Warner Bros. theatres.

Messrs. Blumenthal and Blake are thoroughly experienced in the production of commercial films. They are pioneers in the business, having been executives of the Stanley Advertising Co. for the past five years, Blumenthal as president and Blake as vice-president. They have been active in the business, having been executives of the Stanley Advertising Co. for the past five years, Blumenthal as president and Blake as vice-president. They have been active in the business, having been executives of the Stanley Advertising Co. for the past five years, Blumenthal as president and Blake as vice-president.

## Charnas' Assistant Was 10 Years with Morris Gest

Aiding Harry Charnas in the operation of Warner Bros. theatres in Greater New York is Arnold Van Leer, who for 10 years was associated with the Broadway enterprises of Morris Gest.

Van Leer came to America from England in 1916 and went, immediately to Hollywood where he worked for Charlie Chaplin, William Fox, Richard Stanton and Archie Mayo. After a period in the American army from 1917 to the Armistice, he began his affiliation with Morris Gest. First a super, then a call-boy, he later became assistant stage manager of "Aphrodite" and the assistant director of "Mecca."

Then came the shift to the front of the house, Van Leer taking over in quick succession box-office and assistant managerial duties for Ballier's "Chauve-Souris," Eleanor Duse and the Moscow Art theatre.

His chief opportunity came, however, with "The Miracle" when he assumed entire responsibility of the western road companies, following the sudden illness of William H. Oviatt, Gest's general manager. When Morris Gest scanned Broadway two seasons ago for the best man to handle the Central theatre, he selected Van Leer. In December, 1929, he was again advanced, becoming assistant managing director of all Warner Bros. and First National theatres in New York.

In this position which he now holds, he is right-hand man to Harry Charnas.

TURN TO  
PAGE 75

# WARNER BROS. 25<sup>th</sup> ANNIVERSARY



**JOSEPH HORNSTEIN**  
General Purchasing Head



**SAMUEL SCHNEIDER**  
Assistant to the Warner Bros.



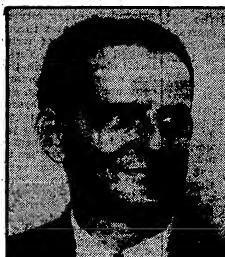
**SAMUEL CARLISLE**  
Comptroller & Asst. Treasurer  
Warner Bros. Pictures, Inc.



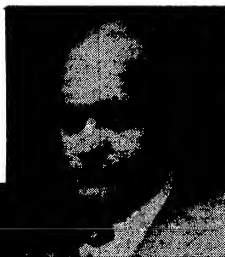
**JACOB WILK**  
Chief of Story Department



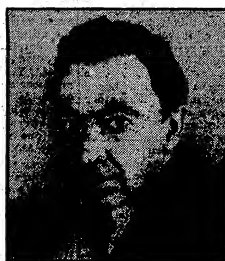
**H. M. DOHERTY**  
Auditor of Exchange  
Warner Bros. Pictures, Inc.



**A. P. WAXMAN**  
Director Advertising & Publicity  
Warner Bros. Pictures, Inc.



**S. C. ENFIELD**  
Director Advertising & Publicity  
First National Pictures, Inc.



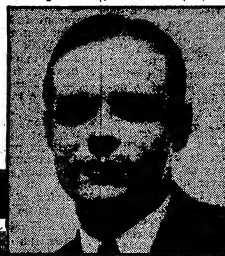
**ALBERT S. HOWSON**  
Scenario Department



**J. GIRDEN**  
Real Estate Dept.



**J. HUMMEL**  
Head of Sales & Contract  
Warner Bros. Pictures, Inc.



**A. W. SHWARTZBERG**  
Head of Sales & Contract  
First National Pictures, Inc.



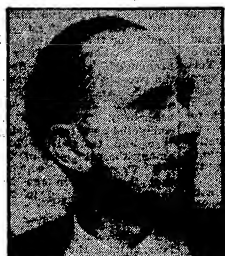
**F. L. GATER**  
Mgr. Insurance Dept.



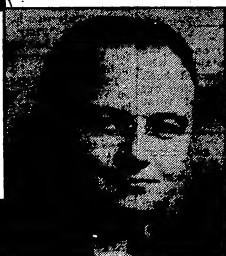
**T. J. MARTIN**  
Auditor



**HERMAN MAIER**  
Head of Construction Dept.



**C. E. DANENY**  
Auditor of Exchange  
First National Pictures, Inc.



**A. PAM BLUMENTHAL**  
Manager Industrial & Commercial Dept.  
Warner Bros. Pictures, Inc.



**JOSEPH D. R. FREED**  
Executive in Technical Division



**C. C. RYAN**  
Purchasing Department

## HOME OFFICE EXECUTIVES WARNER BROS. PICTURES, INC. FIRST NATIONAL PICTURES, INC.





## Engineer Finds Disc Superior To Sound-on-Film Recording

Warner Bros. Pictures, Inc. and its subsidiaries, Vitaphone Corporation and First National Pictures, Inc., are continuing to favor talking pictures by the disc method of recording rather than the sound-on-film method, because they find in actual practice (through recording by both methods) that the disc yields better results in the theatres playing talking pictures.

Forster H. Evans, chief engineer at Warner Bros. Eastern Vitaphone Studios, recently discussed the matter of the relative value of the two methods in an address delivered before the Washington meeting of the Society of Motion Picture Engineers, in which he considered the advantages and disadvantages of the two methods from a standpoint of sound quality, operation and cost, in both theory and practice.

"In the past," said Mr. Evans, "the reproduction, unquestionably could be relied upon to produce better and more consistent results in the theatre. When Warner Bros. started making audible pictures it was the only method available. Since that time, on frequent occasions, it has been asserted that better results can be obtained with sound-on-film than with sound-on-disc.

"This statement is either based on tests made in the laboratory where every step of the recording, developing, printing and reproducing is done by hand, or where the disc has been made by re-recording from film to disc and, therefore, has in addition to its own limitations the limitations of the original film record.

"The disc method has the extremely valuable characteristic of being more uniform and reliable than the film.

**Disc Advantage**  
"From a theoretical standpoint, it would appear that a better frequency response characteristic should be obtained by the use of sound-on-film because it is easier to employ to any great extent the use of mechanical vibrating systems with their resulting resonant distortions. Laboratory tests seem to substantiate this view, but this advantage has been lost up to the present time because the other elements in the system are not able to handle the frequency range which the sound-on-disc method is capable of producing, to say nothing of the increased frequency range claimed for the sound-on-film.

"On the other hand, sound-on-disc has the disadvantage of more inertia in the moving record and is, therefore, less susceptible to irregularities in record speed."

**Proof in Use**  
Mr. Evans points out that from the practical operating standpoint there are many advantages to sound-on-film, but there were also

disadvantages which were not appreciated until an attempt was made to use this method commercially. The practical difficulties may not prove insurmountable, but they give the older disc method the advantage until they are solved.

"While theory and laboratory tests indicated that a better frequency response characteristic should be obtainable on film than on disc, the reverse has been found to be the case in practice—a great deal of difficulty has been experienced in obtaining uniformity in the film product, a difficulty that is very important from a practical standpoint. The equipment required to record, print and reproduce the film sound record has been found complicated by comparison with its disc equivalent, and difficult to maintain in proper adjustment."

### In the Booth

From an editing standpoint Mr. Evans finds but little choice between the two methods of recording.

In addition to the difficulties with speed variation in film reproduction, the adjustments in the sound heard are complicated and exacting, while disc reproduction is simplicity itself. The only attention the re-producer requires in the projection booth is the insertion of a new needle with each disc. If anything is wrong with the reproduce, a new one may be installed quickly, easily and cheaply.

"From the producers' viewpoint," continues Mr. Evans, "the disc method involves the cost of the records and the cost of the exchanges—this represents quite an item. But if the addition of sound to the release prints materially shortens the life of the release prints an enormous increase in film cost follows. At the present time the life of combined picture and sound film appears to vary from 50% to 100% of the life of the picture print without the sound. The difference depending upon the care exercised in handling the film."

### For Better Sound

"When the sound track is placed on the film alongside of the picture, it is necessary to replace the entire print whenever a new sound record is needed. Inasmuch as a thousand-foot release print costs many times that of a disc it is only natural that there is marked reluctance in re-taking a print before it is absolutely necessary. As a result, sound-on-film is frequently re-taken after it would be desirable from the sound standpoint to retire it.

"With disc recording, additional records are furnished to replace the records in service whenever there is a noticeable degradation in quality of reproduction. This results in a marked advantage to the second and third run houses."

## FROM CRUDE TO ULTRA WITHIN 32 YEARS

By Alfred Gottessman

(Executive of Warner Bros. Theatre Circuit)

Thirty-two years ago the first motion picture ever filmed was exhibited to a sceptical group of curiosity-seekers, which filled the auditorium of Koster & Bial's Music Hall in a fourth-story New York. Scepticism fled when, from the imperfect projectors stationed in the balcony, a scene depicting the rolling of ocean waves was flashed on the screen and the audience rose terror-stricken in fear of saturation.

This amazing reaction was gained in a small, gaudy house, badly ventilated, providing some of the creature comforts which audiences today receive at the hands of far-sighted theatre owners. But the success of that first crude picture in an auditorium far from attractive, was enough to inspire the perfection which now exists in the art of the talking picture.

It was enough to provide the advance of the new type of amusement center, ideal in architectural construction, aesthetically sound from the standpoint of decoration. The average motion picture house, as you and I know it, provides handsomely for its patrons. In auditoriums that are spacious, beautifully appointed and well ventilated, the producer has an art that is still young, sends full expression. From the moment the audience steps into the theatre, until the moment it leaves, every comfort for which modern science has made possible, is offered to the theatre-goer. This holds true in even the most modest picture theatre.

### Extraordinary Advance

How much greater an advance over the ordinary picture house is represented by the new type of talking picture theatre, no one can say. With its improved screens and its devices for aiding the hard of hearing, the new talking picture theatres stand at the very summit of the film industry's achievements. The house that has merely been wired for sound, which is that every patron shall see and hear everything projected on the screen. But in an auditorium which has been designed with special emphasis on acoustical properties, distortion of sound in some measure, is to be expected.

### Taste and Charm

Were the talking picture house of today to boast no other angle than its technical feature, it would still reflect credit on its creator. Yet it does not stop at acoustical perfection. It goes the silent picture house one better in every direction. Where the silent picture of yesterday was large, over-luxurious, rococo, the talking picture house of today maintains the highest standards of good taste. The tendency is toward the more restrained, both in architecture and decoration, and greater comfort and beauty. Ostentation has given way to charm.

No greater proof of the scientific and artistic advance, made by the picture industry exists than the talking picture theatre, fully equipped to minister to every need of the average patron. The progress made so far represents a period of endeavor stretching over 32 years.

While it would seem that theatre building has gone far, farther, who can tell what the next quarter-century will bring?

Henry Harrison, only one of the Greenwich Village notables who still lives there, has turned book publisher. Harrison is getting out a number of collections of verse under the imprint of his own name.

feature, "Marianne," and Bert Wheeler acted in "Rita." Weber and Fields were introduced to talking pictures by Vitaphone Varieties. They have recently been signed for feature pictures.

Every Kluge and Olive Shea, who have appeared in a number of Vitaphone Varieties, are soon to act in a feature production. A few other players whose talking pictures are in the hands of Vitaphone Varieties are Eddie Quillan, Max Schmelling, John T. Murray, Vivian Oakland, Jack Benny, George Price, Dick Henderson, Gene Mitchell, and Charlotte Merriam.

## No Warner Picture Opens "Cold"

By A. P. Waxman

(Director Advertising and Publicity)

When exhibitors book Warner Bros. pictures, they can announce them to their customers with the same assurance that public interest has already been stimulated. Because of the organized publicity and advertising that precede the Warner Bros. picture in general and each picture in particular, no production ever goes into a theatre "cold."

Warner Bros. publicity and advertising force can be considered by every exhibitor as part of his own staff. No avenue of approach to the public has been overlooked. Periodical surveys are made regularly and the methods proven effective, are intensified. As we conceive and devise new services, they are tried out and those worthwhile are promptly passed along.

First of all, the public reads about Warner Bros. pictures 365 days a year in the daily press. News and feature stories of every sort are printed in every city and town of the United States through a highly organized staff of writers in Hollywood and New York. This material clears through the Home Office, where our standards for news copy are information and accuracy, rather than flamboyant exaggeration. The result is that Warner Bros. never gets into print.

Concise news is sent weekly in a mimeographed service to 2,000 principal newspapers, syndicates and press associations. The supplementary program and feature pamphlets, "Studio Starlights" and an illustrated digest, goes every two weeks to 5,000 papers. The alternate week the Vitaphone dial sheet known as Vitaphone Varieties is received by approximately 7,000 editors. The Woman's Page, replete with articles and illustrations on Warner Bros. stars and designed

primarily to capture feminine interest, is mailed fortnightly to a list of approximately 4,000. Weekly columns, a weekly mass of movie wit, is used as a regular feature by 1,000 papers which signed up for it exclusively in their individual territories. Four hundred selected editors receive such exclusive feature stories not duplicated in their cities.

### 92% Printed

Appreciating the visual appeal of photographs, we have made our picture lists equally as comprehensive. Rotogravure sections, totaling 120 papers, receive every two weeks eight or nine specially chosen subjects. The illustrations carried in "Studio Starlights" and Vitaphone Varieties, our clip sheets, are sent in mat form fortnightly to 200 papers. By direct personal contact, 100 magazines and syndicates are served continually by a Warner Bros. representative with hundreds of finely production stills and art portraits of our stars.

The lists to which the above measure lists equally as comprehensive, kept up to date and we have found by actual check-up that 92% of the material sent out is printed.

The activities of our publicity staff, service not only newspaper editors but Warner Bros. branches and theatres. "Carry On," the house organ of Warner Bros. Theatre Circuit, has 1,500 readers weekly. Vitaphone News, a combination program and feature pamphlet, is distributed to the public in Warner Bros. theatres in Greater New York and copies are sent to Warner theatres but sent to country theatres.

To aid our salesmen and branch managers, a daily service is sent to all Warner Bros. and Vitaphone offices in the United States and

(Continued on page 93)

## Interproducing on Stage And Screen, as Represented by Warner's 2 Legit Attractions

Prevalence of motion picture companies financing the production of legitimate shows, both dramatic and musical comedy, brings up the subject of advantages accruing to stage and screen from this development. Warner Bros. furnish an example of the far-sighted picture concerns which early decided to sponsor legitimate plays that might subsequently be turned into elaborate screen productions.

Idea is to coral established producers with names identified with hit or artistic presentations in the past, being the producers of successful theatrical enterprises, put on five attractions with Warner backing. Benefits were mutual as the producer had sustained several adverse seasons. On the other hand, Warner Bros., by this contact, obtained the screen rights to five valuable plays which had been widely publicized. In a few instances the stars of the legitimate show were retained for the picture version.

This season "Fifty Million Frenchmen" and "Top Speed" were the two big musicals presented under the name of legitimate theatre men, but produced with Warner money. "Top Speed" is already completed as a talking, singing picture and tests have been made among the principals of "Fifty Million Frenchmen," which suggest that the leads in the New York show may be used in the screen adaptation.

### No Rivalry

This development in show business violates the feeling current in some circles that stage and screen are rivals. According to H. M. Warner this is far from the truth. Mr. Warner feels that pictures still reach an audience that can never be touched by the legitimate and that instead of rivalry intensified, the interchange of stars, the mentioned publicity given to works of both fields by the new trend, and the encouragement to playwrights will serve to increase the friendly interdependence of both branches of the entertainment world.

gaged in column numbers for roles in stage productions financed by picture companies. The presence and dominance of the talkers, the picture players will benefit tremendously by experience back of the footlights which has added many old-time actors and actresses who never could gain a foothold in pictures until diction and voice element became important.

"Fifty Million Frenchmen" is not the first legitimate production in New York put on with aid of Warner Bros. Last season a well known producer whose name has been the backbone of the dominance of successful theatrical enterprises, put on five attractions with Warner backing. Benefits were mutual as the producer had sustained several adverse seasons. On the other hand, Warner Bros., by this contact, obtained the screen rights to five valuable plays which had been widely publicized. In a few instances the stars of the legitimate show were retained for the picture version.

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## Many Noted Film Actors In Vitaphone Varieties

By Murray Roth

(Director-in-Chief of the Eastern Vitaphone Studios)

Vitaphone Varieties have been the instrument of introducing many popular film players of the day to the screen.

Winnie Lightner, who made her first big hit in "Gold Diggers of Broadway," made her first screen appearance in two Vitaphone Varieties.

Joe E. Brown got his first talking picture experience in a Vitaphone Varieties playlet, "Don't Be Jealous."

Vivienne Segal, musical comedy star, now a Warner Bros. contract player, made her screen bow in a Vitaphone Varieties musical number.

Eddie Buzzell, musical comedy star, who has made a series of Vitaphone Varieties starting with "Hello Thari" was recently starred in the First National Vitaphone picture, "Little Johnny Jones."

Robert Emmett Keane, whose latest Vitaphone Varieties number was "Room 909," has since been engaged by Warner Bros. for feature pictures.

El Brendel, who appeared with

Flo Bert in the Vitaphone Varieties comedy, "Beau Night," has recently made a big hit in full length features.

### Grand Opera

Mary Lewis, the grand opera singer, gained her first screen experience in a Vitaphone Varieties production.

Rudy Vallee and his Connecticut Yankees made their number for Vitaphone Varieties and he has since been starred in a feature film.

Eddie Foy, Jr., and Jack Norworth appeared in Vitaphone Varieties before they were signed to Guinan in the Warner Bros. Vitaphone feature "Queen of the Night Clubs."

James J. Corbett, recently seen in the feature, "Happy Days," made his talking picture debut with Ned O'Brien in a Vitaphone Varieties novelty.

Alice Gentile, grand opera prima donna, was introduced to the talking screen by Vitaphone Varieties. Benny Rabinowitz, Vitaphone Varieties artist, recently appeared in the



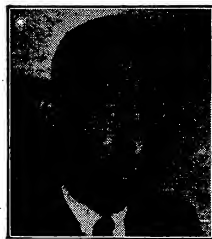
# WARNER BROS. 25<sup>th</sup> ANNIVERSARY



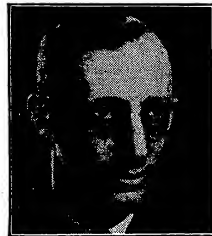
**WILLIAM KOENIG**  
General Studio Manager



**LUCIEN HUBBARD**  
Story Editor



**FRANK N. MURPHY**  
Chief Electrical Engineer



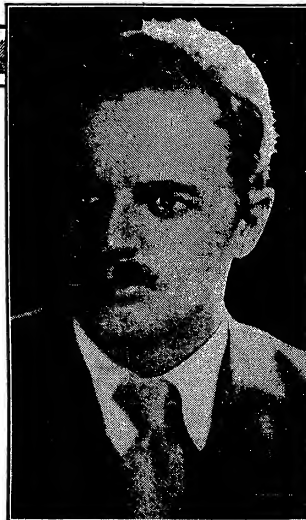
**LOUIS SILVERS**  
Musical Director



**GEORGE H. THOMAS**  
Director of Publicity



**J. L. WARNER**  
Vice President—In Charge of Production



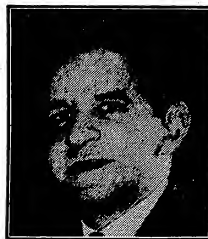
**DARRYL FRANCIS ZANUCK**  
Associate Producer



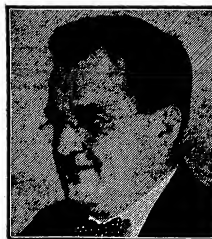
**ROBERT CRAWFORD**  
Executive in Charge of all Music



**ERNO RAPEE**  
Musical Director-in-Chief

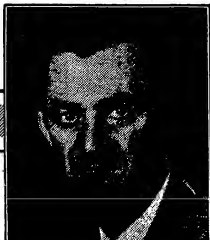


**MAJOR NATHAN LEVINSON**  
Associate Vitaphone Engineer

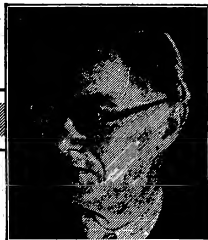


**ARTHUR HADDOCK**  
Chief Equipment Engineer

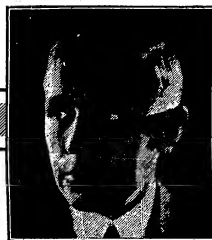
**Executive and Creative Brains  
of Warner Bros. West Coast  
Studios under the supervision  
of J. L. Warner**



**JOE MARKS**  
Casting Director



**P. A. CHASE**  
Comptroller—West Coast  
Studios



**COL. NUGENT S. SLAUGHTER**  
Chief Vitaphone Engineer



# Motion Picture News from Hollywood Is News Always In Every Country of World

By George H. Thomas

(Director of Publicity, Warner Bros. West Coast Studios)

When Hollywood whispers, the world listens.

Which is the reason why United Press items, written 10 miles away in Los Angeles, bear Hollywood date lines. And why the staid Associated Press has two men who spend their entire time combing Hollywood studios for feature stories. It explains why the list of accredited newspaper, syndicate and magazine correspondents, on file with the Wampas, runs into the hundreds.

News of Hollywood is news—the world over.

Hollywood publicity has changed in type, but is always new.

The Hollywood publicity man deals with every known method of broadcasting news—the news and feature story, fashion and gag art, straight points, news pictures, motion picture trailers, radio—and just around the corner is Television.

## Broader Scope

More attention is paid to art than ever before. The old gag that one picture is worth 10 stories still holds good. And there are 10 avenues for pictures now where there was one a few years ago.

Stories dealing with personalities are eagerly sought by news picture feature writers. The smart trick is to tie up news of productions with these stories—and to time them to coincide with the release of the picture. This is the most

important thing in studio publicity and the thing most seldom done. News breaks on productions months before they are released are lost. The memory of the public is short; there are 150 other studio publicity men competing for space. The coming of Vitaphone was a boon to studio publicity. It came at a time when motion picture publicity had reached a low ebb. The old stars, old stories, old silent picture trimmings were worn almost threadbare.

## New News

Vitaphone brought new personalities, a new technique, new methods, an entirely new field for publicity.

It brought drama off the screen as well as on. Some day someone will write the real story of the greatest industrial revolution in history. This two-year revolution in a drama in itself. Ford, with the most efficient business organization in the world, took two years off to change his product. The picture industry changed without losing a day.

Vitaphone brought a new efficiency in production methods, and motion picture publicity is keeping step with the new. Where the studio publicity man formerly thought in terms of posing stars with automobiles, he now concentrates on a nation-wide radio tie-ups that bring the story and the music of a picture to 20 million or more people.

He helps to make Hollywood's whisper a shout.

# "Jazz Singer" and "Singing Fool" Made Talker History Abroad

There is nothing in the history of talking pictures abroad which can approach the records established by the first two Al Jolson films released by Warner Bros.

In Paris, Jolson was continuously on the screen of the Aubert Palace for 61 weeks—43 weeks in "Jazz Singer," followed immediately by "Singing Fool" for 13 weeks.

In Brussels, "Jazz Singer" played for 27 weeks while throughout the principal cities of France, Belgium and Switzerland the picture played to record runs of from four to 10 weeks at the first engagement. Re-runs of from one to three weeks were common in this territory.

In England and Australia the "Jazz Singer" was the first synchronized production to be exhibited. In the latter country it played for practically six months at the Lyceum Theatre, Sydney.

## "Singing Fool" Trends

"The Singing Fool" was the first sound picture to be shown to the anxious waiting public in many foreign territories, including Germany and Mexico. In Mexico fully 90% of the wired houses have inaugurated their sound policy with this production, which holds the record for the longest run and greatest gross yet attained in Mexico City.

In Germany the picture was a cleanup and booked for the premiere showing of practically every house to be wired in the nation. Indication of the demand is found in the report that the opening of the picture in Leipzig was attended by near-riots.

Still further reports show a record run of 16 weeks at the principal theatre in Copenhagen from which engagement 50% more money in film rental was obtained than the previous silent picture record-holder had attained in all of Denmark.

Many more interesting facts might be written concerning the history making achievements of these and other Vitaphone pictures in foreign lands.

## WARNER CLUB IMPORTANT

Unit of Warner Bros. With Social and Benevolent Benefits to Members

An important unit of Warner Bros. organization is the Warner Club, a social group founded, composed of and directed by the personnel of Warner Bros., First National Pictures, Warner Bros. Theatre Circuit and the parent company's subsidiaries.

The Warner Club was founded three years ago with the object of promoting a spirit of camaraderie among the employees. Under the direction of its president, Jack Gilbert, and a board of governors many social functions are given, these being attended in most cases by a full representation that includes all those from the highest executives to the office boys. News of the organization is chronicled in its house organ, the "Warner Club News," published monthly under the editorship of A. N. Zimbalist and E. H. Rechenicht.

A monthly meeting and get-together is held regularly in the Buttery Room of the Hotel Pennsylvania. Two special annual events are the Warner Club Frolic, dinner-dance during the winter at the Hotel Commodore, and the boat ride to Indian Point scheduled for the early summer. Another function was added this year, when the club presented the first edition of the Warner Club "Gazette" at the Chanin theatre in February. In the future, this stage show will be an annual.

One of the most notable functions undertaken by the group is the Warner Club Benevolent Fund, started by a contribution from Warner Bros. Pictures. It is augmented regularly by voluntary contributions from members. Investigations and aid are secretly carried on by the Benevolent Fund committee.

Thomas Jefferson O'Neil, who has been an editor of the "Dearborn Independent" and secretary to Will Hays, is now on the staff of the Los Angeles "Examiner."

## Warners' 35 Specials

(Continued from page 13)

Lowell Sherman, Lawrence Grant, Noah Beery, Louis Clozier, Hale, Lott Loder and Olson and Johnson are in the cast.

"Maytime," by Rida Johnson Young. A romance of old New York with its original score of popular melodies. Co-Stars

"Sitt Tight," co-starring Winnie Lightner and Joe E. Brown in a tautful screen comedy.

"Children of Dreams," another romance with music, composed expressly for Vitaphone by Signum Romberg and Oscar Hammerstein 2d.

"Fifty Million Frenchmen," a Vitaphone version of the Broadway stage hit sponsored this year by Warner Bros. at the Lyric theatre. The screen production will be in Technicolor throughout.

"Three Faces East," a drama of the European spy system in 1917, by Anthony Paul Kelly. Its cast headed by Constance Bennett and Eric Von Stroheim, will be directed by Roy Del Ruth.

"Dancing Sweeties," adapted from the story, "The Flight Up," by Harry Fried, directed by Ray Enright. Grant Withers and Sue Carol are co-featured.

"Outward Bound," from the stage play, "Sunset," by Robert B. Lewis and Rialto Miller will be co-directed, and the cast will include Leslie Howard, Dudley Digges and Beryl Mercer.

"Barber John's Boy," a Vitaphone picturization of Ben Ames Williams' novel, featuring a cast headed by Grant Withers.

"Both Were Young," a new novel by Hugh MacNair, now running serially in "Collier's."

"Penny Arcade," from the Broadway success by Marie Baumer. Grant Withers, Evelyn Knapp and Lucille La Verne are its principals, directed by John Adolf.

## Everything

"Divorce Among Friends," a comedy-drama of severed marriage ties. "River's End," the first James Oliver Curwood novel to reach the talking screen. Marshall Neilan is preparing the adaptation.

"The Brothers' Wife," a comedy of matrimony.

"The Egg Crate Wallon," the story of a small-town boob who becomes a champion fighter.

"A Gay Caballer," the exploits of a Mexican Casanova, by Stewart Edward White.

"The Steel Highway," featuring James Hall, Grant Withers and Marian Nixon, in the first talking play of America's railway system. Leading railroads will aid in its filming.

"The Office Wife," with Dorothy Marland and Lewis Stone, directed by Lloyd Bacon. Based on the serial and novel by Faith Baldwin.

"Handful of Clouds," featuring Lew Ayres, Robert Elliott and Dorothy Matthews.

"Just an Hour of Love," the romance of two young moderns.

"Under Cover," an action melodrama.

"A Soldier's Paything," from the original story by Vira Delmar, directed by Michael Curtiz. Lott Loder, Grant Withers, Harry Langdon, Ben Lyon and Jean Hersholt are in the cast.

"The Matrimonial Bed," from the French play by Yves Mirande and Andre Mouezy-Eon. Lilyan Tashman, James Gleason, Beryl Mercer and Marion Byron are featured in this comedy drama.

"A Husband's Privileges," a comedy of philandering husband and a wife who caused civil war among his girl friends.

The 35th Vitaphone production for next year will be a surprise mystery special, details of which are not yet ready for announcement.

The necessity for standardization in theatre building, when the project involved a development of more than 300 houses, is obvious. And now that the regime of the 600-seat house is over, methods of theatre construction are divided into three classes, "A," "B" and "C."

The "C" class represents the 1,600 to 1,800-seat house, 150 of which are now in process of construction by various theatre circuits. By close economy this type of theatre can be built in the average American community for \$200,000, and may be equipped, including sound, for another \$75,000. This type of house is rapidly replacing all of the small picture theatres which, with the advent of sound, are no longer profitable.

## The Wide Screen

The type "C" house is comfortably built and usually occupies a lot 100 feet by 120 feet, plus extra space for a small but attractive lobby. The 120 is for stage shows, but is built to accommodate the large screen, which will most certainly come into use within the next two years. Depending upon the construction, the house is one story high, but where special provision for social differences must be made, it is customary to put 100 seats on the first floor and from 200 to 400 seats on the second floor. In sections where a high humidity prevails during the summer, the house is equipped with a small refrigerating plant. Other parts of the house feature a system of ventilation is used whereby the air is first washed and cooled and then evenly distributed.

## 2,400 to 2,500 Seats

Class "B" is the type of house which will accommodate between 2,400 and 2,800 seats and bears to the smaller cities the same relation as a deluxe house does to New York and Chicago. Every community of over 150,000 people can afford one or two such theatres.

A large orchestra, with an orchestra pit equipped with elevator from which the orchestra can rise, is a feature of this type of house. Naturally, house and stage lighting represent the last word in electrical progress and, occasionally, when budgets permit, the spectacular lighting is used effectively. The average cost of this house, depending upon its location, will range from \$250,000 to \$300,000 for construction, plus \$75,000 to \$125,000 for equipment. It may be built on varying size lots, but a plot 150 feet by 200 feet is best suited.

On the carrying charges on such an investment it is frequently possible to incorporate stores or other commercial properties with the theatre. In this way the investment in the theatre and store owners profiting.

## The Deluxe

The third classification, the deluxe, or type "A" house, is, of course, designed to give maximum gratifications depending entirely on the amount of money involved in its development. A deluxe theatre will usually seat between 3,500 and 4,500 patrons. It has elaborate entrances, foyers and lounge rooms. It is the most difficult type of theatre to treat for sound pictures because of its size, its auditorium and correspondingly large stage.

These obstacles toward clarity and accuracy in sound present a serious problem, but one which is rapidly finding solution. The same difficulty arises with projection. In a large house, seating 4,000, the projection booth is approximately 125 feet from the screen, and in the case of the wide screen there is considerable distortion from the sides of the auditorium. In time this will necessitate a revamping of both equipment and several revolutionary changes in projection engineering. Neither of these developments is far distant.

The stage of the deluxe theatre boasts elaborate and intricate mechanical appointments, foremost among them the switchboard which will make possible the use of three colors in the house and on the stage, all controlled through cameras. Stage rigging consists of from 150 to 300 tons of steel in a pre-arranged house there will sometimes be as many as ten or twelve men backstage to handle the mechanical working of the show. Large refrigerating plants, necessary to the hygienic operation of the deluxe house.

## FOREMOST WRITERS

LINKED WITH F. N.

The writing staff at the First National Burbank Studios is constantly reinforced. The aim of production executives, Hal B. Wallis and C. Graham Baker, is to keep stories and their treatment out of the rut of conventionality. To do this, new writers are frequently engaged.

Among a dozen or more writers of treatments, continuities and dialogue are Francis Edward Faragoh, Humphrey Pearson, Henry McCarthy, Matt Taylor, Julian Josephson, Kathryn Scala, Paul Perez, B. Harrison Orkwo, Robert N. Lee and Helen Grace Carlisle.

The inclusion of Miss Carlisle is particularly interesting in that she is the author of the book, "Mother's Cry," released by the studio, to keep box-office successes of the coming season. Although new to studio requirements, Miss Carlisle, in collaboration with the producers of the picture, "Bright Lights and Big City," is making her mark in the dialogue treatment of her story.

Francis Faragoh adapted "Back Pay" and "The Right of Way." Humphrey Pearson and Henry McCarthy are working on the adaptation of "Bright Lights and Big City." Matt Taylor and Paul Perez are adapting "High Life" for Joe E. Brown. Julian Josephson and Kathryn Scala were assigned to "The Last of the Legion," Kathryn Scala wrote "One Night at Susie's." W. Harrison Orkwo was given "When We Were Twenty-One." Robert N. Lee is working on "Little Caesar."

## Special Writers

In addition, First National is profiting by the work of a number of other prominent writers assigned to one or two pictures. They include such names as Howard Estabrook, adaptor of "The Bad Man" and "Kismet"; Ray Harris, "Bride of the Regiment" and "Strictly White"; Waldemar Young, "Kismet"; "The Girl of the Golden West" and "Captain Blood"; Bradley King, "Drag," "Son of the Gods" and "Sin Flood"; Forrest Halsey, "The Lady Who Dared," "Murders and One Night at Susie's"; John Girdrich, "The Flirting Widow" and "Lilies of the Field"; F. Hugh Herbert, "The Road to Paradise" and "Forever After"; John Baldwin, "The Naughty Flirt" and "Sweet Gordon Rigby," "Song of the Flame," and Harvey Thresh, adaptor of "Show Girl in Hollywood."

The writers under contract will be immediately recontacted as the authors of highly successful screen entertainment, some with a gift for comedy, others more keenly dramatic in their style, but all having proved their capacities for creating interesting situations.

Messrs. Wallis and Baker, quick to realize the need for strong writing, went to the writers in the first roundings up writers ranking high in the literary and picture divisions.

## Skinner on Talkers

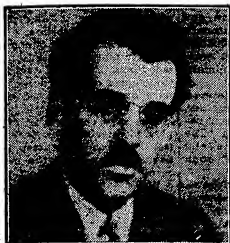
(Continued from page 20)

of the most picturesque of them all "Kismet." That picturesque old ruffian, Hajji-Beggar, is remembered with great fondness and would undoubtedly receive a warm welcome. My reply has been that one of the great attractions of the play, which ran for three years and has never been revived, was in the management of the mobs and the street scenes. Since "Kismet" such scenes have been given so complete a reproduction that the stage can never hope to compete with them.

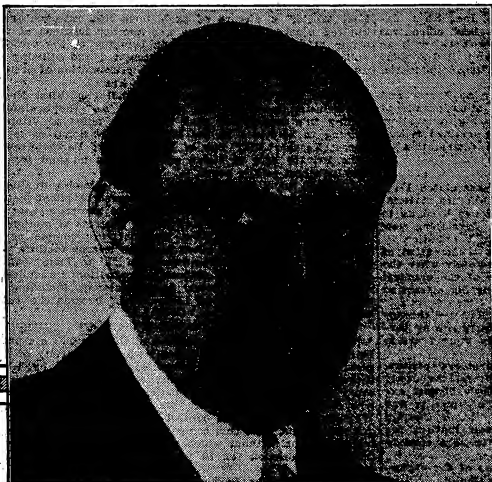
But with all the new power that has been given the art of the cinema it will, I am sure, be too wise to attempt to accomplish the elimination of the stage drama. Its own best interests lie in keeping the living human stage alive. An acted play never begins to exist until it is brought before a public. Its first right is to be seen and in a present but it can never be a complete thing until continued performances have effected a real co-operation between actors and audience—and the best stage direction to compete with them has to be from the public—and moreover the final word.

TURN TO  
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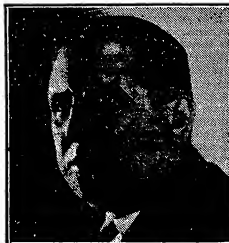
# WARNER BROS. 25<sup>th</sup> ANNIVERSARY



**ERNO RAPEE**  
Musical Director-in-Chief



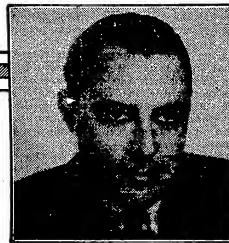
**J. L. WARNER**  
Supervisor-in-Chief



**LEO FORBSTEIN**  
Musical Director



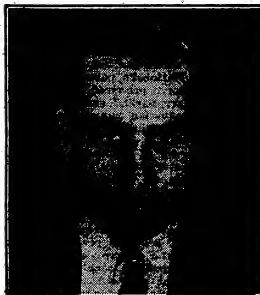
**LOU J. HALPER**  
Business Manager



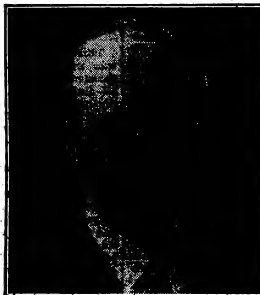
**LARRY CEBALLOS**  
Dance Director—Warner Bros.  
Studios—First National Studios



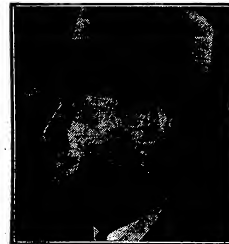
**FRANK N. MURPHY**  
Chief Electrical Engineer



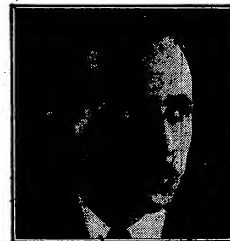
**HAL WALLIS**  
Co-Executive in Charge of  
Production



**GRAHAM BAKER**  
Co-Executive in Charge of  
Production



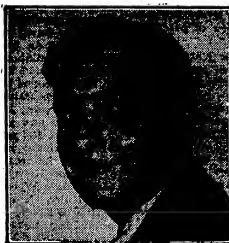
**WALTER STROHM**  
Electrical Engineer



**WM. MAYBERY**  
Casting Director



**ROBERT NORTH**  
Production Supervisor



**ROBERT LORD**  
Production Supervisor

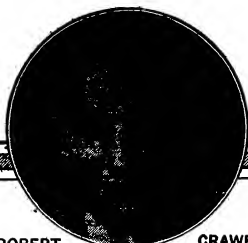


**HENRY STRAUB**  
Assistant Secretary

## FIRST NATIONAL PRODUCTION EXECUTIVES



**HUBERT L. VOIGHT**  
Director of Publicity



**ROBERT CRAWFORD**  
Executive in Charge of All Music



**VAL PAUL**  
Assistant Production Manager

## Rapid Progress

**By S. Charles Einfeld**

In 1917, the proposed circuit, supported by such men as Spyros and Charles Skouras, Robert Lieber, Samuel Rothafel and other prominent exhibitors, numbering 26 in all, was considered a daring innovation. History shows that the foresight of these showmen was destined to lead to many important advances in the production and distribution of motion pictures.

The basic idea of the organization, later known as Associated First National Pictures, Inc., was to assure a supply of good pictures a matter of weeks from week. From 1917 to date, First National has lived up to its aim. In many instances, it has taken the lead in developing new lines both in the matter of making pictures and in their distribution.

The vital necessity 13 years ago, as it is today, was the creation of a steady supply of genuinely strong attractions. Immediately after the alliance of the 26 leading exhibitors covering all parts of the country, it was necessary for the organization to procure a really big attraction with which to launch itself.

It is interesting to note that without this Warner Brothers' picture, or one of equal importance, it would have been difficult for the newly organized company to win the confidence of the country's biggest exhibitors. Also memorable, in First National's first year of activity, was the release of "Tarzan of the Apes," and the famous Charlie Chaplin Million-Dollar Contract which brought, as its initial contribution, the noted comedian in "A Dog's Life," generally conceded to be a comedy classic even now.

Carrying on from this auspicious beginning, First National delivered Charlie Chaplin in "Shoulder Arms," and then "Pershing's Crusaders," which swept the country on account of the patriotic fervor following America's entry into the war. In the same period, Mary Pickford and Norma and Constance Talmadge were added to the roster of First National stars. "Daddy Long Legs," "The Hoodlum" and "Heart o' the Hills" were among the Pickford contributions which delighted the picture fans of the day.

Despite the success of the First National product, a difference of opinion as to its handling arose among the original founders. In the fall of 1919, the situation was met through a series of conferences resulting in the formation of Associated First National Pictures, November, 1919, in which executive power was vested in a committee of five trustees. This revision of the operating plan of the organization is typical of the attitude of the company throughout its career. Always there has been a direct facing of vital issues followed by action planing the policy in accordance with the facts. The evidence of other public evidence of the strength of the growing organization, Charlie Chaplin in "The Kid," which made Jackie Coogan a star, was released.

Month by month, the prestige of the company increased until the program included productions made by such outstanding directors as Mack Sennett, Marshall Neilan, Allan Dwan, Maurice Tourneur, J. Parker Read, Jr., Thomas Ince and Frank Borzage. A number of splendid pictures resulted from the creative talent of these leaders and the entire industry was benefited by the box office importance of their productions. The picture business is not a money-making business, as it has been said aloof from the interest of pictures. Without art and time jeopardizing its financial stability, First National always has recognized the romantic elements of the showmen's business and the need for a lively imagination in bringing vicarious glamor into the lives of millions of people.

The year 1921 brought important additions to the First National program, including "Peck's Bad Boy," starring Jackie Coogan, and "To'able David," the first Photoplay Gold Medal Winner, which established Richard Barthelmess as a star.

In the same year, First National defied tradition in buying a foreign picture and a costume play at that, with an unknown star. The picture was none other than "Du Barry," directed by Ernst Lubitsch, which was renamed "Passion" and introduced Pola Negri to American audiences. "Passion" was the first picture to be held over for three weeks at a capital theatre, New York. In this instance, as in many others, First National was ready to take a chance in following the rainbow of possibilities.

In 1922, conditions had changed. It became apparent that to ensure good product and to continue to serve its exhibitor accounts with a steady supply of outstanding pictures, the organization must control its own producing sources. Because of this need, there followed an important step in the company's march to the front, the launching of its own producing organization with studios on the West Coast. These studios were built at Burbank, Calif., and were responsible for the development of a new picture product, a certain supply of pictures for the exhibitor. Since the building of these studios, the little town of Burbank has become a recognized motion picture colony similar to Hollywood and Culver City.

The first year of production brought successes still remembered, Dorothy Mackall in "Mighty Lak' a Rose," Colleen Moore in "Flaming Youth," starting a vogue of flapper pictures, and Corinne Griffith in "Black Oxen."

While First National pictures were gaining in popularity throughout America, the foreign market was being steadily developed with branches throughout Europe. At that time, the South American countries were handled from New York, whereas Canada was made part of the domestic territory as it is today.

As distribution facilities were improved during 1923-24-25, the production forces of First National continued to function with pictures of exceptional box office quality and stars of dependable drawing power. About this time, the company was marketing Richard Barthelmess in "Classmates" and "Soul Fire"; Frank Lloyd's "Winds of Chance," and a second version of "Quo Vadis," made in Italy and far surpassing any other Italian importation.

With the West Coast Studios running smoothly, it was decided in 1924 to produce in the East as well. The old Biograph Studios were brought up to date and production in them resulted in a number of fine pictures, with Milton Sills, Doris Kenyon, Dorothy Mackall, Leon Errol, Mary Astor, Lloyd Hughes, Ben Lyon and others in the casts.

At the expiration of two years, the Burbank Studios had been enlarged to such an extent it was decided to again concentrate production on the West Coast. The most important production of that period was "The

## A New Era

In 1927, just 10 years after the founding of First National Pictures the industry faced the end of one era and the beginning of another. During this momentous year, when the notes of Vitaphone were beginning to be heard in the land, First National came out with "The Patent Leather Kid," one of the finest of Barthelmess' pictures, and "The Private Life of Helen of Troy," an unusual treatment of John Erskine's best-selling novel.

Although many were skeptical as to the lasting quality of Vitaphone and even though sweeping successes scored by silent pictures continued, it soon became apparent to wide-awake showmen that speech on the screen was the next great step in the progress of motion pictures.

At this critical time, First National was completing "Lilac Time," which had been made in silent form, no talking facilities being available at the Burbank plant. The release of "Lilac Time" came at a crucial moment. To give this elaborate production its fullest value, First National resorted to a sound accompaniment, including a theme song and "Jeannine, I Dream of Lilac Time," became the outstanding song hit of the year.

"Lilac Time" marked the turning of the ways. As a producing organization, First National was faced with the necessity of making talking pictures, owing to the marvelous success scored by Warner Brothers through its Vitaphone productions. The Burbank Studios, equipped with every device for the production of silent films, were unprepared for their new development. It was at this period in the company's history that Warner Brothers gained control of First National Pictures and talking pictures, gave this company access to all of their marvelous talking equipment without which the company which had been in the forefront of production for 19 years, would have been in a serious predicament.

The picture, "The Barker," which represented a huge investment by First National, was nearing completion in silent form. The new interests took hold of this production and by one of the most remarkable mechanical feats ever accomplished in this industry, relaying dialog over wires from the First National Studios to the Vitaphone recording plant in the Warner Studios, a distance of five miles, made it possible for First National to equip "The Barker" with dialog for practically immediate release.

This was the initial First National production to contain dialog and was made possible only by the whole-hearted co-operation and mechanical resourcefulness of First National's parent company. The first all-dialog picture, which First National produced under the direct backing of its new sponsors, was "Weary River," starring Richard Barthelmess and released in 1928. This production was an even more astounding accomplishment than the making of "The Bachelor," because in this production it is necessary to remove the dialog from the original production. Yet more recent history of the company brings to mind such popular pictures as "His Captive Woman," "Paris," the first First National picture to contain scenes in color; "Drag," and "No, No, Nanette," which was entirely in color.

Throughout its memorable career, First National always has had the support of its kindred in the motion picture field, but never has the company enjoyed such fortunate conditions as have existed since its alliance with Warner Brothers, bringing practically unlimited resources at the critical moments in the company's career. The benefits of this association are being made apparent each week in pictures such as "Son of the Gods," "Sally," "Song of the Flame" and even greater productions, such as the completely, such as "Bride of the Regiment" and "The Dawn Patrol."

With the assistance of the Warner Brothers, the Burbank Studios have been enlarged and improved with the installation of the latest apparatus needed for the perfect operation of Vitaphone. Many new buildings have taken form on the First National lot. At the present time, after an investment of over \$5,000,000 in improvements, the First National buildings stand as the finest example of studio construction.

New stars of both the stage and screen have been added to the First National roster, including Marilyn Miller, Douglas Fairbanks, Jr., Loretta Young, Otis Skinner, Bernice Claire, Alexander Gray, Sidney Blackmer, Joe E. Brown, Lila Lee, Fred Kohler, Jack Whiting, Frank McHugh, Joe Frisco and Edward G. Robinson.

Through its association with Warner Brothers, it was possible for First National to gather a group of the foremost musical composers, assuring the creative work of such famous legends in the musical world as Jerome Kern, Otto Harbach, Oscar Hammerstein II, Sigmund Romberg, Eddie Ward, Al Dubin, Joe Burke, Al Bryan, M. K. Jerome, Herman Ruby, George W. Meyer, Grant Clarke, Harry Akst, Bobby Dolan, Vincent Youmans, George G. Keesee, Archie Gottleib and Sley Maitland. Through the publishing houses also have been made available through Warner Brothers.

With every technical facility at hand, with an impressive array of artistic talent including players, directors, authors and composers, with the production rights to many of the outstanding plays and books of the day and with the doors of the finest theatres in the country open to its product, First National is stepping into what promise to be the most glorious pages of its long and honorable history.

## (Continued from page 3)

be planned, made and sold under one central organization fully equipped with all the necessary facilities for such broadcasting, including talent, music, recording and reproduction.

"Raymond Soat, who originated and perfected the method of elec-

trial transcription, will continue as president of National Radio Advertising. This organization is primarily brokers of radio station time in which field it has achieved national leadership. It produced the first electrically recorded program on the air, known as Sea Tone Broadcasts. Electrical transcription is past the experimental stage and is now a recognized feature of radio production.

"Commercially, this offers some new and tremendous advantages to the radio advertiser, in that he may use any station that suits his distribution plan, and that his program can be released simultaneously at the choicest evening hour, in any time zone, and not be heard at 9 o'clock in New York and at 5 o'clock on the Pacific slope.

The advertiser may also have his program broadcast from a major or a secondary station in any territory.

**Wide Broadcasting**  
"National Radio Advertising has

Vitaphone talking pictures, are not resting on their laurels or on their good fortune in having the foresight to bring talking pictures to their present position. They are putting forth every ounce of energy in their four huge studios in Hollywood and Brooklyn, which institutions cover over 125 acres of ground, with over 30 completed stages and 12 more under construction.

We have continually in our employ 250 electrical engineers, as motion pictures are a step further in advance than were the motion pictures of just three short years ago.

We also have 100 writers who create, over 50 directors, over 750 people in our gigantic film laboratories, and in the making of Vitaphone records employ another 200

All in all, these motion picture plants represent a complete city in themselves, having a working staff varying from 6,000 to 10,000 people. No stone will be left unturned to give the public that which provides entertainment and education as well.

At the beginning of Vitaphone, the unique experiences encountered by actor and director were amusing. This includes our own studios, where the future of the talking picture was a foregone conclusion, as well as the others.

It is no longer just a motion picture studio, or "the lot," as it was commonly called. Today "pictures" is a business of intelligence, a business of better understanding, a business of the better thinking person. The creation of Vitaphone has brought to our fold hundreds of people from other walks of life to further develop the art of the talking picture.

Warner Brothers has blazed this trail, and has placed the motion picture industry on a higher level than it has heretofore occupied.

Therefore, with this opportunity at our door, it is a firm conviction that our company will continue on the higher plane of worth while entertainment.

We assure the people who have made our success possible that it is our aim and ambition to remain in a position in the motion picture industry that will be a credit to the industry itself.

## (Continued from page 10)

as perplexing. In those days there was no such thing as a traveling microphone. We frequently used two or three microphones on a set and the artist, having finished recording through one, would have to move to the next one before resuming recording.

With surprising rapidity, rules governing the length of opera shots, grew up. The audience would not hold good at all today. For example, if an artist began to sing in close-up it was thought inadvisable to cut into a long shot, because, at that time, the volume of sound remained the same and the thought was that it would be unnatural to have a figure suddenly diminish in size, yet continue to sing in the same volume of voice. It is interesting to note that this is frequently done today and that audiences adapt themselves readily to it.

Camera lines were another bewildering restriction that taxed the ingenuity of our engineers. Now when the scope of the microphoned camera is almost limitless, it is hard to think back to the time when there was no such thing as stopping the recording because the temperature of the waxes was so all important.

Many will remember an early Vitaphone number in which Martinielli sang the number from "Faust" wherein the elderly alchemist is transformed by Mephistopheles into a young man. With a lap dissolve, ar. impossibility at that time, this seemingly simple problem was actually so complex that work on that particular presentation was held up for months until its difficulties were

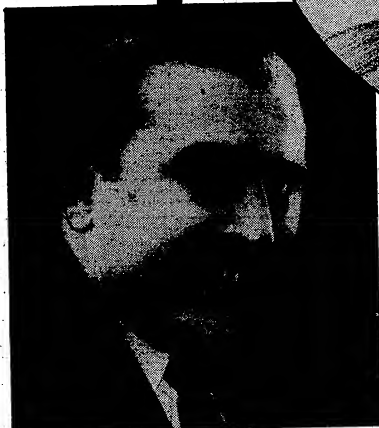
Nothing illustrated better the whirlwind rate at which Vitaphone has advanced than to think back to those days that are only four years behind us. And in spite of the wonders accomplished up to this time, I believe that the next four years will be almost as remunerative of technical improvements.



# WARNER BROS. 25<sup>th</sup> ANNIVERSARY



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**HENRY SPITZER**  
General Manager—Harms, Inc., Famous Music Corp.



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**Executive heads of Warner Bros. allied music units—the largest and most successful organization of music publishers in the world.**



# Warner and F. I. Players

UNDER CONTRACT

## Warner Bros.

George Arias was born in London, England, on Good Friday, in 1887. His father was a printer and publisher, but the son determined upon the stage as a career. He came to America at the age of four months and remained to star in the American theatre for almost 30 years.

His best known dialog pictures to date are "Disraeli," "The Green Goddess" and "Old English," soon to be released. "Disraeli" is generally conceded by the trade to be the best talker made to date.

John Barrymore, youngest son of Maurice Barrymore and Georgianna Drew, and brother of Ethel Barrymore and Lionel Barrymore, was born in Philadelphia. He first appeared on the stage in Chicago as Max in "Magnum" in talking pictures he has appeared in "General Crack" and "The Man From Blankley's."

Nash Beery was born in Kansas City and has spent his life with the circus, the theatre and the screen. He is one of the best known green willows and a screen star. In some 10 years in Hollywood Beery has played in hundreds of pictures, generally as the "heavy." Beery is married and has one son.

E. Brown, "Bobby" Brown, O. G. in 1932. At the age of 10 he became the youngest member of the Five Marvelous Ashtons, circus acrobats. Later he played in professional baseball with St. Paul and the New York Yankees. In vaudeville Brown was a member of the "Wallace Bros. and a screen star. Lately in musical comedy and pictures, talking films elevated him to stardom. His latest pictures include "Hold Everything," "On With the Show," "Sally," "Song of the South," "Top Speed," "Maybe It's Love." He is married.

Charles Butterworth was born in South Bend, Ind., in 1899. He attended the University of Notre Dame and was admitted to the Indiana State Bar. He went on the stage in a play named "The Duke," and then in musical comedy, "The Life of the Party" will mark his film debut.

James Ganey was born in New York City. Completed his education at Columbia University and into vaudeville, musical comedy and singer. Later in musical comedy and now in talkers. He has appeared in "General Crack" and "Handful of Clouds."

Betty Compton was born in England, but came to this country as a child, resided in New York, and America. On the stage as a dancer, she appeared in several musicals. Miss Compton is five feet four inches tall, has blue eyes, blonde hair, bobbed, and dark brown eyes.

Claudia Dell was born in San Antonio, Tex., and came to Hollywood for several years. Went to New York with her aunt, Mary Dell, and then to Hollywood. She is a girl and understudy. Later she appeared in England. Her first screen part was in Warner's "Sweet Kitty Bellairs" and her second in "Big Boy" followed.

Miss Dell has blue eyes. She is a stamper every one knows in Hollywood with her mother. She was married to Phil Hoff, vaude artist.

Irene Delroy. Born in Bloomington, Ill., Miss Delroy made her stage debut with Mary Garden as a low dancer in Chicago opera. Going into vaudeville, she played with Charlie King and Tom Patricia and then in musical comedy. She is in "Nancy From Naples" as screen debut.

Miss Delroy is single, has brown hair and dark eyes.

Alice Gentile. Opera star, born in Chatsworth, Ill. Her girlhood was spent in Seattle, Wash., but she became a chorus girl in the Manhattan opera company for the Oscar Hammer company. She had speciality numbers and then opera roles. Her first success came as Carmen in "Carmen" in London. She became famous in La Scala in Milan. Upon her return to this country she became a member of a leading opera company. Her first pictures drew Miss Gentile to the screen. She made her debut in "Golden Dawn" followed by "Song of the Flame." Miss Gentile has black hair and eyes, is five feet five inches tall and weighs 135 pounds. Married to Jacob Proedel, art dealer.

James Hall was born in Dallas in 1914. At 14 he secured a job as an errand boy in a theatre and remained to go on the road with the show. "Everyman" was his first picture. He entered musical comedy. First with Paramount for pictures, he later came to Warner Bros. in "Halliday" was born in Brooklyn, N. Y., in 1888. He was educated in Europe studying mining engineering. America he went to the Nevada gold

fields, taking the first ore out of Goldfield, amassing a fortune, which he lost in Sacramento. Halliday appeared on the dramatic stage, becoming a star. His first talking picture as a Warner player was "Scarlet Pages" followed by "Captured Love" and "Captain Applejack." Married to Eleanor Griffith.

Leon Janney, 15, was a great grandson of the inventor of the janney railroad coupler and son of Russell Janney, the legit play producer.

Made his stage bow in his home town as a child performer, and has been on and off the stage since getting his schooling by private tutoring. Made his screen debut in 1927 in unimportant films. Came to the front in Warner's "Courage." He has appeared in "The Dawn Patrol," "Old English" and "Handful of Clouds." Is an ardent stamp collector.

Evelyn Knapp was born in Kansas City in 1907. She was interested in amateur dramatics and at the finish of high school joined a stock company. Miss Knapp then went to New York to study elocution, diction and dramatics. She was given a role in the roadshow unit of "The Patsy." This was followed by "The Patsy" and "The Patsy" in "At the Dentist," a short, followed by 29 other shorts and one feature length picture in New York. Miss Knapp then went to the first talker role in "Penny Arcade."

Lila Lee. Born in New York City in 1905. "O. G. in 1932." When she was in a kindergarten and induced her parents to let her join his "Kiddie Revue" for vaudeville. She was named "Cuddie" and appeared with Edwards for 11 years. When Miss Lee was 15 Jesse Lasky signed her for her first picture, "The Make Believe," with Wallace Reid. She became a leading lady in "The Make Believe," "Blood and Sand," etc. In talking pictures she has appeared in "Queen of the Night Club," "The Girl in the Red Dress," "Dark Streets" and others. Miss Lee was married to James Kirkland and has one son, five years old. She is five feet five inches tall, has black hair and hazel eyes.

Winnie Lightner was born in Greenpoint, Brooklyn, N. Y., and educated in the public schools. Made her stage debut in "The Girl in the Red Dress" in 1919, and toured the vaude circuits for years in an act called Lightner Sisters and Alexander. Later in musical comedy. Miss Lightner's first screen appearance was in Warner's "The Girl in the Red Dress" in 1925. She is five feet six inches tall, has blonde hair and blue eyes. "The Girl in the Red Dress" and "The Life of the Party."

Lotti Leroy was born in Nurnburg, Germany, and made her first stage appearance in 1910. She was there. Post war conditions and the death of her father made it necessary for her to turn to the stage. Her popularity grew until as a cabaret entertainer. She was signed by Darryl Zanuck, Warner's executive, who offered her a contract for a year. She is now in "The Girl in the Red Dress" and "The Life of the Party." She is accepted and will shortly be featured in released pictures, particularly "The Girl in the Red Dress" and "The Life of the Party."

Dorothy Mathews was born in New York City. Studying at the Art Students' League where she has been illustrating and painting. But she eventually appeared in stock around New York. Her first important role after going to Hollywood was "The Girl in the Red Dress" in "Son of the Gods." She was then signed by Warner Bros. to play the same lead in "Handful of Clouds."

Edna Murphy was born in New York City and educated at Manual High School, New York City. She came to Los Angeles and for a time posed as a model for a commercial photographer. She was then signed by Warner Bros. to play the same lead in "Handful of Clouds." She gained a contract with Vitaphone. Her first picture was "The Girl in the Red Dress" in which she has been prominently cast as "My Man." "The Sap," "The Girl in the Red Dress" and "Dancing Sweeties" are her productions. Miss Murphy is married to Mervyn LeRoy, First National picture producer.

Conrad Nagel was born in Keokuk, Ia. He was educated at the Highland Park College, Des Moines, Iowa, and his stage career in stock and also played vaudeville.

Reaching New York he appeared in numerous plays. "Little David" was his first picture and since he has played in scores of outstanding productions. He has made numerous pictures for Warner Bros.

Marian Nixon was born in Superior, Wis., and educated in Minneapolis. She was a professional musical show which stranded in Los Angeles. Faced with the problem of finding work she decided to try the studios. She started with Mickey Bennett as an extra, later playing comedy leads. Her first feature length picture was "The Goodbye Trail" opposite John Gilbert. This was followed by many leading roles. Miss Nixon made her talking picture debut in "Geraldine," for Fathe, and was immediately signed by Warner Bros. to play "General Crack" and "Courage" as her most recent releases.

Olson Olsen and Chris Johnson have been together for more than 14 years. They were "O. G. in 1932." Johnson was born in Chicago in 1886. They met at length in New York City and they decided to team for the stage. Made their first professional appearance in the North American cafe, Chicago, where they were followed by vaudeville dates. After nearly 10 years on the Keith circuit they went to the "Monkey Business." When this closed they went with Warner Bros. to make their first picture, "Nancy from Naples."

Walter Pidgeon. Born in East St. John, New Brunswick, and is one of the most popular actors of the war. Wounded while in the Canadian army in the recent war he met Elaine Barlow, a girl from New York, returning home a financial crash wrecked his personal fortune and he went to the "Monkey Business." Having married in the meantime, his wife died shortly after a daughter was born. He then joined Miss Janis in "At Home" and then abroad. Going pictures Pidgeon enjoyed the success until sound came to him a chance to play his own. Among his late productions are "Sweet Kitty Bellairs," "Vivienne Segal" and "The Girl in the Red Dress" and "The Girl in the Red Dress."

Vivienne Segal was born in Philadelphia. Her father is a prominent child specialist. She was educated in public schools and Academy of Music. She made her stage debut at Shea's Buffalo (vaude) in 1919, and toured the vaude circuits for years in an act called Lightner Sisters and Alexander. Later in musical comedy. Miss Segal's first screen appearance was in Warner's "The Girl in the Red Dress" in 1925. She is five feet six inches tall, has blonde hair and blue eyes. "The Girl in the Red Dress" and "The Life of the Party."

Key Stroza was born in Swansport, Va. She is a direct descendant of the famous actor, Johnnie family. She attended school at Jamestown and Dana Hall, completing her education at the American Academy of Dramatic Arts in New York. Made her stage debut in "The Girl in the Red Dress" in 1925. She is five feet six inches tall, has blonde hair and blue eyes. "The Girl in the Red Dress" and "The Life of the Party."

H. B. Warner is the son of Charles Warner, famous English actor. In his father's London company H. B. Warner got his first stage experience. An early European tour was interrupted to bring the younger Warner to America where he remained to star on the legit stage. Probably his best known play is "The Girl in the Red Dress." "The Girl in the Red Dress" and "The Girl in the Red Dress" are his most recent pictures. Warner was a figure on the silent screen. He has been seen recently in "The Girl in the Red Dress" and "The Girl in the Red Dress." He is married to Loretta Young, actress.

Grant Withers was born in Pueblo, Colo., and comes from a prominent family of publishers in that city. His grandfather is editor of the "Pueblo Daily." Withers ran away in an unsuccessful attempt to get in pictures, and was forced to return to his father's office. He was on a railroad, police riot fire driver, and other jobs. Trying films he was signed by Warner Bros. to play "The Girl in the Red Dress" in "The Girl in the Red Dress." He is married to Loretta Young, actress.

Jack Whiting was born in Philadelphia, son of an eminent surgeon. He was educated at the University of Pennsylvania with the idea of becoming a surgeon. With his father, he was and is producing a successful amateur musical show called "Why Not?" and was signed by Warner Bros. to play "The Girl in the Red Dress" in "The Girl in the Red Dress." He is married to Loretta Young, actress.

## First National

Richard Barthelmess was born in New York City. At the age of two his father died, and his mother, known as Caroline Harris, turned to the stage to support herself and son. He spent three years at Trinity College, Hartford, Conn., and is a member of Beta Beta chapter of Psi Upsilon. Just prior to returning to Trinity for his senior year he played the juvenile role with Nazimova in "War Brides." His first picture was a two reel Biograph production called "Gloria's Romance." His first important part was in "War Brides." Then Barthelmess became a leading man in silent pictures. D. W. Griffith had him for "Scarlet Days," "The Idol Dancer," "The Love Flower," "Broken Blossoms" (the picture which really started him) and "Way Down East."

For explanation pictures he did "To Be a Soldier" (the film which made him a star), and 17 others. In 1928 First National placed him under contract, and "Way Down East" contained his first talking scenes. "Drag," "Young Nowheres," "Son of the Dancer," "The Girl in the Red Dress" and "Adios" are his latest films.

Sidney Blackmer was born in Salisbury, N. C., and educated at the University of North Carolina. He tried real estate and bond selling in Atlanta. Then he went to New York to make a living as a model. He became a member of the Ben Greut Shakespearian troupe. Blackmer enlisted in the army and emerged a second lieutenant at the age of 21. His talking pictures are "A Most Immoral Lady," "The Love Racket," "The Girl in the Red Dress" and "Wives," and in the all-star "Woman Hunter."

Blackmer is married to Lenore Ulric. Bernice Claire was born in Oakland, Cal., in 1909. In school she sang in the Glee Club of New York City where she was coached by Emil Fink, Jeritza's accompanist. Miss Claire made her stage debut in "The Girl in the Red Dress" in 1925. She is five feet six inches tall, has blonde hair and blue eyes. "The Girl in the Red Dress" and "The Life of the Party."

A screen test won her the title part in First National's "No, No, Nanette" in 1930. She is now in this company. Her subsequent talkers were in "Spring is Here," "Song of the Flame" and "The Girl in the Red Dress" and "The Life of the Party."

Miss Claire is five feet two and one-half inches tall, weighs 116 pounds, has blue eyes and dark brown hair. Douglas Fairbanks, Jr., was born in San Francisco, Cal., in 1909. He is the son of Douglas Fairbanks, and Beth Sully, now Mrs. Jack Whiting. He made his stage debut in "The Girl in the Red Dress" in 1925. He is five feet six inches tall, has blonde hair and blue eyes. "The Girl in the Red Dress" and "The Life of the Party."

Douglas Fairbanks, Jr., was born in San Francisco, Cal., in 1909. He is the son of Douglas Fairbanks, and Beth Sully, now Mrs. Jack Whiting. He made his stage debut in "The Girl in the Red Dress" in 1925. He is five feet six inches tall, has blonde hair and blue eyes. "The Girl in the Red Dress" and "The Life of the Party."

Alexander Gray was born in Wrightsville, Pa., Jan. 8, 1902. He attended Penn State college where he discovered that he possessed a voice. Gray then went to Europe, where he made his stage debut by scrubbing decks on a British merchant ship. He returned in a stockhold and became a musical director of "Iron Age." He made his stage debut in "The Girl in the Red Dress" in 1925. He is five feet six inches tall, has blonde hair and blue eyes. "The Girl in the Red Dress" and "The Life of the Party."

Gray was a figure on the silent screen. He has been seen recently in "The Girl in the Red Dress" and "The Girl in the Red Dress." He is married to Loretta Young, actress. "The Girl in the Red Dress" and "The Life of the Party."

Gray was a figure on the silent screen. He has been seen recently in "The Girl in the Red Dress" and "The Girl in the Red Dress." He is married to Loretta Young, actress. "The Girl in the Red Dress" and "The Life of the Party."

Tarzan in "Tarzan of the Apes." Keith vaudeville followed with "Nanny" and then with Frank Trinneer in "Vanities" and "The Girl in the Red Dress" which came three years with Shubert musicals. Then she signed a contract with First National for her screen debut in "Top Speed."

Laura Lee is five feet two inches tall, has blonde hair, has brown eyes and blonde hair. David Manners was born in Halifax, Nova Scotia. His parents wanted to become a civil engineer but he, having abandoned his childhood ambition to become a sea captain, was now determined on a career as an actor. After his graduation he went to New York and literally fell into a role in "Dancing Mothers." At the urgent request of his parents he finally decided to try business. He secured a position with Durlacher Brothers, fine arts firm of New York. On one of his trips to London he developed a severe case of pneumonia and was sent to Arizona to convalesce. He subsequently became a cowboy guide and met Suzanne Bushnell who became his wife. They were married in Honolulu after their honeymoon but stopped in Hollywood. Manners was the first husband of Ruth St. Denis. "Journey's End," Next he was Alice White's leading man in "Sweet Talker" and then on the child labor term contract with First National in "When We Were Twenty-One."

Frank McHugh was born in Boston, Mass., in 1900. He is of Irish-American parentage and is one of four children. His father and mother were both actors. He made his first stage work with them in "For Her Children's Sake" in 1909. At 17 he became stage manager and actor in the company of Ruth St. Denis. Followed nine years of stock and road work. McHugh then appeared in "The Girl in the Red Dress" in 1925. He is five feet six inches tall, has blonde hair and blue eyes. "The Girl in the Red Dress" and "The Life of the Party."

Marilyn Miller was born in Evansville, Ind., at 6 she joined her mother, stepfather and her two older sisters in the vaudeville act. Miller was one of the Five Columbians, vaudeville act. The troupe was not popular in London on the child labor laws by playing in the big cities so they spent the next seven years studying Europe. When returning to this country they obtained visas from authorities again intervened, so in 1914 they sailed for England where they appeared in the Embassy Club. Les Shubert saw "Lumpy" at the Embassy and offered her a New York contract.

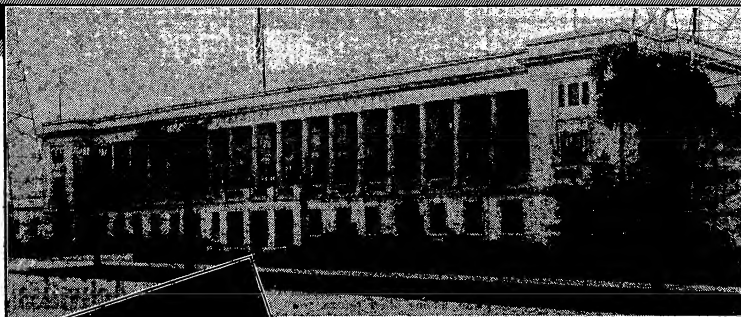
Miss Miller stayed for some time in Shubert shows, then later signed a contract with First National in 1918. Then came "Sunny," "Sally," "Peter Pan" and "Rosalie." Miss Miller's first picture was "Sally," which will be shown by "Sunny." She is under a term contract with First National. Miss Miller was the widow of Frank Carter, stage juvenile, and is named after Jack Pickford. She is five feet six inches tall, weighs 100 pounds, has blonde hair and green eyes.

Miss Miller was born and educated in Toronto. He attended the Collegiate Institute where his interest in the navy led him to the interest in the Canadian army as an aviator. He is married to Dorothy Glush and did his first picture with the Embassy Club. She has appeared in nine pictures.

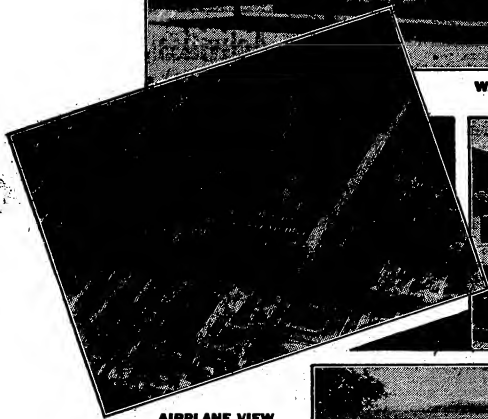
Otis Skinner was born in Cambridge, Mass., June 28, 1888, the son of Robert C. and Cornelia R. Skinner. The elder Skinner was a minister in the Universalist church. Otis was a chorister and pianist at Hartford where he saw his first play. From that time on he was connected with the theatre. Otis Skinner made his professional debut in Philadelphia in 1871. This was followed by a tour of the vaudeville circuit. He made his New York debut in Krality's "Enchantment" in 1879. He was leading player for Mme. O'Neill for many years. Some of Skinner's outstanding successes as star have been "Kismet" which he now makes into a Vitaphone feature; "Mister X," "The Honor of the Family," "The Girl in the Red Dress," "Sancho Panza" and "Merry Wives of Windsor." In 1920 he made a slight picture version of "Kismet." Otis Skinner is married to Maud Durbin, one of his early leading ladies.

His only daughter, Cornelia Otis Skinner. Loretta Young was born in Salt Lake City, Utah, Jan. 6, 1913. At four she was a child actress in pictures. At seven she retired and entered the Roman Convent in Los Angeles. She left the convent for Ernest Belcher and Ruth St. Denis and re-entered pictures in a Colleen Young film to win a First National contract. Small parts followed, and then the lead in "The Girl in the Red Dress" and "The Girl in the Red Dress." Miss Young has brown hair and eyes; five feet six inches tall, in height and weighs 119 pounds.

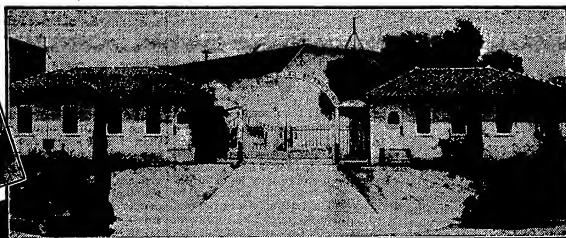
# WARNER BROS. 25<sup>th</sup> ANNIVERSARY



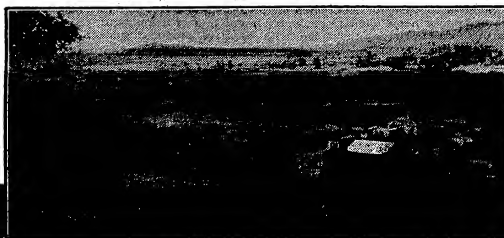
WARNER BROS. STUDIOS, HOLLYWOOD, CALIF.



AIRPLANE VIEW  
WARNER BROS.  
STUDIOS, HOLLY-  
WOOD, CALIF.



FORMER VITAGRAPH  
STUDIOS, HOLLYWOOD



WARNER BROS. RANCH, HOLLYWOOD, CALIF.

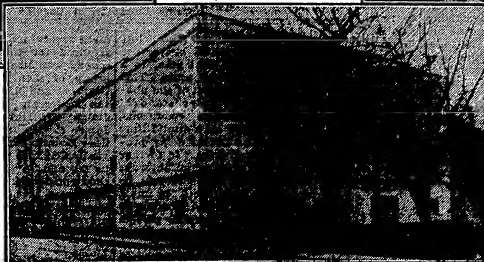
**Warner Bros. and First National Studios Which  
Guarantee the Utmost in Production Facilities**



ENTRANCE TO FIRST  
NATIONAL STUDIOS,  
BURBANK, CALIF.



AIRPLANE VIEW FIRST  
NATIONAL STUDIOS AT  
BURBANK, CALIF.



WARNER BROS. EASTERN VITAPHONE STUDIOS, BROOKLYN, N. Y.



## Tie-Ups, Tie-Ins, Advertising And Exploiting F. N. Pictures

By HERBERT CROOKER

(Assistant Director Advertising and Publicity, First National Pictures)

The 1929-30 season has been one of exceptional activity for First National Pictures, Inc. in the publicity and exploitation field. With the determination of the production department to provide exhibitors with pictures of definite box-office value, adaptable for extensive publicity campaign, the first National Publicity and Exploitation Department, under the guidance of Charles Elmfeld, has established a closer contact with showmen in their various territories and has made an earnest endeavor to carry on a greater co-operation than ever before.

While extensive publicity and advertising campaigns have been carefully planned and laid out for extended run pictures in New York, these campaigns have been deliberately formulated so they would be of equal benefit for the exhibitor in the key city or small town. Art work and feature stories, similar to those which found favor in the New York dailies, have been planted in the smaller cities subsequent to the run of pictures in each locality, or simultaneous with the release date.

The publicity and exploitation department is divided into several units. The publicity unit in charge of photography which are sent to the rotogravure editor guarantees that each photograph is exclusive in the editor's city. That this service is apparently finding favor is proven in a check-up for the past year, for out of 68 papers, 56 used photographs covering First National subjects consistently, and 32 papers used one or more photographs practically every week.

It has always been First National's endeavor to supply editors with art of an unusual nature. This can be best illustrated by the innovation Elmfeld made when he secured the services of the well known photographer, Anton Bruhl, who was sent to the First National Studios to make portraits.

At the present time, the publicity department at the First National Studio, which is headed by Hubert Voight, is attempting to outdo Bruhl in the matter of special art. Longworth and Elmer Freyer, studio photographers, have their character-

istic manner of posing and photographing stars, players and unusual scenes from pictures.

### Fan Magazine Field

In the fan magazine field, the same care is exerted to attempt to give editors the sort of material they can feature. That this service is meeting with approval is evidenced in a check-up covering the past year. During that time, 28 magazine covers featured the portrait of a First National star; 48 double-spaced layouts called attention to players and current productions; 383 full pages appeared, consisting of layouts and gallery portraits; and 140 feature stories—not including lengthy squibs and mention in paragraphs—called the readers' attention to a First National star, a current production or interesting studio activities.

Another unit of the First National Publicity Department has recently instituted a most helpful service to exhibitors which goes under the general head of "First National Contact Service." Its purpose is to give immediate and reliable reports on exploitation and other angles on First National pictures at a time when they will be most beneficial to exhibitors.

In operation, the result is that national tie-ups and other publicity dealing with either First National players or pictures may be of direct benefit in attracting patronage to the box-office. All sponsors for national tie-ups, such as Jantzen, Bathing Suits, Lux and many others are advised of release and booking dates of pictures in time for local dealers to arrange window displays and other methods of bringing their product before the buying public, profiting by the local showings.

### Exploitation Tie-Ups

The First National exploitation unit has been giving particular attention to national tie-ups with manufacturers of world-known products.

The national tie-up with the Jantzen Knitting Mills has been enthusiastically endorsed by exhibitors. The manufacturers of Jantzen Swimming Suits have tied in practically all First National stars, including Alice White, who was selected by popular vote among the

(Continued on page 98)

## Dr. Kalmus Admits Warner Bros. Put Over Technicolor

By Dr. Herbert T. Kalmus  
(President of Technicolor)

How did color get started in motion pictures and what of its future? Since Warner Brothers, and in particular Jack Warner, played a very important part in the advent of color, I am pleased to take this occasion in this special number of "Variety," commemorating the 25th anniversary of Warner Brothers to tell something of the story.

More than 15 years ago I had the general direction of a group of engineers and research investigators who, among other things, were investigating the matter of color photography for motion pictures. Early in the history of this work the Technicolor Motion Picture Corporation was formed. In its employ at one time or another were no less than a dozen men of outstanding technical achievement.

Over 10 years ago Technicolor gave satisfactory theatre exhibitions of motion pictures in natural colors, which were photographed under selected conditions and printed on a small laboratory scale. More than three years ago Technicolor gave satisfactory theatre exhibitions of prints made by its present process, which likewise were photographed under specially favorable conditions and manufactured on a small semi-commercial scale. But the most difficult hurdle to be taken in the production of motion pictures in natural color for the industry is not that of demonstrating with negative produced under

## M. A. Silver Prominent in Warner Bros. Western Theatre Expansion

M. A. Silver, general manager of the Warner Bros. Pacific States Theatres, is prominent in the huge expansion activities of the company's theatre chain west of Salt Lake City. He has been identified with the theatre business for almost 20 years.

As a young man, he became allied with the Moe-Mark Strand theatre interests in Boston, being promoted from one position of responsibility to another until he was named general manager for the Mark Strand Theatres of New England.

He continued in this capacity until November, 1927, when the Mark Strand interests were purchased by the Stanley chain. Silver was then transferred to New York and became general manager of the Stanley chain of 300 theatres.

In January, 1929, when the Stanley control was obtained by Warner Bros. interests, Silver became an executive in the New York offices of the Warner Bros. theatre department, with special jurisdiction over the New York state theatres. When Warner Bros. started their theatre expansion program on the Pacific coast, Silver was chosen from all the executives in the eastern offices as a man capable of doing similarly in building and buying theatres in that part of the country.

## Theatre Activities on Pacific Coast

By Louis J. Halper

(Business Manager First National Studios and in Executive Charge of Warner Bros. Expansion Program on the West Coast)

million scale. By the expenditure of millions of dollars through 15 years it is well at the head of the procession and by continuing its policy of maintaining a large and active research department, it would seem most likely to keep standing in the lead.

It has been said of Technicolor that it is two years ahead of its competitors and three years ahead of itself, thus implying that it will take something like three years to realize commercially the improvements which have been worked out experimentally by its research department and not yet adopted in its plants.

### Financial Sponsors

During all these years of develop-

Ambitious dreams made only a few years ago seem to be working their way to build up a film and theatre business that would encircle the United States are rapidly drawing near realization. Our \$15,000,000 expansion program for the Pacific Coast, an exceedingly important part of this vast plan, is now well underway.

Warner Brothers' Pacific Coast theatres are now operating numerous theatres. Among them Warner Bros. theatre in Hollywood, Warner Bros. Downtown theatre in Los Angeles, Warner Bros. Fresno theatre, Warner Brothers' Forum theatre in Los Angeles, Warner Brothers' Whittier theatre in Whittier, and the recently acquired Warner Brothers' Aberdeen theatre in Aberdeen, Washington.

Theatres now actually under construction include one in Huntington Park, California, a \$500,000 structure seating 1,800; in San Pedro, Calif., another seat 2,000; a dollar theatre seating 2,100; Beverly Hills, Calif., a 2,000-seat theatre, and at Western avenue and Wilshire in Los Angeles, magnificent first run theatre de luxe to seat 2,500.

Construction will be started within the next few weeks on a \$2,500,000 structure in Oakland, Calif., and a million dollar theatre in Sacramento, Calif.

Negotiations are being conducted for theatres in all of the other principal cities of the Pacific Coast. Within a year's time we will have an extensive chain of modern deluxe Warner theatres in every strategic point on the coast.

## Eddie Bonns Is Expert In Broadway Ballyhoo

Everybody knows him as Eddie. He was Bonns. Eddie Bonns but feels actually uncomfortable if anyone ever calls him that. He's been "in pictures" for close to 20 years. He knew the industry and its potentates when it was in its infancy.

Bonns is assistant to Harry L. Charman, managing director of Warner Bros. Metropolitan Theatres. Like his chief, he is familiar with every phase of the industry, and knows his theatre from the back wall of the projection booth to the stage door. He is a skilled exploitation man to boot.

He got his early training with the Edison Company, "went back in 1912. He did everything on the Edison lot before one of his suggestions on-exploitation clicked, and put over a picture about which the executives had been quick to accept. That started him on a long series of exploitation and newspaper publicity stunts which gave him and his associates more than a few hectic months and a goodly amount of untold thousands of dollars into box offices.

Eddie is an author. He has written several works on exploitation, one of which, "Putting It Over," has been widely used as a textbook on the subject.

## Tremendous Advertising by Vitaphone, Reaching 80,000,000, Backs Up Warner Exhibitors

By Myer Lesser

(President of The Blaine-Thompson Co.)

National advertising plans of Warner Bros. and First National will be greatly increased during the coming year over the \$2,000,000 expended this past season. New papers will be added to the 175 previously used and a comprehensive schedule will be carried regularly in fan magazines, and national periodicals. Vitaphone newspaper advertising alone reaches more than 20,000,000 families monthly. That means that each family, figuring conservatively, to three or four times 20,000,000 people 12 times a year. That's 80,000,000 monthly, or nearly a billion persons annually.

We feel that with the media we have selected, we are just about blanketing all the motion picture markets of any consequence in the United States and Canada. Fifty-one additional cities with 68 newspapers were added to our list last year, increasing the circulation total by 2,150,459.

Our newspaper advertising delivers the startling total of 240,000,000 sales messages per year.

We place our advertising with a view to benefitting as many exhibitors as possible.

### In 2,890 Cities

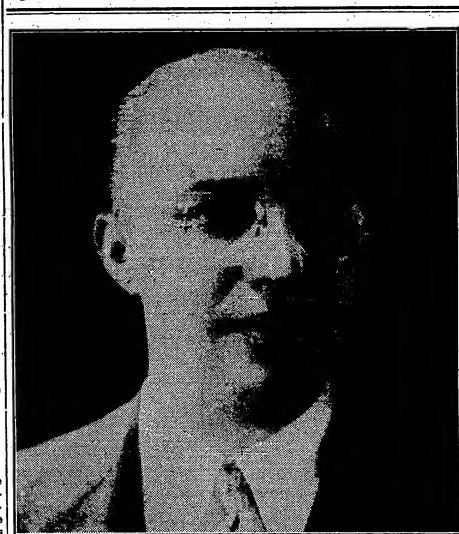
Exhaustive research conducted recently by The Blaine-Thompson Company proved that, through the

newspapers we are using in the Vitaphone campaign, we are covering a high percentage of the population in 2,890 leading cities in the United States and Canada. This remarkable coverage is secured by the out-of-town circulation of the key city newspapers which we use. Vitaphone advertising is reaching 60, 70, 80, and as much as 100% of the families in towns hundreds of miles from the nearest city in which the advertising is actually published.

The exclusive Vitaphone policy of using big newspaper space day-and-date with the run of the picture advertised has definitely proved itself in the past two years as the most satisfactory method of backing up the exhibitor, and this policy will be continued during the next 12 months.

The campaign has already set a high mark in total lineage and in the amount of money devoted to free advertising support for showmen, but these totals will be exceeded in 1930-31.

We feel that we have done a satisfactory institutional job in planting the Vitaphone name in the public mind. This angle will not be lost sight of, but at the same time we are going to feature more individual pictures in our advertising this year than ever before.



HAROLD RODNER

Supreme Salesman of Service

favorable conditions and with prints made on a small scale, but rather the transition from that state to a full fledged commercial scale. This latter requires that most of the photography be done under standard motion picture studio conditions, which are difficult, on a studio time schedule such as not to delay production and at a price. It further requires in the print manufacturing laboratory that millions of feet be manufactured each week to meet theatre dates at low manufacturing cost and with commercially perfect control of color and density. Furthermore, it must be capable of combination with any of the accepted methods of color production and reproduction, and flexible enough to meet the ever changing conditions of the industry.

Of the dozens of attempts to produce motion pictures in natural colors the Technicolor process is the only one that has thus far met these conditions on a large com-

mercial several millions of dollars were required for the adventure. This money was liberally provided by the method of color production and the business and financial world under the leadership of A. W. Erickson, Judge William Travers Jerome, James C. Colgate and the late William Hamilton Childs. None of these gentlemen had practical experience in the motion picture business, but they considered the purposes of the enterprise sound and the same interesting and worth while. But to move from an experimental or even semi-commercial basis to a broad commercial status required something more than a technical process and financial backing. It required confidence, courage and foresight on the part of motion picture producers.

The earliest evidences of this foresight was when Joseph M. Schenck co-operated with the Technicolor Company by loaning the fa-

(Continued on page 98)

**TURN TO  
PAGE 75**

# WARNER BROS. 25<sup>th</sup> ANNIVERSARY



Marilyn Miller

Loretta Young

Otis Skinner

Dorothy Mackall

Richard Barthelmess

Fred Kohler

Billie Dove

Douglas Fairbanks, Jr.

Benicio Claire

Joe E. Brown

Walter Huxton

James Rennie

Edward G. Robinson

Walter Pidgeon

Lila Lee

Neil Hamilton

Frank McHugh

Ann Harding

Ona Munson

Noah Beery

David Manners

Laura Lee

## FIRST NATIONAL STARS

First National points with confidence to its list of stars and featured players, who will add distinction to the pictures in the 1930-31 Prosperity Group.



Sidney Blackmer



# WARNER BROS. 25<sup>th</sup> ANNIVERSARY



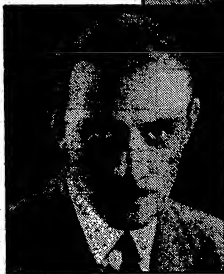
Winnie Lightner



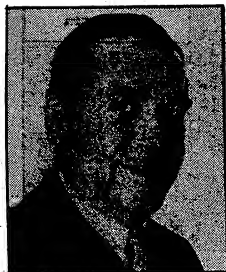
Joe E. Brown



Constance Bennett



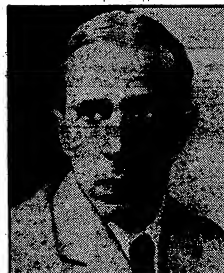
Conrad Nagel



Noah Berry



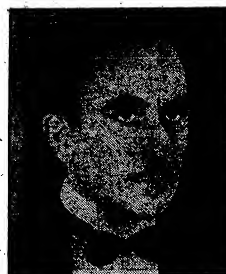
Dorothy Mackall



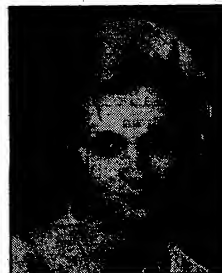
Charles Butterworth



Grant Withers



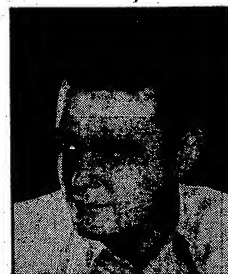
John Halliday



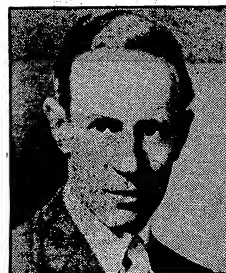
Joan Bennett



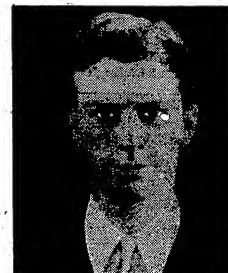
Mary Brian



Lew Ayres



Leslie Howard

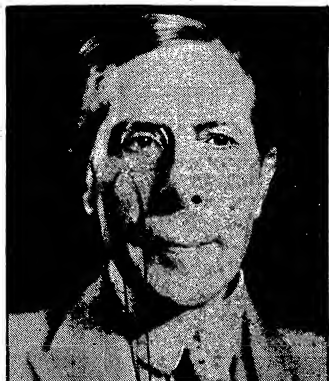


Jack Whiting

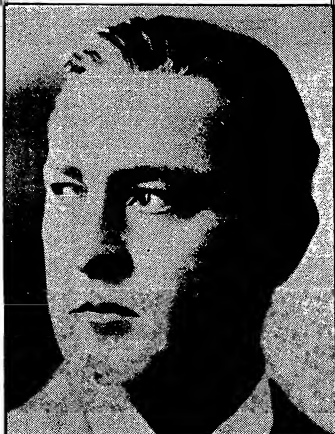
**Stellar Personalities Whose Popularity and Talents Give an Added Assurance of Box-Office Power to Warner Bros. 1930-31 Productions.**



# WARNER BROS. 25<sup>th</sup> ANNIVERSARY



GEORGE ARLISS



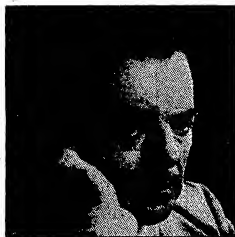
JOHN BARRYMORE



AL JOLSON



VIVIENNE SEGAL



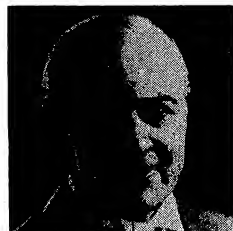
LOWELL SHERMAN



CHARLES KING



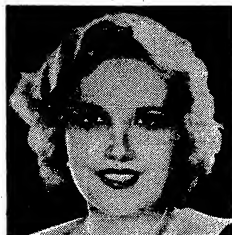
MARIAN NIXON



HOBART BOSWORTH



LOTTI LODER



CLAUDIA DELL



LEWIS STONE



CHARLES BICKFORD



**WARNER BROS.**  
★ **STARS** ★



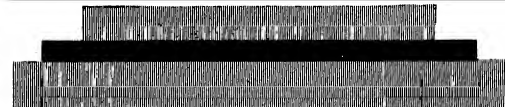
LEON JANNEY



BEN LYON



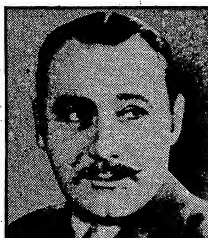
IRENE DELROY



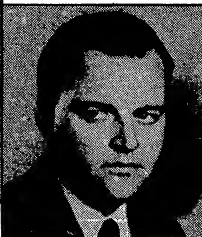
# WARNER BROS. 25th ANNIVERSARY



MICHAEL CURTIZ



ALAN CROSLAND



ROY DEL RUTH



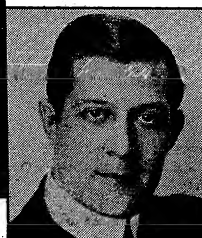
LLOYD BACON



ARCHIE MAYO



ALFRED E. GREEN



HOBART HENLEY



JOHN ADOLPHI

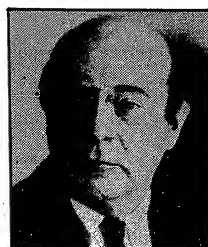


RAY ENRIGHT



WILLIAM WELLMAN

## WARNER BROS. DIRECTORS

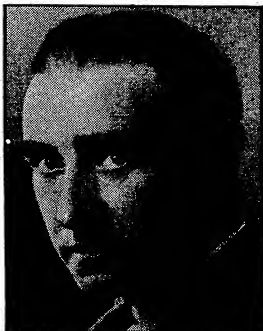


ROBERT MILTON

# WARNER BROS. 25th ANNIVERSARY



JOHN FRANCIS DILLON



FRANK POWELL



MERVYN LEROY



CLARENCE BADGER

## FIRST NATIONAL DIRECTORS

Ace Directors of the industry will bring First National's great product to the screen. Men who know entertainment in a box-office way—men whose great successes of yesterday guarantee your success of tomorrow. Showmen all!



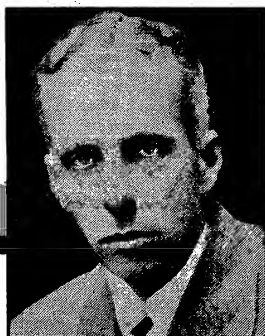
WILLIAM A. SEITER



WILLIAM BEAUDINE



EDWARD CLINE



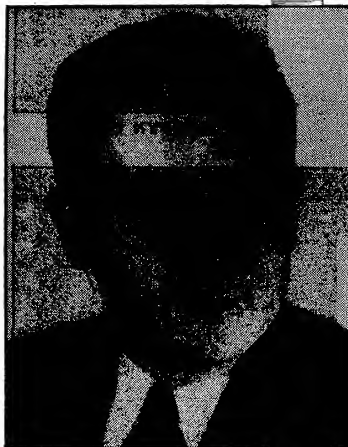
HOWARD HAWKS



# WARNER BROS. 25th ANNIVERSARY



EDGAR ALLAN WOOLF



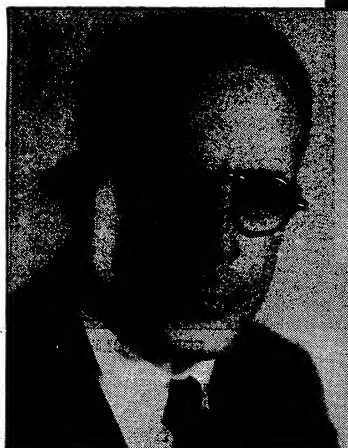
HUMPHREY PEARSON



HERBERT FIELDS

## FIRST NATIONAL WRITERS

In view of the ever-increasing importance of dialogue in motion pictures, First National has paid particular attention to the building up of a writing staff capable of realizing the opportunities in the new field and of developing these opportunities. Writers now on the First National lot under contract have proven their particular aptitude in the handling of both comedy and drama. Other writers will be engaged as the occasion requires. It is the policy of First National to give authors the fullest leeway in the development of their ideas.



HENRY McCARTY



FRANCIS EDWARDS FARAGOH

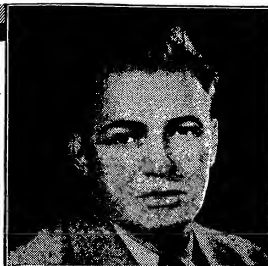


B. HARRISON ORKOW





# WARNER BROS. 25th ANNIVERSARY



ROLAND BROWN



ARTHUR CAESAR



JOSEPH JACKSON



J. GRUBB ALEXANDER



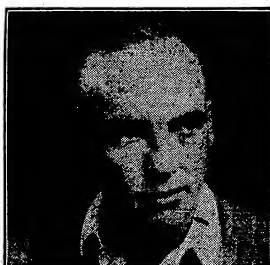
MAUDE FULTON



OLIVER H. P. GARRETT



HARVEY THEW



REX TAYLOR



PERRY VEKROFF



GORDON RIGBY



WM. K. WELLS



GEORGE ROSENER

**This Brilliant  
Array of  
Writing Talent  
Guarantees the  
Story Value of  
Warner Bros.  
Productions**



CHARLES KENYON



# WARNER BROS. 25<sup>th</sup> ANNIVERSARY



## WRITERS OF THE NATION'S SONG HITS!

This distinguished group of melody makers assures Warner Bros. dominance in the music field. Left to Right (Seated) Eddie Ward, Joe Burke, Sidney Mitchell, Archie Gottler, George Meyer, Bobby Dolan, Walter O'Keefe. (Standing) Al Bryan, Louis Silvers, Erno Rapee, Robert Crawford, Leo Forbstein, Al Dubin, Bud Green, Sam H. Stept, Arthur Franklin.



# WARNER BROS. 25<sup>th</sup> ANNIVERSARY



SIGMUND ROMBERG



OSCAR HAMMERSTEIN, 2ND

## CREATORS OF A NEW ERA IN SINGING PICTURES!

Four gifted geniuses whose art marks a new milestone in the development of singing pictures. Super box-office factors in Warner Bros. and First National amazing array of attractions for 1930-31.



OTTO HARBACH

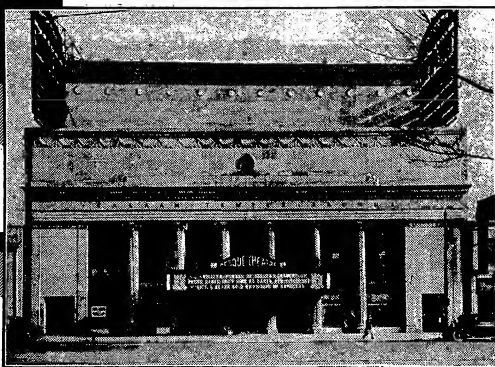


JEROME KERN



# WARNER BROS. 25<sup>th</sup> ANNIVERSARY

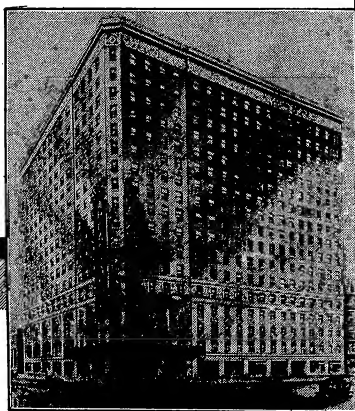
**Important Links  
In the Great  
Warner Bros.  
Theatre Chain**



**MOSQUE THEATRE**  
Newark, N. J.



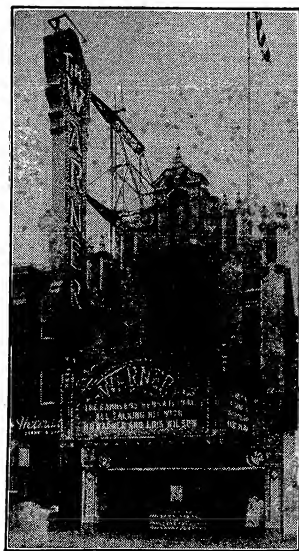
**MASTBAUM THEATRE**  
Philadelphia, Pa.



**AMBASSADOR THEATRE**  
St. Louis, Mo.



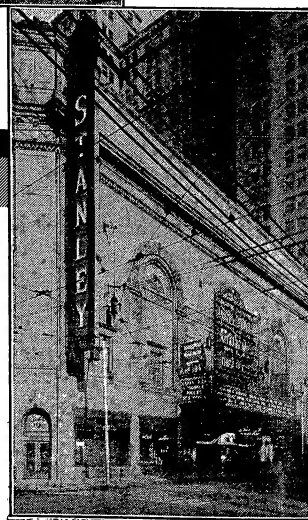
**STANLEY THEATRE**  
Pittsburgh, Pa.



**THE WARNER THEATRE**  
Atlantic City, N. J.



**EARLE THEATRE**  
Washington, D. C.



**STANLEY THEATRE**  
Jersey City, N. J.

WARNER BROS. 25<sup>th</sup> ANNIVERSARY

# WARNER BROS. THEATRE CIRCUIT

Warner Bros. Theatre Circuit comprises the largest and finest group of deluxe playhouses in the country. And this nation-wide circuit is continually expanding.

The position of leadership implied by the size, scope and influence of this great circuit carries a definite obligation to the community.

Hence the successful operation and administration of these civic centers is predicated on providing the highest type of wholesome entertainment.

The doors will always be open to all who have pictures, talent, improvements and innovations to offer.

Warner Bros. Theatre Circuit brings recreation and happiness to countless millions. The moral responsibility attached to this patronage will always be its pride and its guide.

**SPYROS P. SKOURAS**

Managing Director





# WARNER BROS. 25<sup>th</sup> ANNIVERSARY



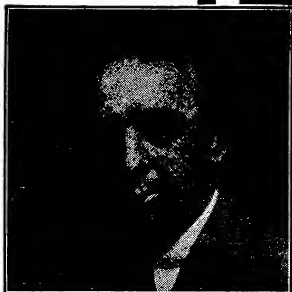
**WM. GOLDMAN**  
Philadelphia, Eastern Penn-  
sylvania, Western New Jersey



**CHARLES SKOURAS**  
St. Louis and Indianapolis



**I. J. HOFFMAN**  
New Haven

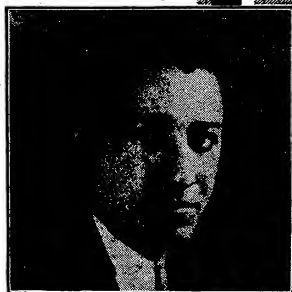


**JOHN J. PAYETTE**  
Washington D. C., Maryland,  
Virginia and part of N. Virginia



**REEVES ESPY**  
Western Pennsylvania and part  
of West Virginia

## General Zone Managers WARNER BROS. THEATRE CIRCUIT



**DAVE WEHNER**  
Newark and Northern New Jersey



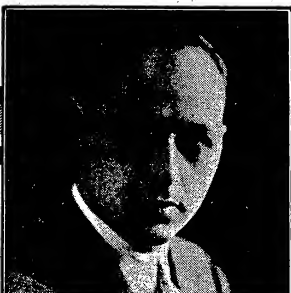
**JOHN R. OSBORNE**  
Western New York



**BERNARD DEPKIN, JR.**  
Milwaukee and Wisconsin



**L. LAZAR**  
Albany and upper New York State



**DAN FINKELSTEIN**  
Atlantic City, N. J.



**CULLEN E. ESPY**  
Indianapolis



# WARNER BROS. 25<sup>th</sup> ANNIVERSARY



**GEORGE P. SKOURAS**  
Assistant General Manager



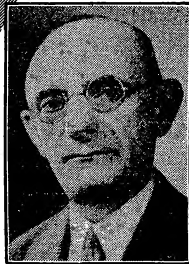
**SPYROS P. SKOURAS**  
Managing Director



**EDWARD ALPERSEN**  
Head of Film Buying Department



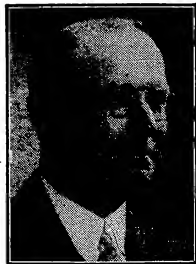
**DAN MICHALOVE**  
Head of Real Estate and Expansion Department



**BEN AMSTERDAM**  
Real Estate Department



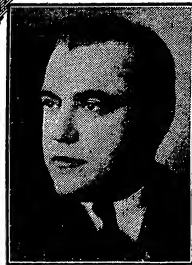
**LEWIS WARNER**  
Executive Assistant to the Managing Director



**JAMES BRENNAN**  
Treasurer



**CLAYTON BOND**  
Assistant to Mr. Alpersen



**HARRY M. KALMINE**  
Head of Booking Department



**ALFRED GOTTESMAN**  
Real Estate Department

## Executive Heads WARNER BROS. THEATRE CIRCUIT



**JULES W. CATSIFF**  
Improvements and Innovations



**MOE ROSENBERG**  
Efficiency Department



**FRANK E. CAHILL, JR.**  
Acoustic Department



**JOHN HARRIS**  
Executive Assistant

# WARNER BROS. 25th ANNIVERSARY

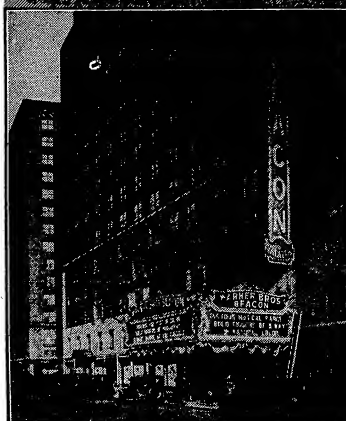
**ARNOLD VAN LEAR**  
Asst. General Manager,  
Warner Bros. Greater  
New York Theatres



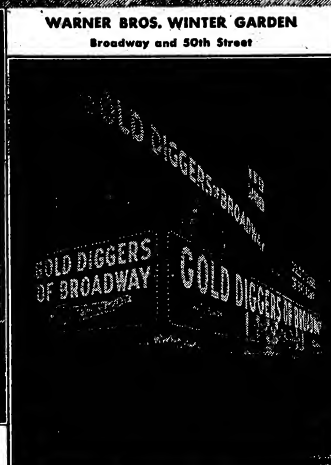
**HARRY CHARNAS**  
Managing Director—Warner Bros.  
Greater New York Theatres



**EDWARD BONNS**  
Asst. General Manager  
Warner Bros. Greater  
New York Theatres



**WARNER BROS. BEACON**  
Broadway and 74th Street



**WARNER BROS. WINTER GARDEN**  
Broadway and 50th Street



**WARNER BROS. THEATRE**  
Broadway and 32nd Street



**WARNER BROS. HOLLYWOOD**  
Broadway and 51st Street



**WARNER BROS. STRAND**  
Broadway and 47th Street



**WARNER BROS. STRAND**  
Brooklyn

**WARNER BROS. DE LUXE THEATRES IN NEW YORK OCCUPY  
THE CENTER OF THE AMUSEMENT CENTER OF THE WORLD**



# WARNER BROS. 25th ANNIVERSARY



**MAX SHAGRIN**  
District Manager



**M. A. SILVER**  
General Manager—Warner Bros. Pacific Coast  
Theatres



**LOU J. HALPER**  
Executive of Expansion



**HARRY MAIZLISH**  
Exploitation Director



**FRANK V. BRUNER**  
Director, Publicity and  
Advertising

☆  
**Warner Bros.  
Pacific Coast  
Theatres  
under the  
Supervision of  
J. L. Warner**  
☆



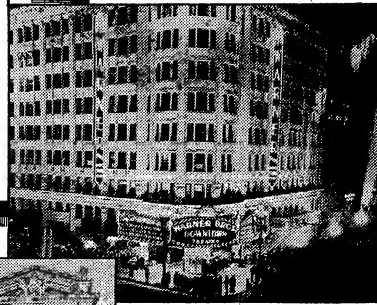
**Warner Bros. Hollywood Theatre,  
Hollywood**

*Theatres under construc-  
tion in California:*

ASHLAND  
SAN PEDRO  
HUNTINGTON PARK  
BEVERLY HILLS  
LOS ANGELES  
SACRAMENTO  
HOLLYWOOD  
VENTURA  
EL CENTRO  
SAN LUIS OBISPO  
SANTA MARIA  
SANTA ANA  
OAKLAND



**Warner Bros. Forum Theatre,  
Los Angeles**



**Warner Bros. Downtown Theatre,  
Hollywood**

*Other Warner Bros. Pacific  
Coast Theatres:*

FRESNO, CAL.  
Fresno  
SANTA BARBARA, CAL.  
California  
Granada  
Mission  
Rose

WHITTIER, CAL.  
Whittier  
ABERDEEN, WASH.  
Roxey



# WARNER BROS. 25<sup>th</sup> ANNIVERSARY



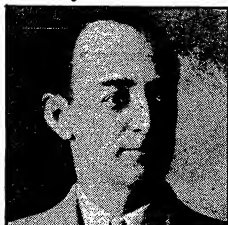
**JACK KAPP**  
Chicago Recording Lab.



**LOU KATZMAN**  
Director of N. Y. Recording Laboratory



**E. P. WENZELBURGER**  
Record Production, East



**E. AVERY**  
Los Angeles Recording Factory



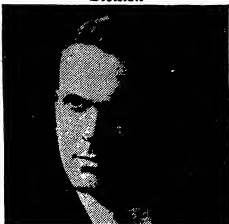
**LYNN R. PIERCE**  
Chicago Purchasing Agent



**R. W. JACKSON**  
General Manager



**A. A. TROSTLER**  
Sales Manager—Radio Panatrophe Division



**E. F. STEVENS**  
Sales Mgr.—Record Division



**PAUL E. ELLISON**  
Advertising Manager



**J. O. MILLER**  
General Manager of Manufacture



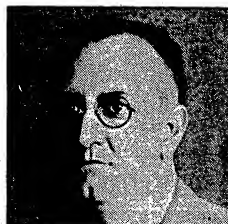
**MARTIN NYSTROM**  
Ass't General Manager of Manufacture



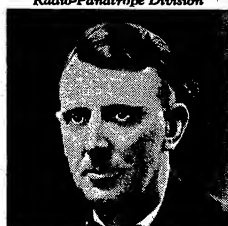
**JOSEPH W. BISHOP**  
Chief Engineer Plants—Muskegon Works



**J. E. SYMONDS**  
Charge of Record Manufacture



**C. M. TICHENOR**  
Gen. Manager—Muskegon Works Radio-Panatrophe Division



**E. J. MAGNUSON**  
Gen. Supt.—Dubuque, Iowa



**BYRON BOOTH**  
General Supt.—Muskegon Works Radio Panatrophe Division



**W. WALKER**  
Supt. Record Division Muskegon Works



**LOWE P. SIDDONS**  
Traffic Manager

## Executive Staff of the BRUNSWICK RADIO CORPORATION



# FIRST NATIONAL

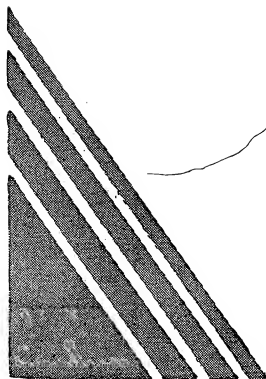
*.. offers the world !*



*honest to*

**"G O L D"**

Roadshow quality attractions—  
insured by the greatest resources  
in the amusement world and sur-  
passing any product in its history!





# 1 Richard Barthelmess "ADIOS"

Greatest male star on the screen as a dashing bandit of the plains. With James Rennie, Marian Nixon and Fred Kohler in the cast. Direction by Frank Lloyd who gave you "Weary River" and "Son Of The Gods."



DOROTHY  
MACKAILL


# 2 Little Caesar

EDWARD G.  
ROBINSON

Strongest underworld story ever written. Now in its eighth big printing. Tells all about the big racketeers. With Edward G. Robinson, the stage's star of "The Racket" as the big shot of gangland. Dorothy Mackaill as his playmate. Direction by Mervyn LeRoy who made "Numbered Men."



# 3 RIGHT OF WAY



World famous as one of the five greatest love stories. Stranger than "Dr. Jekyll and Mr. Hyde." Filmed with all the power of Sir Gilbert Parker's famous play. With Conrad Nagel, Loretta Young, Fred Kohler, Olive Tell, Yola d'Avril. Directed by Frank Lloyd.

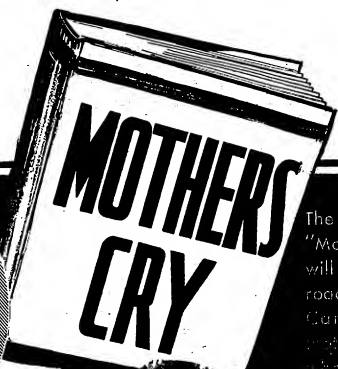
# First National

**4** **MARILYN MILLER**  
**"SUNNY"**



She played it on the stage and it ran for three years. Now she'll make it, bigger, better, brighter than "Sally." Marilyn Miller in "Sunny," a word that means the world to you. By Otto Harbach and Oscar Hammerstein, 2nd with thrilling music by Jerome Kern.

**5** **MOTHERS CRY**



The heart of the world is waiting for "Mother's Cry." And First National will make it the year's outstanding roadshow attraction. Helen Grace Carlisle's famous novel of your mother, my mother, and her children who walk the high road and low road of life.

**6** **TOP SPEED**



It's IN! We've seen it!  
 It's the funniest picture ever produced!

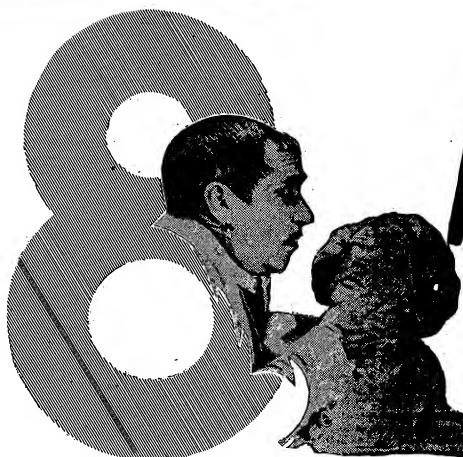
comes roaring into First National's powerful line-up on a high wave of laughter. Setting a new pace for comedy. The fastest feast of fun that has ever graced a screen. With Joe E. Brown, Bernice Claire, Jack Whiting, Laura Lee, Frank McHugh, Rita Flynn, Edmund Breese, and Mervyn LeRoy direction.

has the **STARS!**



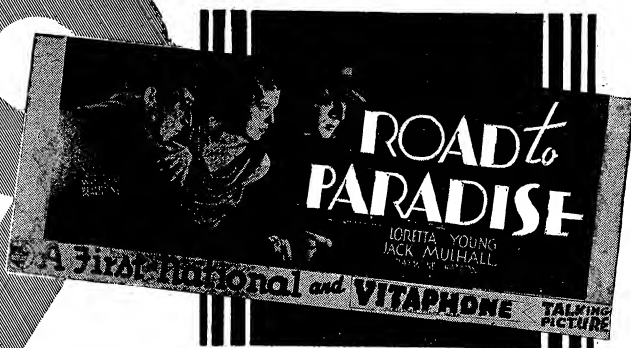
## WOMAN HUNGRY

From society's playground to the adventure-packed desert of the West. Three daring desperados "shoot it out" for a girl who fears them all. Entirely in Technicolor. With Lila Lee, Sidney Blackmer, Fred Kohler, Raymond Hatton, J. Farrell MacDonald, Kenneth Thomson and Olive Tell. Directed by Clarence Badger.



## Bright Lights

Here is drama the world will never forget. It moves from Africa's lowest cafes to the highest of New York night life. All in Technicolor. Worthy of road-show time anywhere. With Dorothy Mackaill, Noah Beery, Frank McHugh, Tom Dugan, Inez Courtney, James Murray, Eddie Nugent. Directed by Michael Curtis.



Daring, exposing, thrilling as it paints the shadow life of hunted men of the underworld and gilded lilies of society. With Loretta Young, Jack Mulhall, Raymond Hatton, George Barraud, Kathryn Williams. Directed by William Beau-dine.

# First National

# 10 *Richard Barthelmess* #2



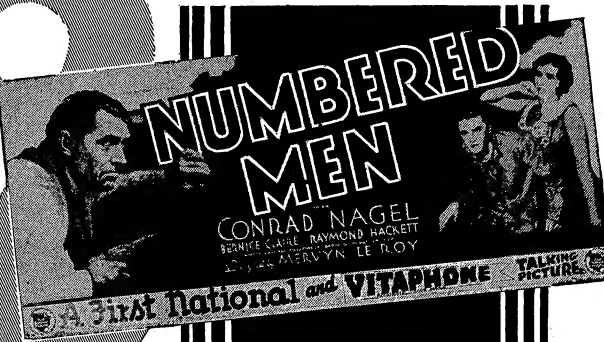
Only after First National has ransacked the offerings of stage and fiction will it be announced. It will be as big—or bigger—than "Adios" and "The Dawn Patrol." You can BANK on that.

# 11 *TOAST of the* **ILLEGION**

Victor Herbert's immortal romance "Mlle. Modiste." Known and loved throughout the world for its beauty and adventurous story, and the internationally popular song "Kiss Me Again." All Color. With Bernice Claire, Edward Everett Horton, Walter Pidgeon, June Collyer, Frank McHugh. Directed by Wm. A. Seiter.



# 12 **NUMBERED MEN**



tells the true inside story of the hidden thoughts and strange secrets that drive forgotten men to jailbreak. Its timeliness alone guarantees success. Broke every summer record at the Winter Garden Theatre, N.Y. in extended run engagement. With Conrad Nagel, Bernice Claire, Ralph Ince, Raymond Hackett. Directed by Mervyn LeRoy.

has the **STORIES!**

13

## The GIRL of the GOLDEN WEST



David Belasco's greatest stage play. It ran for years. A story of a girl's gamble for love with the true flavor of gold-rush days. Already completed and hailed as the dramatic triumph of the year. With Ann Harding, James Rennie and a great supporting cast. Directed by John Francis Dillon.

14

All the power of Willa Cather's immensely popular novel brought to the screen with a cast that will make it a once-in-a-while profit builder. A story that hits at the very heart of the box-office. A title showmen like to smash across. It's a natural from every angle.

## The Reckless Hour



15

## The Naughty Flirt



Is the showman's sweetheart. Best box-office pal you've ever had. She'll vamp the customers into your theatre from every part of the town...and give them the thrill of their lifetimes. Sweet as apple cider with twice the kick. With the kind of a cast that guarantees big results.

# First National has the



16

## THE WAY OF ALL MEN

Ten men and a girl, caught in a Mississippi flood, forget social standing, love and all else, until rescue sends them back into the fight of life. And what a fight! Frank Lloyd, judged the industry's best director has made it his masterpiece. With Douglas Fairbanks, Jr., Noah Beery and Dorothy Revier.



17

## The Truth About Youth

As Modern As Today!

First, real, true-to-life story of our younger generation. At play and in love. A theme as strong as its title. With a cast of youthful players to enact its stirring story. Loretta Young, Doug. Fairbanks, Jr., David Manners, Myrna Loy, Conway Tearle and J. Farrell McDonald.



18

## BROAD MINDED

with JAMES RENNIE and FRED KOHLER

Two Roaming Romeos with a girl in every port. Deans of all lovers until they meet an untamed cutie, and learn about women from her. What a life they lead! What a picture it makes. A supporting cast of big names to make it doubly dynamic.



# Production Power

# 19 Captain BLOOD



Glorious days of Spanish Main romance live again. Swords clash for a maiden's kiss. Frigates meet in fiery combat. Over the horizon comes Captain Blood, monarch of the waves, fearless and feared, plundering a nation's wealth, for revenge. Frank Lloyd will direct this one on a wider scope than his immortal "Sea Hawk."

# 20 THE BAD MAN

WALTER HUSTON

as the bad hombre of the desert—but boy, he's good. He takes gold, glory and girls at gunpoint... and makes them like it! He's the Robin Hood of the plains. One of the greatest characters ever brought to the screen. With Dorothy Revier, James Rennie, O. P. Heggie, Sidney Blackmer, Arthur Stone. Directed by Clarence Badger.



# 21 BILLIE DOVE in The Lady Who Dared



Society romance in the tropics, where blood runs high and honor low. Where men forget, and women remember too late. Where Love is the pliant plaything of the Devil. With Conway Tearle, Sidney Blackmer. Directed by Wm. Beaudine.

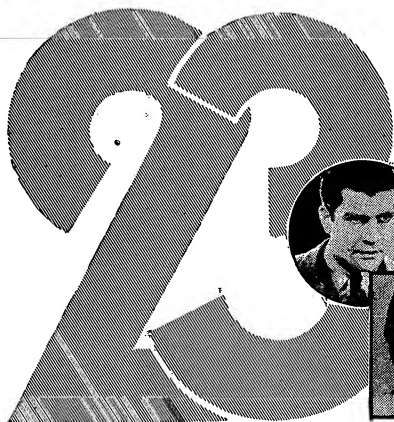
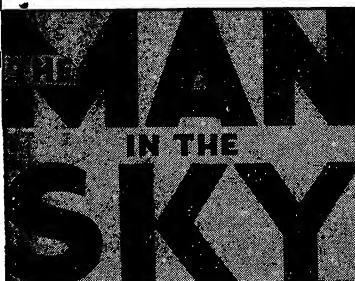
# First National



**JEROME  
KERN &  
OTTO  
HARBACH**

No writers have a greater list of truly-great successes to their names. No writers know story value as do Kern and Harbach. With the entire resources of First National thrown into their first screen production, it will be the triumph of the show world.

Kern-Harbach plays and music have dominated the hits of Broadway for years. Now they will write direct for the screen and First National.



Aimed at the heart of womanhood. A theme every man will understand. A daughter who flings free from domestic conventions that "make kitchen slaveys out of beautiful brides." From the famous Broadway play. With Loretta Young, Grant Withers.



**FATHER'S SON**



Booth Tarkington's human story of your boy, my boy, your neighbors' boy. The irresistible ruffian mother scolds and dad silently admires. His pranks, his dog, his fights, his girl rolled into one glorifying picture. With Leon Janney, boy wonder of "Courage" and a great cast.

LEWIS STONE  
plays the father!



*and* **VITAPHONE**  
*-What a Combination!*

25

# OTIS SKINNER in "KISMET"

The outstanding play and personality of this decade. First National will produce it with all its fire of harem love and beauty of oriental magnificence. With Loretta Young, David Manners, Sidney Blackmer, Mary Duncan and Ford Sterling in the big supporting cast.



26

Big doings as the belle of a small town steps out of a farmhouse and into a palace...and back again to show Main Street sheiks a thing or two about modern love. With Lila Lee, Ben Lyon, Louise Fazenda, Lucien Littlefield, Emily Fitzroy. Directed by Wm. Beaudine.



Royal Romance!  
Big-time Laughs!  
Comedy That's  
Fit For A King!

# Queen of Main Street

27

# Deep Purple

New kind of underworld drama. Social outlaws hiding under the cloak of an innocent girl. What happens when she falls in love with a "victim" of her charms makes one of the most unusual dramatic romances ever filmed.



All the big moments of the stage play and dozens of others will cram "Deep Purple" with the best of everything. A cast of big-money names will play the leading roles.

# First National *is*

28



Pokes fun at the boys who poke guns. Rapid-fire comedy blazing through burning romance. The Windy City's big blow-out! Edward G. Robinson, famous for his characterization in "The Racket", plays the gang leader. Neil Hamilton has a big part.

29



**BEN LYON**  
will play the  
male lead in

# The **HOT** **HEIRESS**

Will knock 'em cold when she flashes her stuff across the screen. Hundreds for thrills, thousands for romance, millions for love. Her money talks a universal language. Fields, Rogers and Hart, writers of some of Broadway's biggest hits (Connecticut Yankee, Garrick Gayettes, Present Arms), wrote this one direct for First National and the screen. And if you don't know what that means, check up on the grosses of their past successes.

30



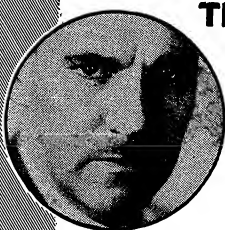
**COLLEGE  
LOVERS**

College love! College songs! College cheers! A smashing football game with real Yale-Harvard thrills. You'll get it right in time to cash in big on the front-page football headlines. Showmen will lead the cheers for this actionful story and the big names in the cast.

*Consistently* good!



31



# THE HONOR OF THE FAMILY

Walter Huston in Honore de Balzac's famous play means just as much business as your four walls will hold. Never, never such a magnificently powerful vehicle. Its success in every city and hamlet of many countries has made "Honor Of The Family" one of the most valuable of theatrical properties. With Walter Huston giving its main part all the fire and strength of a great performance.

32



\* JOE E. BROWN \*

# GOING WILD

Wild days! Wild nights! Wild women! A girly whirligig of glee from the sensational comedy play "Going Up". With the greatest cast of comedians ever in one picture. Joe E. Brown, Laura Lee, Lawrence Gray, Walter Pidgeon, Frank McHugh, Ona Munson.

33



# SCARLET PAGES

Dramatic sensation on Broadway last season. A young girl on trial for the murder of her father is the secret child of the woman-lawyer who defending her. How your audience will cry as she bares her strange past. With Elsie Ferguson, Marie Nixon, Grant Withers, John Halliday.

# First National

# 34 THE GORILLA

Lila Lee as the menaced beauty; Joe Frisco and Harry Gribbon as Mulligan and Garrity, the two dumb "Dicks" insure the box-office wallop of "The Gorilla". Ralph Spence, has added a thousand more laughs to his original catchy, shivery lines that panicked Broadway for solid seasons.



LILA LEE



JOE FRISCO



HARRY GRIBBON

# 35 BILLIE DOVE ONE NIGHT AT SUSIES



What happens one night at Susie's—where men check their guns at the door—where walls hide a thousand strange secrets—and one BIG secret that wouldn't let two kids go straight. Billie Dove adds her beauty to her greatest dramatic role. With Douglas Fairbanks, Jr. Directed by John Francis Dillon.

**ANALYZE** each picture with a showman's eye. **¶** Vision the magnitude of the casts which play them. **¶** Remember the box-office ability of the directors who bring them to the screen. **¶** Study the entertainment qualities of the stories and the power of the titles. **¶** Think of First National's past record of performances. **¶** And back of every picture is the production ability that has fashioned the industry's outstanding hits.

**YOUR KIND OF PICTURES For Capacity Business**

has the **PICTURES!**



Backing audience appeal with intensive showmanship. Commanding the most profitable channels of public patronage ever opened to your theatre. Giving you first call on your town and community. Building invaluable prestige and public confidence with thirty-five of the greatest pictures in motion picture history! ▲ ▲ ▲ ▲

# First National FIRST!

# WARNER BROS. 25th ANNIVERSARY



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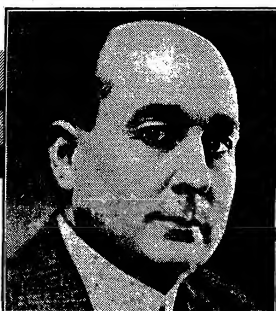


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# WARNER BROS. 25th ANNIVERSARY



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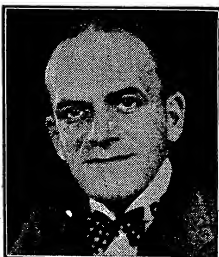
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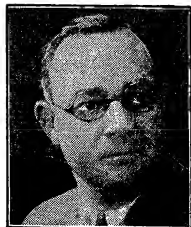
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European General Manager



**HORACE T. CLARKE**  
Manager for Japan



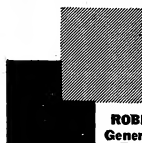
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# WARNER BROS. 25th ANNIVERSARY



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National Pictures in the  
Dominion of Canada.**



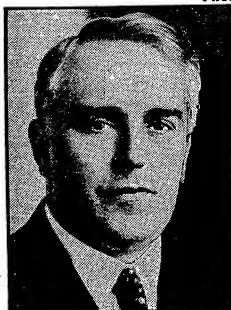
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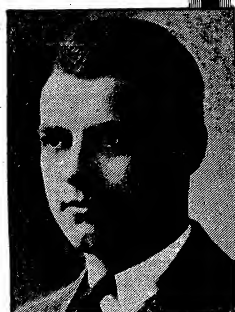
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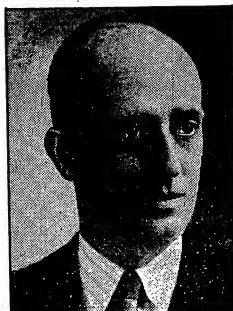
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# WARNER BROS. 25<sup>th</sup> ANNIVERSARY



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**SAM SAX**  
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Director



**ROBERT L. RIPLEY**  
Creator of  
"Believe It Or Not"



**ROY MACK**  
Director



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Film Editor



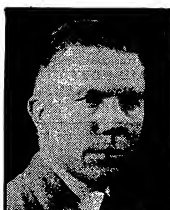
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Musical Director



**P. H. EVANS**  
Chief Engineer, Eastern  
Studios



**EDWARD SAVIN**  
Business Manager



**VESPER A. SCHLENKER**  
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**HAROLD BAUDINE**  
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**BURNET HERSHEY**  
Writer



**NEVILLE FLEESEON**  
Writer



**STANLEY RAUH**  
Writer



**WALLACE SULLIVAN**  
Writer

**PROMINENT PERSONALITIES IN THE  
PRODUCTION OF VITAPHONE VARIETIES**



WARNER BROS. 25<sup>th</sup> ANNIVERSARY

# VITAPHONE VARIETIES

REG'D. TRADE MARK

Vitaphone Varieties cover the entire range of amusement from Vaudeville to Grand Opera.

There are subjects for every taste and every occasion.

The biggest stars of the stage and screen world appear in the finest short length features possible to produce.

That's why every big circuit starts its shows with Vitaphone Varieties.

Follow the lead of the country's biggest showmen—start your show right and you can't go wrong.



VITAPHONE VARIETIES

WARNER BROS. **25<sup>th</sup>** ANNIVERSARY

# VITAPHONE

**52****ONE-REEL  
COMEDIES****1930****26****TWO-REEL  
FEATURES**

Playlets—Flash Acts  
Musical Comedies  
Miniature  
Revues

**"BELIEVE  
IT OR NOT"****A Series of 12**

by **ROBERT L.  
RIPLEY**



WARNER BROS. 25<sup>th</sup> ANNIVERSARY

# VARIETIES

**52**

**ONE-REEL  
CELEBRITIES**

**Stars From  
Every Field**

**1931**

**AND A  
LIBRARY OF  
1500  
TO CHOOSE  
FROM**

**The Public Demands  
Variety - Vitaphone  
...Varieties Supply  
That Demand**





**WARNER BROS. 25<sup>th</sup> ANNIVERSARY**

# COMING—A SERIES OF SURPRISES: IN SERIES!!



Watch closely! Vitaphone Varieties are preparing novelties, innovations and startling surprises in short length features that will both amaze and delight the box-office.

A SERIES of surprises—in SERIES!

**VITAPHONE VARIETIES**  
ALL RIGHTS RESERVED

WARNER BROS. **25<sup>th</sup>** ANNIVERSARY

**A** bility  
**B** rains  
**C** ourage  
**D** iligence  
**E** nterprise  
**F** oresight  
**G** enius  
**H** onesty  
**I** ndustry  
**J** udgment  
**K** nowledge  
**L** oyalty  
**M** odesty  
**N** erve  
**O** ptimism  
**P** rogressiveness  
**Q** uality  
**R** esourcefulness  
**S** tability  
**T** enacity  
**U** nity  
**V** igitance  
**W** isdom  
**Y** outh  
**Z** eal

**25**  
**REASONS**

for **WARNER BROS.**

**25**  
**YEARS**  
**of BRILLIANT**  
**ACHIEVEMENT**

**THE BLAINE-THOMPSON COMPANY**  
**ADVERTISING AGENTS**  
**CINCINNATI** **NEW YORK**

*Myer Lesser, President*

The Blaine-Thompson Company takes pride in its long association with the sensational career of its advertising client, Warner Bros. . . . .

WARNER BROS. **25<sup>th</sup>** ANNIVERSARY

**A SERIES  
OF 12  
VITAPHONE  
SONG CARTOONS!**

# LOONEY TUNES



**WARNER BROS. 25<sup>th</sup> ANNIVERSARY**


Cartoons by HUGH HARMAN and  
 RUDOLF ISING • Animated by  
 ISADORE FRELENG • Musical score  
 by FRANK MARSALES • Produced  
 by LEON SCHLESINGER

**H**ere's new pep for your program! A brand new series of Vitaphone Song Cartoons based on current musical hits.

There's a laugh a second in the merry adventures of Bosco and his sweetie Honey to the rhythm of the biggest song hits.

And a wow of an exploitation tie-up with Radio, Phonograph and Songs.

"Looney Tunes" will put new melody in your bank account!



A Unit of  
**WARNER BROS. PICTURES, Inc.**

# WARNER BROS. 25th ANNIVERSARY



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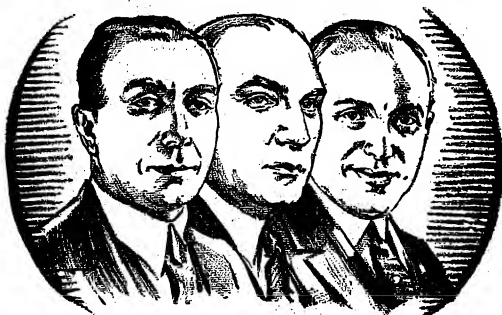
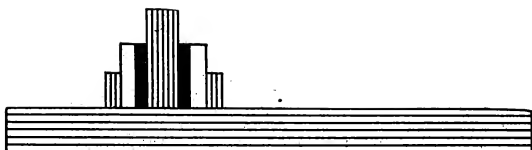
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Des Moines, Iowa



# WARNER BROS. 25<sup>th</sup> ANNIVERSARY



**PROPHETS  
OF PROFITS !**



Showmanship is the common ground upon which Warner Bros. and the exhibitor meet.

When you ride with Warner Bros. you ride with success, the logical result of superior showmanship.

Warner Bros. created a golden age of profit for you with Vitaphone. They are first with every innovation, All Talking, All Singing, All Color, and numerous others. Their courage and enterprise have been your gain.

Each year has been bigger than the one before — bigger for us and bigger for you. Now comes the biggest of all.

To every showman in the world, Warner Bros. extend every possible cooperation. What Warner Bros. promise — Warner Bros. deliver,

The next fourteen pages carry the first complete announcement of Warner Bros. Pictures for 1930-31.

Book them now and you can bank-book them every week.



WARNER BROS. 25<sup>th</sup> ANNIVERSARY



**BIGGER THAN  
THE BIGGEST!**

**WARNER BROS. STUPENDOUS  
SCREEN SENSATIONS ! ! !**



**BETTER THAN  
THE BEST!**

WARNER BROS. & VITAPHONE TALKING PICTURES

WARNER BROS. 25<sup>th</sup> ANNIVERSARY

# JOHN BARRYMORE

## 'Moby Dick'

Herman Melville's immortal classic of whaling days comes to you with John Barrymore, greatest of stars in his supreme talking role. A superlative money-maker through a combination of its star, its story and its production values.



Joan Bennett, Lloyd Hughes, Hobart Bosworth, Walter Long, May Boley, Tom O'Brien, Nigel De Brulier, William Walling, Virginia Sale. From the book by Herman Melville. Adapted by J. Grubb Alexander and Lucien Hubbard. Directed by Lloyd Bacon.



ROAD SHOWS  
DIRECT  
TO YOU

# GEORGE ARLISS

## 'Old English'

Mr. Arliss will star in another of the vehicles made famous by him on the stage.

It is the work of the foremost living British playwright, John Galsworthy, and shows Mr. Arliss in a character that will live for all time in the memory of your patrons.

Cast includes Betty Lawford, Ivan Simpson, Reginald Sheffield, Harrison Reynolds, Leon Janney, Barry Winton, Powell York. Directed by Alfred E. Green.



WARNER BROS. & VITAPHONE TALKING PICTURES

# WARNER BROS. 25<sup>th</sup> ANNIVERSARY



*It Sizzles With A Smart Sophistication!*

## RED HOT SINNERS

*with*

**WINNIE LIGHTNER**

This beautiful divorcee couldn't even go on a little yachting trip to Palm Beach without meeting two ex-spouses with new wives. An ideal vehicle for the versatile comedy talents of Winnie Lightner.

## The LIFE OF THE PARTY

*with*

**WINNIE LIGHTNER**

Irene Delroy from "Top Speed," Jack Whiting from "Heads Up," and Charles Butterworth from "Sweet Adeline" are three Broadway favorites to be seen by picture-goers for the first time.

Directed by Roy Del Ruth  
ALL TECHNICOLOR



## SIT TIGHT

**WINNIE  
LIGHTNER**

**JOE E.  
BROWN**

Sit tight! It's all right! The comedy monarchs of "Hold Everything," Winnie Lightner and Joe E. Brown, are headed gaily your way in another all-comedy, all-box-office production that abounds in hearty hilarity.

# WARNER BROS. 25th ANNIVERSARY

## AL JOLSON "BIG BOY"

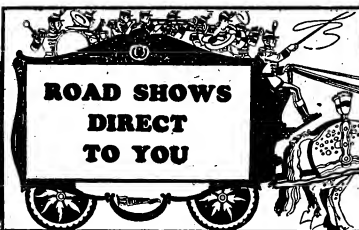
**LAUGHS — AND NOTHING ELSE BUT!**  
"Big Boy" is a jubilee of joy!

From his biggest stage success which he played for two consecutive seasons at the Winter Garden and on the road.

With a great cast including CLAUDIA DELL, JOHN HARRON, LLOYD HUGHES, LOUISE CLOSSER HALE, TOM WILSON, LEW HARVEY, GEORGIE HARRIS, EDDIE PHILLIPS

Screen play by L. G. RIGBY and HAROLD ATTERIDGE

Directed by ALAN CROSLAND



## "CAPTAIN APPLEJACK"

A timid suburbanite learns that he has descended from a ferocious sea-robber.

He throws away his lawn-mower for a sharp-edged sword, his Elk's tooth for a skull-and-bones, and starts on a hilarious career of old-fashioned piracy.



The distinguished cast includes: JOHN HALLIDAY, MARY BRIAN, ALEC B. FRANCIS, KAY STROZZI, LOUISE CLOSSER HALE, OTTO HOFFMAN, ARTHUR EDMUND CAREWE, WILLIAM DAVIDSON, CLAUDE ALLISTER, JULIA SWAYNE GORDON

From the stage play by WALTER HACKETT  
Directed by HOBART HENLEY





# WARNER BROS. 25th ANNIVERSARY

PARIS WITH THE LID OFF!

## "FIFTY MILLION FRENCHMEN"

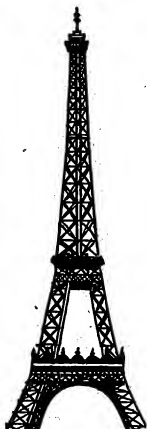
Book by Herbert Fields and E. Ray Goetz

Lyrics and Music by Cole Porter

A Vitaphone version of the fast and furious Broadway hit, which by actual figures has taken in more money and played to more people than any stage offering in New York this year.

"Fifty Million Frenchmen" reveals the shocks and sights of the French Capital. It takes you to the Ritz Carlton bar, to the Cafe de la Paix, to the Claridge, and to Montmartre where they wrote the first and last chapters in the book of "Whoopee."

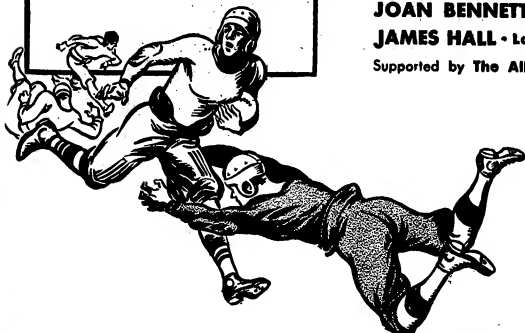
ALL TECHNICOLOR



ROAD SHOWS  
DIRECT  
TO YOU

What A Seat-Selling  
Angle! The All-  
American Football  
Team On The Screen!

COACH HOWARD JONES  
SCHOONOVER of Arkansas  
BANKER of Tulane  
HARPSTER of Carnegie Tech  
MONTGOMERY of Pittsburgh  
HAYCRAFT of Minnesota  
GIBSON of Minnesota  
SCULL of Pennsylvania  
POMMERENING of Michigan  
MOYNIHAN of Notre Dame  
SLEIGHT of Purdue  
SAUNDERS of Southern California



## "MAYBE IT'S LOVE"

A College Education Minus the Classrooms!

Here is showmanship! A collegiate musical knockout with

JOAN BENNETT • JOE E. BROWN  
JAMES HALL • Laura Lee • Anders Randolph

Supported by The All-America Football Team



From the story by MARK CANFIELD. Adapted by JOSEPH JACKSON. Songs by SIDNEY D. MITCHELL, ARCHIE GOTTIER and GEORGE W. MAYER. Directed by WILLIAM WELLMAN, who directed "Wings"

WARNER BROS. & VITAPHONE TALKING PICTURES

# WARNER BROS. 25th ANNIVERSARY

**SIGMUND ROMBERG and  
OSCAR HAMMERSTEIN, 2nd's ROMANCE**

## VIENNESE NIGHTS

with

ALEXANDER GREY • VIVIENNE SEGAL  
JEAN HERSHOLT • WALTER PIDGEON  
LOUISE FAZENDA • Alice Day • Bert  
Roach • June Purcell • Milton Douglas



The First Romance Composed Expressly  
For The Screen!

The world famed Los Angeles Symphony  
Orchestra plus 500 other musicians and 200  
singers take part in this gorgeous spectacle.

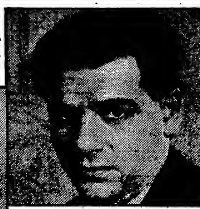
ENTIRELY IN TECHNICOLOR!



Another Brilliant Romance From This  
Greatest Of Composer Teams!

## CHILDREN OF DREAMS

SIGMUND ROMBERG has composed  
The "Student Prince", "The Desert  
Song", "My Maryland", "New  
Moon", "Blossom Time", "Maytime",  
and many others.



OSCAR HAMMERSTEIN, 2nd wrote  
the books for "The Desert Song",  
"Rose Marie", "Show Boat", "New  
Moon", "Song of the Flame",  
"Sweet Adeline".

Of equal calibre with "Viennese Nights" will  
be the second original Vitaphone romance to  
come from the same eminent composers.

Again you will have a modern musical  
treat that you will be eager to play and that  
the public will be eager to patronize.

**ROAD SHOWS  
DIRECT  
TO YOU**

For more than a decade the  
popularity of this exquisite  
romance has never waned!

## MAYTIME

The book by Rida Johnson Young un-  
folds the sweetest of all romances:  
The year is 1848. The thwarted love of  
the young gardener and his master's  
beautiful daughter is poignantly told.

The melodies are by Sigmund  
Romberg, the musical genius whose  
songs are destined for immortality.



**WARNER BROS. 25th ANNIVERSARY**



# NANCY FROM NAPLES

*Frothy, Foreign Entanglements of Americans Abroad!*

**IRENE DELROY + CHARLES KING + LOWELL SHERMAN  
NOAH BEERY + OLSEN & JOHNSON + LOTTI LODER**

From the stage play by Elmer Rice.  
Adaptation and dialogue by Joseph Jackson. Directed by Archie Mayo.

This recent Broadway hit is formulated to the last minute tastes of the current vogue—smart, amusing, up-to-date.

# DANUBE LOVE SONG

**The First Original Screen  
Work of the World Famous  
Composer, Oscar Straus!**

Oscar Straus wrote the matchless score of "The Chocolate Soldier," including the lovely number, "My Hero."

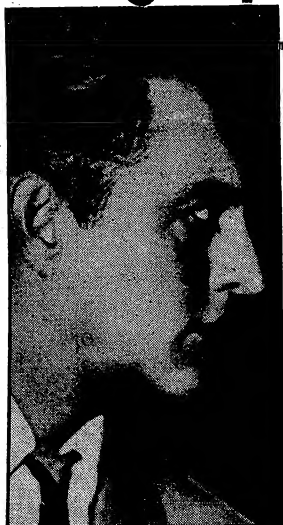
"The Danube Love Song," from an original story by Joseph Jackson, was created to rival "The Chocolate Soldier." Previews prove that it will.



# JOHN BARRYMORE

**In a Second Box-Office Masterpiece!**

This attraction will be produced with an eye to excelling the results obtained by Mr. Barrymore in such pictures as "Sea Beast," "General Crack," "Don Juan," "Dr. Jekyll and Mr. Hyde."



# WARNER BROS. 25<sup>th</sup> ANNIVERSARY

## DANCING SWEETIES

Today belongs to youth—and "Dancing Sweeties" is as youthful as a girl of sixteen and a boy of twenty-one. It's a jazz saga of the younger generation with an appeal for everybody this side of ninety.

*with*

**GRANT WITHERS • SUE CAROL**  
Edna Murphy • Tully Marshall • Kate Price • Adamae Vaughn • Eddie Phillips

Adapted by Gordon Rigby and Joseph A. Jackson. From the story "Three Flights Up" by Harry Fried. Directed by Ray Enright.



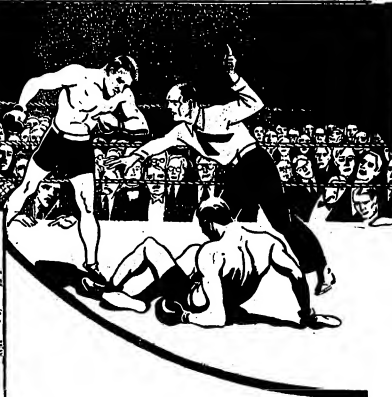
## UNDER COVER

Today when the public is wildly enthusiastic over mystery stories, the shrewd exhibitor cannot afford to pass up the most exciting talking picture that has ever taken mystery as its theme.

The unabated demand for detective plays has never been answered with so much originality as in this action drama that is a classic of thrills and gasps.

## THE EGG CRATE WALLOP

This big time comedy of a small town boob packs a punch that will send records staggering. Back in Pumpkin Centre they thought he was funnier than a five-legged cow, but it took New York to proclaim him defter than Dempsey and tougher than Tunney.



EXTENDED  
RUN  
PRODUCTIONS

WARNER BROS. & VITAPHONE TALKING PICTURES

# WARNER BROS. 25th ANNIVERSARY

Collier's

The National Weekly for May 10, 1930



"I wish back and  
a take one"  
says  
BRYON  
TARKINGTON.



## Both Were Young

By Hugh MacNair Kahler.



Little white roses and round  
eyes, of baby face

## BOTH WERE YOUNG

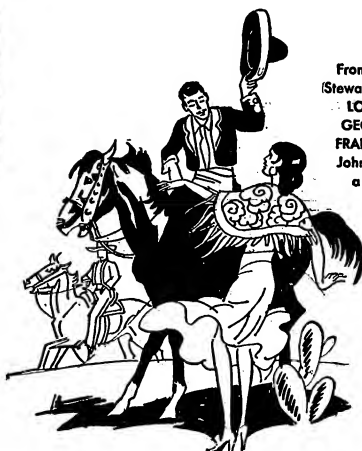
Father knew best—but only when it was a question of selling adding machines. When it came to picking a husband for his daughter, adding machines didn't help his calculations a bit.

Then came a family turmoil that will be amusing and understandable to every man, woman and flapper in your audience.

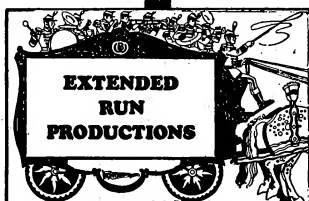
Millions have read Hugh MacNair Kahler's novel—millions will want to see it on the Vitaphone screen—enacted by a typical Warner Bros. cast.

## A GAY CABALLERO

Here's the fascinating tale of a bad hombre who was as irresistible to the ladies as he was terrorizing to the men. His adventures along the border will explain why there is always something doing in Mexico.



From the story by  
(Stewart Edward White.  
LOTTI LODER  
GEORGE LEWIS  
FRANK CAMPEAU  
John St. Polis and  
a great cast.



EXTENDED  
RUN  
PRODUCTIONS

WARNER BROS. & VITAPHONE TALKING PICTURES

## BARBER JOHN'S BOY

A powerful picturization of Ben Ames Williams' famous story of a father and son's mutual devotion.

with a tremendous cast



WARNER BROS. **25<sup>th</sup>** ANNIVERSARY



Featuring LEW AYERS, star of  
"All Quiet On The Western Front"

# HANDFUL OF CLOUDS

Here's another Vitaphone special that reflects the showman-ship of Warner Bros. A powerful revelation based on first hand information concerning a notorious mob of beer racketeers.

Leon Janney, James Cagney, Elmer Ballard, Robert Elliott, Dorothy Matthews, Charles Judels, Kenneth Thompson.

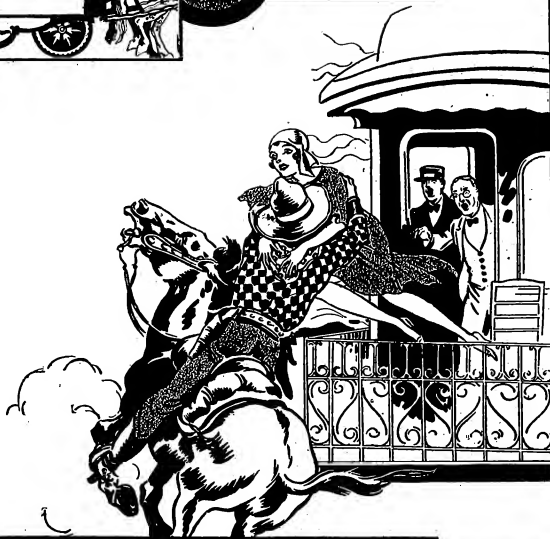
Adapted by George Rosener from a story by Roland Brown. Directed by Archie Mayo.



# THE STEEL HIGHWAY

It's the first great talking epic of America's far-flung railway system. Produced on a gigantic scale in collaboration with the leading railroads of the world.

With  
Grant Withers      Marian Nixon  
James Hall



# COMING!

# A GREAT MYSTERY SPECIAL!



# WARNER BROS. 25th ANNIVERSARY

## PENNY ARCADE

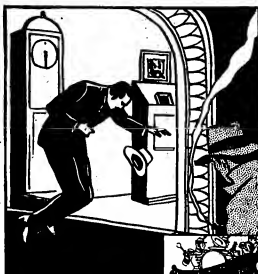
Barkers, grifters, shimmy dancers—like the slot machines, they're all crooked, but every one has a winning number.

A fascinating story in which a girl's word must send to the electric chair the brother she has worshipped all her life or the sweetheart she has just met.

**GRANT WITHERS  
EVALYN KNAPP**

**JAMES CAGNEY, HANK  
MANN, JOAN BLONDELL,  
LUCILLE LIVERNE, NOEL  
MADISON, OTTO HOFFMAN,  
WARREN HYMER**

From the play by Marie Baumer  
Adapted by Harvey Thew  
Dialogue by George Rosener  
Directed by John Adolfi



## THREE FACES EAST

The insatiable demand of the public for adventure and action means golden profits with this powerful drama of the European spy system.

Constance Bennett and Eric Von Stroheim give an added guarantee of box-office power to this Vitaphone picturization of a great stage play.

**CONSTANCE BENNETT  
ERIC VON STROHEIM**

**ANTHONY BUSHELL  
WILLIAM COURTENAY  
CRAUFORD KENT  
CHARLOTTE WALKER  
WILLIAM HOLDEN**

Adapted by Oliver H. P. Garrett. From the play by Anthony Paul Kelly. Directed by Roy Del Ruth



**EXTENDED  
RUN  
PRODUCTIONS**

## OUTWARD BOUND

You see a ship "Outward Bound" for a port unknown. Its passengers are, in reality, departed souls. The voyage represents the journey from the known world here to the unknown world beyond.

"Outward Bound" will be one of the most talked-of pictures ever made.



From the Stage Hit by Sutton Vane, With Leslie Howard, star of "Berkeley Square," Dudley Digges, of the Theatre Guild, Beryl Mercer, Alison Skipworth, Douglas Fairbanks, Jr., O. P. Heggie, Lionel Watts, Montagu Love, Helen Chandler, Alec B. Francis, Ray Enright and Robert Milton, Co-Directors.

## RIVER'S END

For material that can't miss, nothing will ever replace the action story. Here is one by the greatest action author of them all—James Oliver Curwood.

From the instant that the hunted murderer assumes the identity of the dead Mounted Policeman there's never a let-down in this picture that is chock-full of real plot value.

with  
**CHARLES BICKFORD  
DOROTHY MACKAIL  
DAVID TORRENCE**

and a great cast

Scenario by  
Marshall Neilan

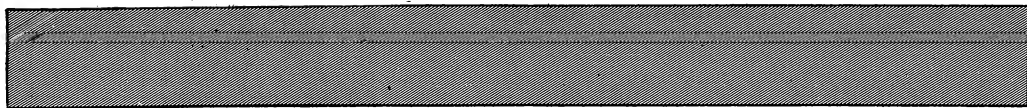


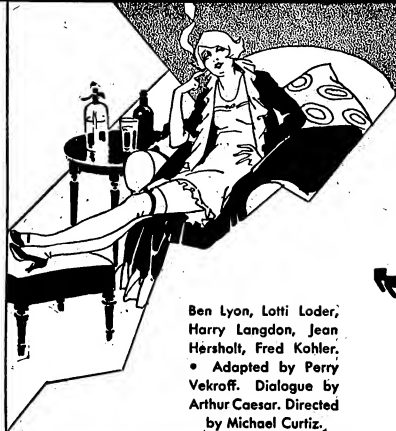
**WARNER BROS. & VITAPHONE**  
TALKING PICTURES

WARNER BROS. 25<sup>th</sup> ANNIVERSARY



*Introducing*  
**THE SEX-APPEAL**  
**SEXTETTE**



**WARNER BROS. 25<sup>th</sup> ANNIVERSARY**
**NO. 1 OF THE SEX-APPEAL SEXTETTE**


Ben Lyon, Lotti Loder,  
Harry Langdon, Jean  
Hersholt, Fred Kohler.  
• Adapted by Perry  
Vekroff. Dialogue by  
Arthur Caesar. Directed  
by Michael Curtiz.

**VINA DELMAR**

*Author of "KEPT WOMAN"  
and "BAD GIRL"*  
*wrote*

# "A SOLDIER'S PLAYTHING"

**NO. 2 OF THE SEX-APPEAL SEXTETTE**


# "THE MATRIMONIAL BED"

**HE COULDN'T  
REMEMBER IN  
WHICH BOUDOIR  
HE BELONGED!**

With Lilyan Tashman, Florence  
Eldridge, James Gleason, Beryl  
Mercer, Marion Byron, Vivien  
Oakland, Arthur Edmund Carewe.  
Adapted by Seymour Hicks from  
the French play by Yves Mirande  
and Andre Mouezy-Eon.  
Screen version by Harvey Thew.  
Directed by Michael Curtiz.

**NO. 3 OF THE SEX-APPEAL SEXTETTE**

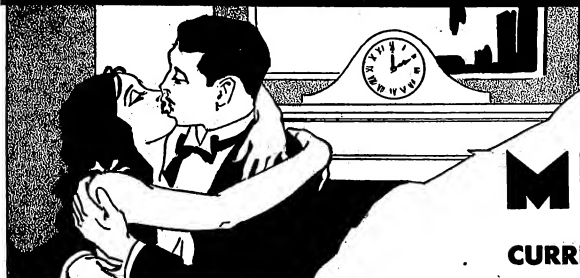
# "A HUSBAND'S PRIVILEGES"

**A MODERN CASANOVA  
WHO BELIEVED ONE WIFE  
WAS A GOOD REASON  
FOR TEN SWEETHEARTS!**



WARNER BROS. 25<sup>th</sup> ANNIVERSARY

NO. 4 OF THE SEX-APPEAL SEXTETTE



# EX-MISTRESS

CURRENT LITERARY SENSATION  
TO BE PRODUCED AS

## "JUST AN HOUR OF LOVE"

NO. 5 OF THE SEX-APPEAL SEXTETTE

## "THE OFFICE WIFE"

SUCCESS AS A COSMOPOLITAN



MAGAZINE  
SERIAL,  
NEWSPAPER  
SERIAL AND  
NOVEL - -

with  
Dorothy Mackaill, Lewis  
Stone. From the novel  
by Faith Baldwin. Screen  
play by Charles Kenyon.  
Directed by Lloyd Bacon.

NO. 6 OF THE SEX-APPEAL SEXTETTE



## "DIVORCE AMONG FRIENDS"

IS REMORSE PREFERABLE  
TO REGRETS ? ? ?





WARNER BROS. **25<sup>th</sup>** ANNIVERSARY

*New York's Biggest Stage Hit!*

E. RAY GOETZ *presents*

# "FIFTY MILLION FRENCHMEN"

A MUSICAL COMEDY TOUR OF PARIS!

*with*

**WILLIAM GAXTON  
GENEVIEVE TOBIN  
HELEN BRODERICK**

*Book by* HERBERT FIELDS • *Lyrics and Music by* COLE PORTER

## SONG HITS!

"YOU DO SOMETHING TO ME"

"FIND ME A PRIMITIVE MAN"

"YOU'VE GOT THAT THING"

"YOU DON'T KNOW PAREE"

Published by HARMS, INC.

**Now in its Eighth Month on Broadway  
And Going Stronger Than Ever!**

# WARNER BROS. 25<sup>th</sup> ANNIVERSARY

**EXCLUSIVE LITHOGRAPHERS *for* WARNER BROS.  
FIRST NATIONAL - VITAPHONE VARIETIES**



## CONTINENTAL Lithograph Corporation

**QUALITY**  
HOME OFFICE



**SERVICE**  
CLEVELAND, O.

PARAMOUNT BLDG. - 1501 BROADWAY  
NEW YORK, N.Y.

### Some of Our Clients

ATWATER-KENT RADIO  
SHELL GASOLINE  
SHELL EASTERN PETROLEUM  
PRODUCTS  
GENERAL ELECTRIC  
REFRIGERATOR CO.  
CHRYSLER MOTOR CAR CO.  
DeSOTO MOTOR CAR  
ATLANTIC & PACIFIC  
CLYDE LINE STEAMSHIP CO.  
FIRESTONE TIRE  
LISTERINE  
Y. M. C. A.  
ROYAL TYPEWRITER CO.  
STANDARD OIL OF N. J.  
DAVEGA  
AMERICAN FAMILY FLAKES

WHITE STAR ETHYL GAS  
BOSCUL COFFEE  
BOKAW COFFEE  
VERNOR'S GINGER ALE  
PLYMOUTH MOTOR CAR,  
WHIPPET MOTOR CAR  
BUTTER-NUT COFFEE  
OXYDOL (Proctor & Gamble)  
KONJOLA  
SAY IT WITH FLOWERS  
BOWERY SAVINGS BANK  
CORN EXCHANGE BANK  
NATIONAL RADIATOR CORP.  
ABSORBINE, JR.  
WEST DISINFECTING CO.

HARTFORD FIRE INSURANCE COMPANY

WARNER BROS. PICTURES, INC.

FIRST NATIONAL PICTURES

VITAPHONE VARIETIES

*A Unit of*  
**WARNER BROS. PICTURES, Inc.**

WARNER BROS. 25<sup>th</sup> ANNIVERSARY

# UNIFORMLY



# DISCS

**WARNER BROS. 25<sup>th</sup> ANNIVERSARY**

**TO SACRIFICE THE DISC  
IS TO DELIBERATELY  
SACRIFICE QUALITY!**



Vitaphone Discs have passed the  
acid test of performance under  
every possible condition. They  
have definitely proven their su-  
periority over any other method.

**BETTER!!**

WARNER BROS. **25<sup>th</sup>** ANNIVERSARY

The RECORD-MAKERS *salute*  
the RECORD-BREAKERS!

# Bruns



A Unit of  
WARNER BROS. PICTURES, Inc.



WARNER BROS.

25<sup>th</sup>

ANNIVERSARY

*wick*

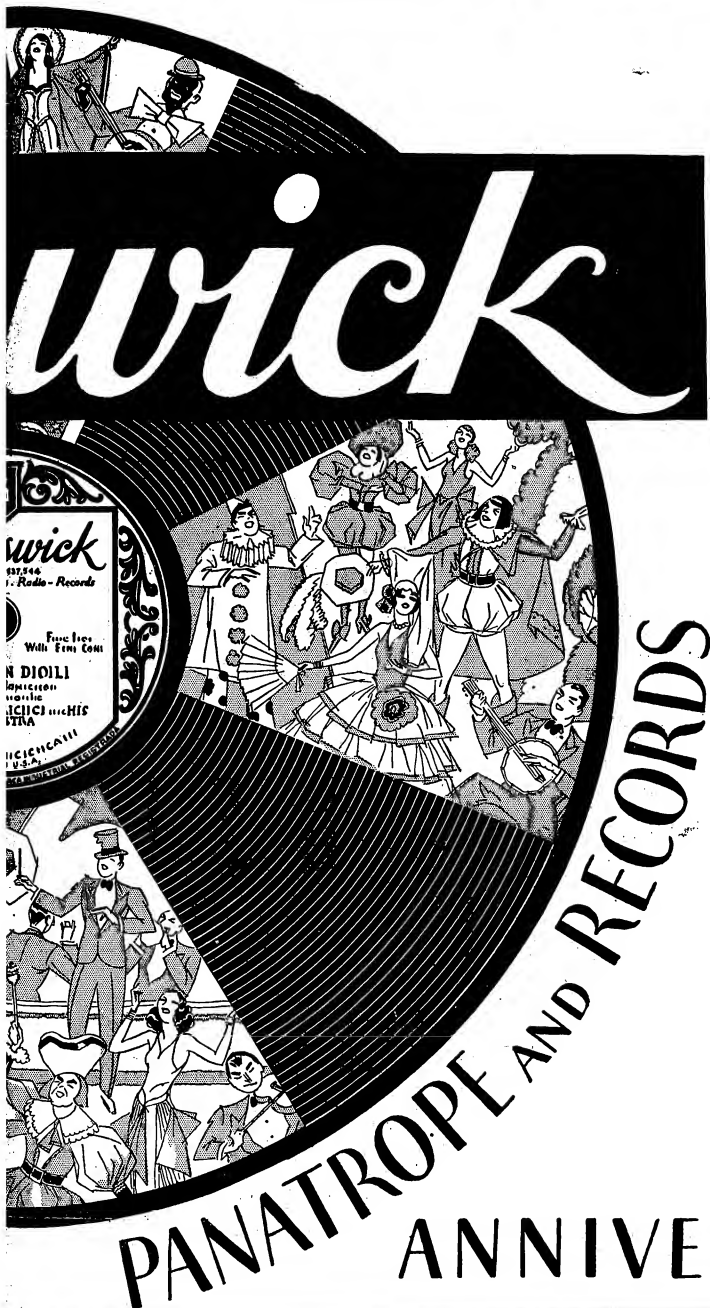
*takes  
pleasure*

IN  
GREETING  
ITS NEW  
ALLIES  
ON THE  
OCCASION  
OF THE

25<sup>th</sup>

ANNIVERSARY OF

WARNER BROS.



WARNER BROS. **25<sup>th</sup>** ANNIVERSARY**NATIONAL RADIO**

Broadcasting by electric transcription (via pre-arranged recording) has long been recognized as a permanent feature of radio broadcasting.

Now for the first time electrical transcriptions of broadcasting can be planned, made and sold under one central organization fully equipped with all the necessary facilities—including talent, music, recording and reproduction.

Heretofore the various processes required for broadcasting from records have been divided among different companies. Now all of these activities are co-ordinated under Warner Bros. Pictures, Inc. offering tremendous new advantages to radio advertisers.

*Unites*

TALENT

MUSIC

RECORDING

REPRODUCTION

WARNER BROS. 25<sup>th</sup> ANNIVERSARY

# ADVERTISING INC.

## PERTINENT POINTS CONCERNING NATIONAL RADIO ADVERTISING !

Produced the first electrically transcribed programs on the air, known as So-A-Tone broadcast. Originated and perfected by Raymond Soat, President National Radio Advertising, Inc.

National Radio Advertising, Inc. had several national advertising campaigns in the course of broadcasting for seven months before any other company entered the field. And has now been operating for a period of fifteen months.

National Radio Advertising, Inc. has at its service all the important broadcasting stations in the United States as well as several stations in Canada and one in Honolulu.

Electrically transcribed broadcast—broadcasting from records instead of from the living voice—is identical with chain or telephone wire broadcast save that records are used instead of living persons.

The artists work before the microphones exactly as they do in the studio where a chain program is being broadcast, but instead of releasing the program immediately, it is made into a record and held for deferred broadcasting at any station and at any time the advertiser may select.

There is no detectable difference between the electrically transcribed program and the hook-up in which the voice and music are instantly released.

The use of records permits the elimination of errors in music and diction.

The advantage to the radio advertiser is that he may select stations that suit his distribution requirements and thus reach a wider marketing area.

This method eliminates all differences in time. His program can be released simultaneously, at the choicest evening hour in any time zone, and can be heard at the same hour in New York as on the Pacific slope.

# WARNER BROS.

(Continued from page 3)

In the industry to which they have devoted their lives.

The secret of Warner Bros. success is no secret. They have sagacity, perspicacity and tenacity. These faculties are common to most people. The only difference is that Warner Bros. have gotten 100% value out of them.

Loyalty and courage are the two basic characteristics which have brought Warner Bros. to the fore and held them there. It was loyalty that bound the four youthful brothers together in business partnership 25 years ago. It was loyalty that helped them ride over business vicissitudes during the formative times of the motion picture industry's early development. And it is loyalty to the memory of Sam that prompts them now to credit talking pictures to him and to feel that the glamor of success will always be shadowed for them by the knowledge that he did not share in their triumphs.

## Courage That Won

Courage must be credited to them because they were the first to give serious heed to an invention, which, in spite of years of research, was merely laughed at when it was presented to other motion picture interests. Courage is in them because they made the very first cent to market it, notwithstanding the derision of their competitors whose policies and business were subsequently to be turned topsy-turvy by the very device that they had made worth a minute's consideration or a dollar's investment. Courage goes to them not only for the introduction of Vitaphone, but for the development of it.

Even after the industry conceded that the talking screen was a practical innovation, its members proceeded warily. Everything new came from Warner Bros. When they had established its success, their competitors followed their lead. Thus, an industry, stagnant, stifling, dying in a rut, was lifted up and revitalized by Warner Bros. courage. For it is an admitted fact that the worst times the film business ever knew were the years immediately preceding the advent of Vitaphone and that the great era of profit were the years immediately following.

## Always First

Under the Vitaphone trade-mark, one might trace the whole history of talking pictures. Warner Bros. have always been first, as a glance back over the last four years will show. The first successful audible picture device was Vitaphone. The first stars of grand opera to be heard from the screen were through Vitaphone. The first synchronized picture was John Barrymore's "Don Juan." The first picture with sound effects was "Old San Francisco." The first with songs and dialog was Al Jolson in "The Jazz Singer." The first all-talking picture was "Lights of New York." The first picture to be made without a single subtitle was "The Terror." The first musical romance was "The Desert Song." The first all-talking picture photographed throughout in natural color was "On With the Show." The first picture to feature as many as 77 stars was "Show of Shows."

Every one was presented by Warner Bros.

It was a significant tribute to them as showmen that not only did they introduce Vitaphone and develop it as an example for others to follow, but that after three years of leadership, the best picture of 1925 voted so by the newspaper critics of the country—was George Arliss in "Disraeli." Presented by Warner Bros. Not for a day have Warner Bros. been content to rest on their laurels. It is literally true that every 24 hours brings some interesting news of their business progress.

## Domination

Every phase of work necessary to producers of talking pictures can be accomplished within their own organization, which has been constantly augmented by the acquisition of numerous subsidiaries. The majority of the big music publishing houses in America are today owned by Warner Bros. In addition to their own producing and selling organization they control the National Pictures. Over 800 theatres are today Warner Bros.-owned with more acquired daily. Their studios total five, their exchanges 93; their foreign branches 100. Warner Bros. dominate Broadway with five first-run houses—the greatest number operated by any motion picture firm. And from

Roadway their domination reaches out to embrace America and every country in the world.

Under contract to them are many of the greatest contemporary creative artists, comprising composers, authors and players. The list includes Sigmund Romberg, Oscar Hammerstein, 2d, Erno Rapee, Jerome Kern, Otto Harbach, Al Jolson, John Barrymore, George Arliss, Winnie Lightner, Richard Barthelmess and many others.

## Loyalty

An amazing number of executives and officials have carried on with them through all their vicissitudes. Dozens have been with them for a decade or more. Morgan Walsh, Coast Sales Manager, has been with them twelve years; Joseph Hebrew, Philadelphia Division Manager, sixteen years; and their attorneys and counselors, Thomas & Friedman, hold the senior record with a service of eighteen years.

## The Best Known

Today Harry Warner, Jack Warner and Major Albert Warner, who head the firm are perhaps the best known film executives in the world. There may be a question in the minds of some fans which company certain producers are connected with. But there is no doubt in the mind of any fan as to the fact that Warner Bros. are the heads of Warner Bros. The public as well as the industry knows what they have done for motion pictures.

Some people can stand poverty but they cannot stand prosperity. Poverty never made Warner Bros. hard. And prosperity has never made them tough. Charity gets a great portion of their income.

They are democratic, with an open door to all. That is the way they run their business, that is the way they run their business—and that is

## Warner's Last—Notice!

This is Warner Bros.' first and last special number of or with any newspaper, periodical, trade paper or house organ—until Warner Bros.' 50th Anniversary.

A. P. WAXMAN.

## Warners and Technicolor

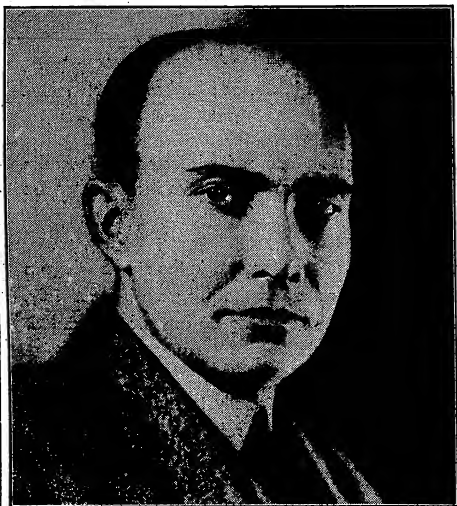
(Continued from page 32)

cliffhangers of his studio and one of his directors to produce "Toll of the Sea," the first Technicolor picture to be made under regular like normal studio conditions. Nicholas M. Schenck undertook the distribution of this picture through Metro-Goldwyn-Mayer, as he did likewise a series of short Technicolor subjects and "The Viking." These were all produced by the Technicolor Company as a part of its demonstration that its processes were commercial and the confidence which Metro evidenced in undertaking the distribution played an important part in encouraging the Technicolor enterprise.

Metro-Goldwyn-Mayer deserves further credit in this connection because Messrs. Mayer and Thalberg were consistent users of Technicolor during its early formative stages in a long series of inserts, as far back as "Ben-Hur" and "Merry Widow."

## Jack Warner Stepped In

It remained for Warner Brothers and their affiliated company, First National, to take the big step. About a year and a half ago Warner Brothers, through the far-sightedness of its vice-president in charge of production, J. L. Warner, determined, since color played such an important part in our intellectual and emotional life, that it must play a correspondingly important part in motion pictures. If color pictures were not then everything that could be desired of them, so neither were sound pictures when they started.



RAYMOND SOAT

President National Radio Advertisers, Inc.

the way they will always run their business.

When the final story is written about them, it can be summed up in four words:

Warner Bros.—regular fellows.

Sam Lyons sez he doesn't speak with a dialect; it's character he's doing. Will prove it also by speaking with an Irish brogue. Otherwise admits he can't think, has sisteritis—one of the brother twins. Previously his brother Arthur went nuts over Loin Lane of the Lane Sisters and just returned from California, where he went to testify in a Lane versus Lyons & Lyons agency suit.

Senator Francis Murphy and his bride went to Atlantic City for their honeymoon. That was Sunday. Wednesday they returned to New York. Asked about the short stay in A. C., the Senator innocently replied it was raining there. It's doubtful if he will use that in his monolog.

And neither were black and white pictures for many years after their inception. Jack Warner and his associates reasoned that with volume production and with the organization and experience of Technicolor that further achievement was sure to follow and that Warner-First National-Technicolor productions were sure to be successful. With these fundamentally correct thoughts underlying, Mr. Warner made contracts for Warner Brothers and First National with Technicolor covering the production of more than 40 pictures for the 1929-1930 season.

Outstanding credit must, therefore, be given to Warner Brothers and particularly to Mr. J. L. Warner for the great impetus they have given the progress of color. But as in the case of any new departure all this accomplishment has not been without its trials and temporary disappointments, through all of which Jack Warner has often been heard to say, "Progress is made by looking up—not down."

# F. N. Exploitation and Advertising

(Continued from page 32)

## No Picture Opens 'Cold'

(Continued from page 24)

abroad. This consists of news, house letters, reprints of ads and other material that will be beneficial in acquainting them with production and sales activities.

We are very proud indeed of our serial service which in the past five years we have built into the biggest of its kind in the industry. A group of our most notable productions is selected each year for serialization in approximately 30 instalments each. Two thousand papers in the United States and Canada are steady customers for this service which is of untold value to the local exhibitor inasmuch as readers follow the story for as long as four weeks before it comes to their neighborhood screen.

Not only through these varied public channels but also through Warner Bros. large budget for national advertising, does the exhibitor public hear about Vitaphone pictures. Full length copy runs on a regular schedule in city newspapers with a column left for the local theatre man's own date. "This advertising," incidentally, is not a small source of income as well, because papers are selected which have complete coverage over the surrounding rural districts. Fan magazines and other national periodicals are also on our ad schedule.

## Thorough Exploitation

Other fields for exploiting motion pictures are being thoroughly attempted to. We are constantly arranging national tie-ups with merchants, details of which are promptly communicated to exhibitors through our buyers.

Photoplay editions of Warner stories are to be seen on sale in drug stores, bookstores and railway stations throughout the country at all times and the publishers are always willing to co-operate on local tie-ups to the fullest extent.

Through Warner Bros. subsidiaries, the exhibitor receives additional support in exploitation. Our music publishing houses, for instance, have many kinds of special material available for lobby displays, etc., for exploiting Vitaphone music. Through their efforts also, every radio station helps every theatre, for Vitaphone songs are sung over the air every day by thousands of radio artists or are played by radio orchestras.

Radio, incidentally, is made an outlet for production news by a weekly radio continue that goes from the Home Office to a selected list of broadcasting stations who are glad to tell their listeners about studio activities on the Warner lot. Exhibitors have, no doubt, noticed the far reaching ad campaign recently undertaken by the Brunswick-Balke-Collender Company in which a special sale of radios and Panatrons was sponsored by Vitaphone stars to celebrate the Warner acquisition of Brunswick's Musical Division. This is another example of how Warner Bros. are turning the activities of their subsidiaries to the benefit of the exhibitor.

## Biggest Electrical Display

Warner Bros. endeavor to make every possible move a move toward showmanship. When they recently turned on the largest electrical display in the world on top of their new Hollywood Theatre on Broadway, it was with the exhibitor in mind. Not only does this sign help business in New York, but indirectly it helps the out-of-town exhibitor by bringing the theatre to the eye in the course of a year the sign will be read by millions of visitors from all parts of the world.

In short, Warner Bros. will never be satisfied with simply delivering good pictures to the exhibitor. They will constantly strive to make his selling problem a public one as simple as possible. And this is accomplished largely through same and thorough publicity and advertising.

Jerry Mannes naughting the Hudson shores and the sand lots in hope of finding a fighter with possibilities and may cause Mannes to desert vaude entirely.

employees of over 10,000 dealers, the "Jantzen Girl of 1930."

In addition to a national campaign in the cream magazines and weekly publications, a coast-to-coast billing program is in continuous progress featuring First National stars.

The LaFrance Jewelry Company, manufacturers and national distributors of the popular LaFrance Rings, have devoted their entire line to a series of distinctively beautiful mounted precious and semi-precious gems, named after First National stars and featured players.

Probably no national tie-up has developed so many diversified angles as First National's hook-up with "Helbros Watches." Watch models named for Billie Dove, Bernice Claire, Dorothy Mackall, Doug Fairbanks Jr., Jack Mulhall, Lila Lee, Alice White, Fred Kohler, Joe E. Brown, Loretta Young and Alexander Gray are already well established.

## Leading Lady Frocks

Leading Lady Frocks is another nationally exploited product that is tied in exclusively with First National stars. Additional national tie-ups whereby First National exhibitors have derived direct co-operative benefits include: Factor Products, Stein's Makeup, Martin Band Instruments, Paraphor Draperies and Graybar Electric Appliances. Each embodies unique advertising features and distinctive tie-up campaign units.

Kellogg's All-Bran is also tied in nationally with Loretta Young in "The Sign of the Cross." This co-operation includes thousands of special window trims with Kellogg dealers, simultaneous with local showings of First National pictures featuring Miss Young and Miss Mackall.

The high-powered exploitation record was originated by First National's publicity department. The more recent example of this clever nature is the tie-up record issued by Victor and "Sally." The Radio-Victor Company supplied 1,000 of these records to First National exhibitors. The records, combining snapshots of the tenuous "Sally" numbers and convincing sales talk on the picture, were used over theatre application systems and in lobbies of theatres everywhere. They proved a big business asset.

Not content with the usual photoplay book edition tie-up as ordinarily handled, a definite series of campaign features were planned for the picture. A Saturday, April 5, and continued for a week. Grosset and Dunlap and A. L. Burt & Co.

## Using the Radio

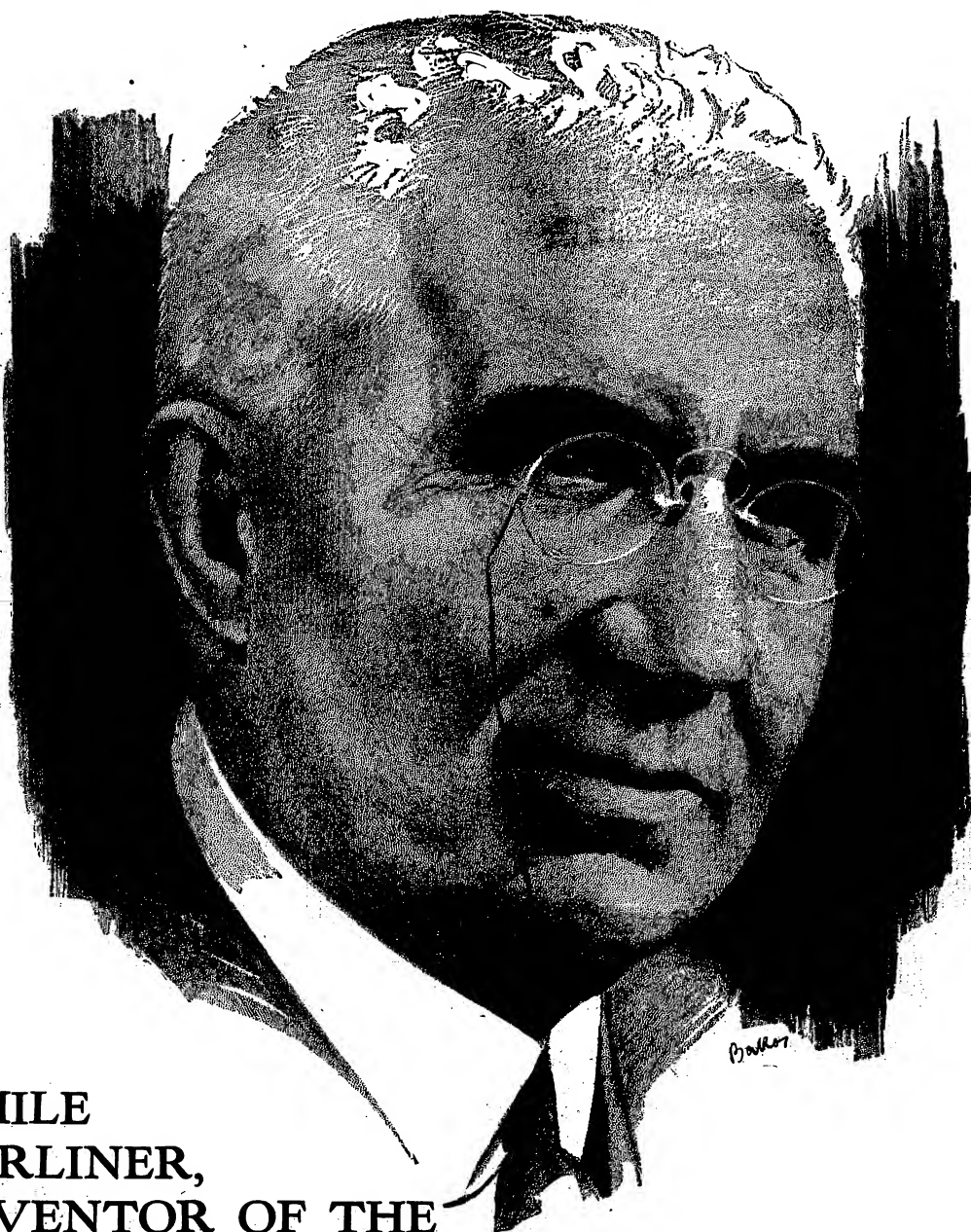
One of the outstanding exploitation stunts of the season was the institution of First National-Lehn Fink hour over WJZ and associate stations. This was put over through an arrangement whereby a First National star, featured player, composer, author or other celebrity was the honor guest of the regular Lehn and Fink orchestra among the celebrities to whom millions listened in were Irene Bordoni, Eddie Buzzell, Rex Beach, J. P. McEvoy, Lilyan Tashman, Leatrice Joy, Colleen Moore and Job Wills.

The latest broadcasting exploitation feature was the recently consummated tie-up with the famous Del Monte Radio Hour. This arrangement started on Saturday, April 5, and continued for a week over the nation-wide network of the NBC and its subsidiary stations, weekly, Del Monte program will be broadcast on many more radio operating motion picture containing several good musical numbers. A radio stock company, located in San Francisco, consisting of a large orchestra and chorus under the direction of Emil Polak and Mr. Dolin, is maintained and used exclusively for this series. The same star or stars having the lead in each production are featured on each program by remote control through First National's Burbank Studios.

A national campaign worthy of special mention is the "Screen Secrets" Free Trip to First National Pictures Contest. For a period of seven months "Screen Secrets" played up this appealing exploitation feature.

Supplementary prizes, in addition to the three Free trips to Burbank, were presented to the few best publications worked up an additional interest that became nationwide.

WARRIOR  
PAGE 75



## EMILE BERLINER, INVENTOR OF THE BERLINER ACOUSTIC SYSTEM

**T**HIS distinguished scientist invented the telephone transmitter, the continuous current transformer, the Victor Talking machine, the Victor disc record, the radio microphone, and more recently the Berliner Acoustic System, which has finally solved the age old acoustic problem.

It has been installed with amazing success in motion picture theatres, legitimate theatres, college auditoriums, court rooms, churches and other places of public assemblage, both old and new, and in all cases, has made it possible for every word to be clearly heard in every seat.

If you want your acoustic troubles ended for all time, send this coupon to the Berliner Acoustic Corporation, Dept. V-25, 1808 Paramount Building, Broadway & 43rd Street, New York City.

Name of theatre.....

Town.....

State.....



## Exchange of Talent from Films To Warners' Stage Productions

An interchange of talent, with film stars used in legit attractions they will either produce or subsidize, and stage talent shunted into picture work under contracts that will permit this, is declared contemplated by Warner Bros. through their large play and musical comedy production scheme the coming season.

A musical will open at the Hollywood, Warners' 22 picture stand closed at present for six or eight weeks.

Whether any of the WB or FN stars or featured people will be assigned roles in this production cannot be said now. No one has been spoken of as yet for the Warners and FN, there is considerable picture talent under long-term contracts that has had former legit experience.

## "IDEAL GIRL" OF '25 TAKES UP RELIGION

Rochester, N. H., June 21.

Spurning the fame she acquired four years ago when she was chosen as the "Ideal American Girl" at the Philadelphia Sesqui-centennial celebration, Alice E. Thompson, 22, is making the religious field her life work. She is the daughter of the Rev. and Mrs. Roger E. Thompson, of East Rochester.

Miss Thompson is preparing to enter foreign missionary service.

## Rogers, NSG in Boston, Next Chi., and Where?

Will Rogers was not so hot as a box office monopolist at the huge Public Metropolitan, Boston, last week.

His next picture house date is at the Oriental, Chicago, and then at Minneapolis or Detroit. Both towns want him, but Will doesn't care to play over three weeks in all at \$3,000 per week.

Rogers surprised the show people by taking an engagement for his style of talk in the mammoth Met, Boston. He had himself stated that the Met was seemed too big for a talker only.

Last week was pretty hot in Boston and that affected the draw, all though the Met is said to have done over \$50,000, above its average.

## Paramount Wants Cantor If He'll Speak Sotter

Hollywood, June 21.

From reports Paramount is ogling Eddie Cantor again, with the comedian asking more dough than the studio is willing to pay. Cantor's first and only feature picture for Par was the silent version of "Kid Boots," although he has made several shorts for the company.

Cantor is understood to have turned down an offer to remake his former stage piece as a talker, with the studio now considering Jack Oakie for the part.

## Two Legits in Cast

Glenn Anders and Diana Elliotts were last-minute additions to the cast of "Laughter," which went into production June 23 at Paramount's New York studio.

Anders is making his film debut. Miss Elliott has appeared in several Pathé productions.

## Glazier with Col?

Hollywood, June 21.

Although no confirmation has been obtained it is understood here that Barney Glazier may join Columbia.

**BROOKS**  
THE NAME YOU GO BY  
WHEN YOU GO TO BUY  
**COSTUMES**  
GOWN AND UNIFORMS  
1437 BWAY, N.Y. TEL. 3530 PENN.  
ALSO 25000 COSTUMES TO REPLY

## Must Wait

Los Angeles, June 21. Local picture reviewers are burned over a telegram received from Hollywood's office which reads: "Mr. Hughes would like to have his investment of \$4,000,000 in 'Hell's Angels' returned before issuing any paper."

## FILM RIGHTS TO OLD PLAY ARE QUESTIONED

With Paramount having virtually completed filming "The Little Cafe," the matter of picture rights was discovered to be questioned. The former musical comedy, shown at the Amsterdam, New York, is among a group of about 105. Interest in which A. H. Woods purchased about two years ago on the chance that they had picture value.

When notified by Woods of his interest, Par answered: he had none, but offered \$5,000 as a guard against litigation. Woods replied that if not entitled to anything, the proffered sum could not be accepted. The other half interest in "Cafe," as far as the screen rights are concerned, is owned jointly by Mrs. C. M. S. McClelland and the estate of the late J. W. Cary.

Woods had set a price of \$30,000 for the rights, his share being half of that.

## STUDIO'S POWDER PUFF MEN GO ON STRIKE

A three-man strike was staged Friday at Paramount's New York studio when the make-up men accepted demands made by the powder puff crew. The men wanted \$18 a day and overtime, which Paramount considered too much as make-up men are figured more as a luxury rather than a necessity.

## Agents After Plenty Commission from Page

Los Angeles, June 21. Claiming Page has received \$30,750 from Fox on a contract obtained by Talking Pictures Attractions and has paid only \$70 commission to the agency and Mrs. H. Simmona are suing for the balance of \$3,580.

Plaintiffs say they are managers for performers, saw star possibilities in Page, and after an oral agreement to represent him, secured him a contract under which he has been working since December, 1928. They say he started at \$350 under option and was gradually tilted to \$1,500.

## Terris and Radio

Tom Terris, picture director and now a west coast radio figure, comes east under William Morris' direction for radio commercials. Terris is "the radio director" of Hollywood, turning out a Vagabond Adventures series of shorts for Van Beuren-Pathé.

## Starrett, New, with Par

Charles Starrett, newcomer to pictures, in Paramount's "Vikings of the Ice Fields," just finished by a coterie of New York society people, has received a Par contract. Starrett's first big Par assignment is for the male lead in its forthcoming "Best People" talker. "The Vikings" is to be renamed "Frozen Hell" and turned loose 'round July 15.

## SAILINGS

July 15 (New York to London), Beatrice Lillie (Maestic).  
July 9 (New York to Paris) Tiffany Twins (Pres. Harding).  
June 27 (New York to Paris), Mrs. Herman Monkiewicz (Bremen).  
June 26 (New York to Paris) Phyllis Periman (Lafayette).  
June 25 (New York to Paris) Edward Flier (de France).  
June 25 (London to New York), Jameson Thomas (Homer).  
June 20 (London to New York), Jack Buchanan (Bremen).



## WILL MAHONEY

Now at the  
PALACE THEATRE, N. Y. C.

The New York "Graphic" said, "Will Mahoney, the skillful and unearlously funny dancing comedian from 'Sketch-Book,' contributes the best bit of entertainment at the Palace this week. His current engagement proves him at his best, and that means grand entertainment every minute."

Direction  
RALPH G. FARNUM  
1550 Broadway

## WALL ST. COLOR WAVE GETS 'EM INTERESTED

Wall Street is going color mad. Processes dating back a score of years are being dusted off the shelves for the bankers' perusal. One of them, of the 1915 vintage, is being investigated by one of the street's biggest promoters, Mike Meahan.

Already several demonstrations, the latest at which 25 notables are reported to have attended, have been held by the inventor who is endeavoring to sell Meahan. All bankers, however, it is reported by those familiar with the downtown color wave, are not as convinced. "Meahan" are the processes submitted to them as convincing. Wall Street, especially since entering the picture industry, has developed a marked weakness for scientific. The higher powered the vocabulary and gesticulatory prowess of the inventor, the better his chances for getting a second hearing; it is now brought out.

Simultaneous with the indie rainbow epidemic the Hays headquarters is sounding a warning. Investigation one plant outside the city limits, the Hays inspectors found the spacious front and heavy machinery in literature for stock buyers to be added to a tiny lab and two small rooms.

From other sources come stories of another angle to the color racket. Miscellaneous of the "inventors" will work over a "demonstration eye," until it is well-nigh perfect to the eye, but commercially out because of the cost in such duplication as the factor of time.

## Short and Long Lengths

The local industry, however, seems varied in its opinions for action in the bona fide color field. There are those who feel that each Wall Street slump means the retarding of an innovation for filmdom.

Usual color demonstration is in 100, 200 or 300 feet. Easier that way. Only full lengths, 5,000 feet or more, are seriously considered by experienced film men as a practical color demonstration.

## Lead on Color Test?

Alexander Callum and Detmar Poppin are the two final contenders for masculine lead opposite Evelyn Laye in Samuel Goldwyn's "Lila." Either or both may be sent to the coast at Goldwyn's expense to have Technicolor tests added to the sound and black and white tests made in the east.

## Rauh Sticks

Stanley Rauh and Warners successfully ironed out the money problem, with the result the writer remains at the New York studio another three months at an increase. Rauh wrote 21 originals and adaptations in the six months he was with Warners. New contract was signed Friday.

## Chicago's Tribute to Posterity

Chicago, June 21.

Chicago's white hot gangland war has done funny things to the town and show business.

Given American carnivals their biggest money maker with a wax attraction titled "Gangland," Has L'Aling to New York "ing running from train to train when changing at Chi.

Started a World's Fair. Caused questionable drinks all over the globe to be dubbed "Chicago cocktails."

Booted gun production 10%.

Has London editors phone Chi nightly for the latest.

International gap for vaude.

Made the city estimate the number of speakeas, which is 6,000.

Cut down college enrollment among the locals, who go out of town, where things are not so hot, but brought in bunches from the country.

Made an Italian boy, Al Capone, as well known as Mussolini.

And has made all the kids, between 10 and fifteen, play gunman between lessons.

## ROWLAND-McCORMICK IN N. Y. CONFERENCES

Since the arrival in New York of John McCormick, he has been much in the company of Richard Rowland, with the latter reported in on production plans of the former. McCormick has a completed picture presently without releasing arrangements.

Insiders have commented on the present thickness of the pair, contrasting with the former sword and dagger relationship when both were connected with First National several years ago.

## 'PHONE' CHARGED ON HARRY KEATON RECORD

Dallas, June 21.

Investigation by the Better Business Bureau here of Harry Keaton, posing as a screen star and taking the natives at one buck for make-up tests and 25 for screen, reveals that the gent's biggest experience on the coast was not in the pictures.

Keaton and a partner, Maury Love, operated for some time in Los Angeles, the report alleges.

## NO FOX-BAK CHI. DEAL, FOX DE LUXER INSTEAD

Chicago, June 21.

Reported deal where B. & K. to assume operation of the seven Fox houses in Chicago, under Meyer, Fox operator, remains in charge.

Fox has made city application to build a \$200,000 de luxer on the far southside.

## Arthur Richman, Pres., Without Coast Chance

Hollywood, June 21.

Arthur Richman, president of the Authors' League, returns east next week, having been on the coast six months without getting a real chance at a script.

Richman was under contract to Metro. He loaned him to Universal. His sole job during the six months was a Metro adaptation of "Jenny Lind."

## O'Neil-O'Day in Person For Own Col. Picture

Pittsburgh, June 21.

After being turned down by a couple of night clubs here, Sally O'Neil and Molly O'Day, flicker stars, made a local engagement at the Harris for a week in comed with the Columbia picture, "Sisters," in which they are co-featured. Girls opened Saturday with their vaude routine in front of house's regular stage band.

Slates are reported getting \$1,000 for six days, less than they asked originally.

The slaters were in town finding around several days before opening at Harris.

## Weather

Paris, June 21. Sweltering weather which prevails all over Europe has hit London to the damage of theatre attendance.

A severe heat wave has left the picture houses in a slump all over Holland.

## HAYS' OWN IDEA ON HANDLING CENSORS

Hollywood, June 21.

Kansas, classed as the plumb with for let alone in this order: Kansas, Virginia, Maryland, Massachusetts, Ohio, New York, Pennsylvania. The info added: "If you have a doubtful picture let Detroit, Providence, Boston and other states boards generally follow the lead of these two.

Advice is for a new shuffle, with the suggestion made that boards get the first in this order: Kansas, Virginia, Maryland, Massachusetts, Ohio, New York, Pennsylvania. The info added: "If you have a doubtful picture let Detroit, Providence, Boston and other states boards generally follow the lead of these two.

Advice is for a new shuffle, with the suggestion made that boards get the first in this order: Kansas, Virginia, Maryland, Massachusetts, Ohio, New York, Pennsylvania. The info added: "If you have a doubtful picture let Detroit, Providence, Boston and other states boards generally follow the lead of these two.

Another tip is for the producers to make more pictures for the "family trade." Feeling is, according to the industry, "satisfied" that "public opinion will allow us freedom for our adult entertainment only if we produce a sufficient number of pictures which are satisfactory for the family."

According to the organization's recent survey of the country the new Hays code is accepted 90% by the boards and theatre men, with the other 10% looking upon it as an insincere gesture, with those who (Continued on page 126)

Lillian Albertson with Par

Lillian Albertson, legit stage director and producer, may go with Paramount.

Reported that company is finding a spot for her.

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The man who says "it don't" can't be disturbed by somebody doing it.

MR. AND MRS. JACK NORWORTH  
180 West 45th Street  
New York

# EQUITY'S NEXT FOR FILMS

## Scions of Stillman and Gurney Families Select Stage or Screen

Three persons, two boys (brothers) and a girl, from among the richest families in the United States, the Stillmans of banking fame, and Gurney, who made his in elevators, have adopted the stage as a profession. They are hopeful of making good on their ability without any favors either bought or brought about.

The Stillman boys, Jack and Bob, are going it singly. Neither knows from day to day just how the other makes out. Jack had his stage baptism in "15 Revue," so shortlived his "baptism" could not be considered much more than a tryout. He got a better break when as a principal in "Jonica." This show did not last but it enabled Jack to show his stuff to the New York critics. While none three ravens he wasn't rapped. Meanwhile and while playing he is keeping up his dancing lessons, while another engagement will find him in another show that expects to stay around Broadway for some time.

Young Bob, younger than Jack and just out of college, has gone to pictures. He has been given a chance with an indie concern which is making a picture at one of the New York studios. He has plenty of ambish and is also polishing up on his voice.

The younger Stillman is above the average height and dark complexion, considered a good looking and having a physique that may

(Continued on page 102)

## Mrs. Ginsberg's "Strip Poker" Game in Studio Now in Penny Arcades

Motion pictures which she was told were to be shown in South America have unexpectedly appeared in New York to her embarrassment, according to an affidavit of Mrs. Selma Ginsberg, filed in the N. Y. Supreme Court in a motion for an injunction to restrain the International Reel Co., Inc., and the Penny Arcade headquarters from continuing to exhibit the pictures.

Mrs. Ginsberg is suing through her husband, Harold Ginsberg, as she is 20 years old and a legal "infant."

In October, 1927, when rehearsing for a show at the Century theatre, New York, but drawing no salary at the time and before she was married, she declared she was approached by an agent for the defendants, who induced her and another woman, whom she does not name, to earn some money posing for motion pictures.

Mrs. Ginsberg said the other woman accompanied her and the agent to a studio on West 43d street, between 11th and 12th avenues, where the photographer induced her and her blond friend to pose upon a table and pretend they were playing "strip poker."

"The cards were dealt and I was the first to lose," declared Mrs. Ginsberg. "I was directed to take off my dress."

Mrs. Ginsberg said she received \$10 for her services. Mrs. Ginsberg said she asked her agent at the studio where the picture was to be shown. They told her, she said, it would be shown in South America.

Snubs

The pictures are now being shown in penny arcades in New York, she said, and have been seen by friends and her husband, who are now snubbing them.

Her husband declared in an affidavit that his office boy, who knows his wife, came to work last March and announced that he had seen Mrs. Ginsberg's pictures in a penny arcade. Ginsberg learned that the boy's information was correct, he said.

Mrs. Ginsberg is represented by Legats Reiner, and the defendants by Felix M. Rosenstock.

## "Flesh" for Flirts

Same optimism as obtained in the demand for "flesh" on the variety stages applies for an anticipated boom season in legit.

More musicals being read and the recent experience that the BM still would rather flit with the third-from-the-left than with a Vitaphone troupe in Technicolor is the actual whyfore of legit musicals' anticipated popularity for the new season.

## MIDGET OF 45 LBS. HAS BABY WEIGHING 7 LBS.

Minneapolis, June 21. Mrs. F. G. Leslie, midget, formerly in vaudeville, gave birth here last week to a normal seven-pound baby boy. The 30-year-old mother, who weighs only 45 pounds and is but 48 inches in height, and the child are doing fine. The father is a local picture operator and of normal height.

A Caesarian operation was performed on the mother who last appeared in Minneapolis in "The Midget Folies."

Surgeons believe this to be the first case in medical history of a filiputan giving birth to a baby of normal weight and stature. They are preparing papers on the scientific aspects of the case for medical journals.

The parents of Mrs. Leslie were of normal size and development and she has brothers and sisters of normal growth, but also one brother who is a midget like herself. Leslie met her and married her while he was stage manager of a vaudeville theatre in the east.

## ARLISS OKAYS LEGIT, BUT CAN'T FIND PLAY

Hollywood, June 21. George Arliss, English stage star, who has been on the screen, would like to return to the stage, but can not locate a suitable play.

Arliss is at present out here, without a contracted engagement for either branch. Should he find a play script, it is likely Winthrop Ames will produce it and manage him.

## Legits Tested in N. Y.

Among those tested at Paramount's New York studio last week were Miriam Hopkins and Eric Dressler, who have appeared together much in legit. Gino Marchese, the French boulevard, who used to be Janet Flynn, and David Hutchinson, both from "Sons o' Guns," were also given a joint test.

Maria Barrie, the English prima donna who came to America a couple of weeks ago because Hannon Swaffer suggested it, was individually tested by Par.

## June Clyde's Breakdown

Hollywood, June 21. June Clyde, Radio Pictures featured player, has been removed to a sanitarium near Pasadena suffering a nervous breakdown.

A long rest has been prescribed.

## Gregory for Love

Hollywood, June 21. Paul Gregory will inject the love appeal in Warner's "Sit Tight." This is the new Joe E. Brown-Winnie Lightner picture. Work starts Monday (23).

## AFTER CONTROL VIA B'WAY STAGE

Studio Producers Anxious to Produce Stage Plays in New York Playing into Equity's Hands, Equity Exec Stages—Jurisdiction Over Stage Actors May Force Studios into Equity

## SPIDER AND FLY MOFF

Equity and the Hays organization are now doing a spider and the fly. Beaten twice on the film lots, Equity, it is officially conceded, is sitting back waiting until sufficient film producers have developed the Broadway play complex.

Then Equity will spring its coup move. It will try to shut down on the film industry's stage plays unless Hollywood recognizes the same conditions in its studios which are exacting the position so far as Equity's West Coast organizing efforts are concerned, by allowing themselves to be bitten too extensively by the Broadway stage play producing bug.

The Hays office admits the point may be well taken. That Equity took a licking each time when it invaded Hollywood because picture actors were confined to the stage is conceded both in Equity and film headquarters.

Experienced spokesmen for the film business are amazed that producers would endanger an otherwise invulnerable position, so far as Equity's West Coast organizing efforts are concerned, by allowing themselves to be bitten too extensively by the Broadway stage play producing bug. In the language of one producer sage this is the situation that is looming for the picture business next fall.

"Just as soon as film producers start producing plays, Equity has them. Legitimate producers who violate the organization's rules in any part of the country are affected (Continued on page 104)

## 'JAIL BREAKS' IN SPITE OF HAYS

The Hays' office is doing everything it can to discourage picture material based on jail-breaks and any exploitation of product having to do with prison revolts from "playing" that up. Despite that known attitude and the feeling that a clause on jail stuff will go into the Hays' code for advertising and publicity men, little concern for the political viewpoints of the producer-distributor boss is being shown in some quarters.

While Metro is deprecating, others are laughing. Metro, with "The Big House," an idea growing out of numerous prison revolts last year, is discouraging any reference to the picture as having its basis in that, but other producers are taking the opposite attitude.

WB is advertising "Numbered Men," current at the Winter Garden, New York, as "a jail riot," paying no attention to any Hays desire or not taking the trouble to inquire.

Another Jail Delivery UA with "The Bad One" is more or less sitting on the fence, knowing about the Hays' angles and, on the other hand, making it no special secret that there's a jail delivery in the one.

Producers with jail revolt material are fearing trouble from censorship boards in those states where prison mutinies have occurred. Some cuts have been made in Pennsylvania and pictures with anything suggesting jail breaks are facing hounds in Chicago and Ohio, it is understood.

## Studios Want Established Reps., Can't Afford Novices, Says Writer

## Desperate Actors

Hollywood, June 21. Desperation of unemployed actors out here to get or keep themselves before the Hollywood mob, was manifest at a recent cafe premiere.

Feature attraction at the cafe starting receiving letters a week before opening asking a chance for performers to be present and do their stuff, gratis, at the big night.

Some letters even threatening.

## DOROTHY DALTON SUES "MIRROR" FOR PLENTY

N. Y. Daily "Mirror" is being sued for libel by Mrs. Arthur Hammerstein (Dorothy Dalton) who alleges the tab labeled her in an article in the "Mirror" June 6.

The story concerned the arrest of Mrs. Emma Swift Hammerstein, widow of the late Oscar Hammerstein, for vagrancy and the woman's subsequent appearance in a police station. The tab, according to Miss Dalton's complaint, used the actress' married name—Mrs. Arthur Hammerstein—in printing the story, instead of the widow's.

Mrs. Emma Swift Hammerstein was later sentenced to one day in jail.

Miss Dalton is represented by Alfred Beekman, of House, Grossman & Vorhaus.

## BIG WRITING BUNCH AT PAR'S N. Y. LOT

During the last fortnight Paramount's New York studio has suddenly acquired an extensive staff of writers. Newcomers specializing on dialog, adaptations or treatments include Herman Mankiewicz, east for an indefinite sojourn, Paul Gangelin, Sid Silvers, Gertrude Purcell, Austin Parker, Donald Ogden Stewart and Jack Kirkland.

This is besides Preston Sturges, Pierre Collings, Ben Hecht, Monte Katterjohn, Bertram Harrison, Jack McGowan and William Laidlaw all of whom supply, doctor or super of material.

Mankiewicz' first assignment in the east is dialog for "The Royal Family."

## Vallee's 1st Million

The National Broadcasting Co. paralyze Red Vallee when producing accumulated contracts which neither the managing agency nor Vallee had previously translated into currency.

Vallee's contracts are underwritten, and by Dec. 31, 1931, he will be more than a millionaire. A gross earning power of \$650,000 between now and that period will have Vallee an income tax target in the millionaire's division.

## Gene Tunney's Short

Gene Tunney may become a talking short for Paramount. The Morris office is the go-between. Whether Tunney will do a boxing exhibition, act, comedy or tell what he thinks of the Schmeling-Sharkey foppo, hasn't been settled.

## Wray, the Neck-Biter

Hollywood, June 21. John Wray will play the neck-biting monster in "Dracula" for Universal. Tod Browning will direct.

San Francisco, June 21. With all the hue and cry that frequently seeps out of Hollywood anent the dearth of picture material and the eagerness of the film producers to have a look at possible scripts, the experience of a well known coast dramatic editor who went to Hollywood on a probationary contract is interesting.

This d. e., without mentioning any names, is a competent newspaper man. He recently turned his talents to turning out a play or two which were declared by competent authorities to have Broadway stuff in them. Here is his summing up of the writing market based on actual experience:

"Hollywood doesn't want originals and Hollywood doesn't hesitate to say so. The fellows who have established themselves are all right, of course, though there is a little shifting now and then even in those quarters. But no new writer has a chance.

"Hollywood, however, much we might asidicate it for its stupidity, adopted the attitude that Hays is reputed to have enunciated on various occasions when ambitious gentlemen have offered him their wares: 'Go out.' Hays is reputed to have said, 'make yourself a' (Continued on page 102)

## 1c A POUND AIR COST FOR RIDES, STANDARD

Toledo, June 21.

Closing act in hot price war between independent operators and Curtiss-Wright, came this week's announcement by Walter Allen, local m. c. for Curtiss, that their firm is closing up in Toledo. No biz given as reason. Six employees at Columbus, O., Curtiss base, asked at same time to resign for economy reasons. Indies now have field to selves at Toledo airport and announce penny-a-pound plane rides for future.

## Bernice Claire Loses Film Chance Via Legit Contract

Hollywood, June 21. With Schwab & Mandel asking \$10,000 as the release on their contract with Bernice Claire, First National is not taking up its option on the actress. Miss Claire is on her way to New York on a call from Schwab & Mandel, who intend to put her in a stage production.

Meanwhile the actress is consulting with local attorneys on what steps she can take to adjust her contract relationship with the producers and remain in pictures without the \$10,000 payoff.

Miss Claire was brought out by First National on a six months' contract, which expired June 1. Studio was willing to take up the option, but when advised of the Schwab & Mandel demand decided not to go through with the deal.

Schwab & Mandel have Miss Claire under an agreement that she will not leave until next January 1 to run. It's play or pay.

## Ann Harding III

Hollywood, June 21. Ann Harding is reported very ill here in her home. Former legit off Chautauqua Pass at a reputed cost of \$200,000.

**TURN TO PAGE 75**

# Warner and 1st Nat'l Studios Will Be Consolidated, with F. N. Lot at Center—32 Stages

Early July will see Warner Brothers start between a \$3,000,000 and \$4,000,000 movement to physically consolidate the Warner and First National plants. Burbank, the site of First National's 85 acres, is the focal point. It is expected that what would normally be a year's work will be reduced to five months with the switchover to be in full swing around Nov. 1, when the Warner studio plans its annual cessation of activity for eight or 12 weeks.

The new plan calls for 11 additional stages at Burbank, which will give the Warner organization a total of 32 stages divided between the three lots as follows: 21 at First National, 10 at Vitagraph, 1 of which are outdoor, and 1 at the present Warner stronghold in Hollywood.

To meet the stage increase First National will add 14 sound channels, giving the three studios a total of 48, besides three portable channels for Brunswick. These are to permit direct recording on the stages for phonograph, and radio work. The schedule calls for the biggest electrical plant in the industry at Burbank divided between three power houses for which there will be a hookup permitting each of the electrical companies to use any one another if at any time the "load" (electricity) goes beyond the capacity of one such power unit. Burbank already has two of these power houses. As for the third, this is the first time such a wire tie-up has been tried in any studio, but Warner engineers are confident of its successful execution. It means that the Burbank studio will be able to simultaneously record as many companies as there are channels, or 28.

## According to Theatres

In conjunction with the planned consolidation, it is understood that Warners is counting upon a next year's program of 70 feature pictures. It is said, however, that the actual number of releases will be determined by the theatre total of the Warner string. At the rate the firm is acquiring theatres, indications are that this production program will go through. The expected release of 70 feature pictures will go beyond the physical possibilities of the new layout. Studio executives have privately stated that the 70 mark is their intention and objective.

Although the present First National lot boasts of 85 acres, a bridge connecting the adjoining Warner ranch (formerly the Lasky ranch) will increase this to 201 acres. Adding the 12 acres of the present Warner studio and Vitagraph's it gives the Warner firm a total of 231 acres on which it can work. In the Vitagraph area Vitagraph space the artificial lake there will be retained and also the outdoor stages.

The Warner plant will not be dismantled although about \$600,000 worth of its present electrical equipment is to be moved out to Burbank. The stage space there will continue to be utilized but it is expected that the 70 feature picture unit will become the headquarters for the making of shorts, ensemble rehearsing, and Brunswick phonograph recording. This in addition to pressing plans for the Brunswick company to be built at Burbank which will, without interior furnishings, cost \$150,000. It is reported, incidentally, that the purchase of Brunswick Warner included everything but the making of billiard tables and bowling alleys.

A restaurant capable of seating 1,170 people is to be erected on the revised lot with it unofficially said that Herb Sarnoff, owner of the two Brown Derbies, will be tendered the catering privilege. This capacity will be split three-ways—a main dining room seating 800, a second floor cafe to handle 250, and a private room to seat 120. Estimated cost of this edifice is \$148,000.

Two other new buildings will add 84 dressing rooms to the present complement besides which the plans call for a two-story \$28,000 studio garage. Other structures to be erected list as a remodeled administration building to have three wings and 102 offices. Of these H.

## Deals and Market

Condition of the stock market the past 10 days obliterated all talk of deals.

## BILL HART-DAVEY LEE AS FILM'S CO-STARS

Syracuse, June 21. William S. Hart and Davey Lee as a starring combination is commended by Tiffany, it is indicated by queries being made by that producing organization. Its sales representatives have been asked to sound out exhibitors and film men on the possible box office drawing power of the "Western" hero and the baby star.

Both have been off the screen for some time, Hart for approximately five years and Davey for about two years.

## Can't Afford Novices

(Continued from page 101)  
reputation. Then come age and sex and I'll pay you what it's worth." That's Hollywood. It doesn't care to experiment; it can't afford to. In the case of pictures experiments have cost it too much money. "And not only that, but I learn that, even authors' agents pursue the same policy—that is, the leading agents. They won't take on a new writer for love or money. They won't even read his stuff. They handle only established writers."

"But where," I inquired of one agent I talked with, "does that leave the fellow who has talent, but just happens to be on the outside of the tent?"

"To which he replied, succinctly enough: 'Just there, my boy—outside.'"

## Novices

"Well, we can't blame the studios for shying at novices, however much promise they may have. So there remains one route out of Hollywood via stage door. And I mean that literally. Write a play and get it produced, and Hollywood will pay a sizeable fortune. Of course, that doesn't simplify matters much for it isn't the easiest thing in the world to write a play, either; or get it produced after it is written. But that's about the ticket, anyhow. And on that I'm resting my hopes."

## Torrington's 1st Stock

Danbury, Conn., June 21. A summer stock at the Rialto, Torrington.  
Town's first dramatic stock venture.

M. and J. L. Warner will occupy the west wing consisting of a suite of 12 offices; Daryl Zanuck, general studio manager at Warners, will be on the second floor with a suite of six rooms and the William Foxed, business manager, will occupy 11 offices. The balance is to be divided between directors, writers, etc. The present number of buildings on the Warner lot is 44.

Additional structures include one for film cutting, a pre-dup building, a two-story scene dock, revision to the recording building, start shop, foundry, paint shop and changes to the operating and mill departments. These plans alone, including the \$1,125,000 for the 11 new sound stages, entail a cost of \$2,250,000. Plus the value of electrical equipment being moved over from Warners sends the total up to around \$2,850,000, and before they get through with switchboards, wire, and new Vitaphone devices it is believed that the cost of construction will run around \$3,000,000—maybe more.

When the movement is completed it will give Warners the biggest studio in stage space and acreage now on the Coast. It is estimated there will be about 132 buildings on the lot with the final total valuation on the entire plant apt to run around \$30,000,000.



## (CHIC) (ROSE) YORK AND KING

Originators of "Tinny" Comedy extend their felicitations to the Warner Bros. on their 25th Anniversary.

R-K-O Direction LEE STEWART

## THEATRE SWAP OF FOX-WB IN 5 SECTIONS

Exchange of Houses in  
Wis., N. J., Pa., Wash.  
and Brooklyn

In what is probably the biggest theatre swap on an out-and-out exchange of houses, Warner Bros. and Fox Theatres are in negotiations to hand over to each other about \$12,000,000 in cash and about 45 theatres. Started only a few days ago, the deal has rapidly progressed.

It involves the territories of Wisconsin, New Jersey, Philadelphia, Washington and Brooklyn. The aim is all the way around to secure for either company a more or less closed territory in which to operate.

By the terms as at present arranged for consideration W. B. is to turn over its recently acquired Universal houses in Wisconsin to Fox. This includes the new house which W. B. is at present building in Milwaukee. Only other circuit in Wisconsin is R-K-O in Milwaukee. About 21 theatres are involved on the Fox Wisconsin end.

In return for these theatres Fox will hand over to W. B. about 23 houses in New Jersey—all the Fox theatres in that territory leaving that place neat for W. B. to operate at will. Only other circuit in New Jersey is with two houses, one in Newark and another in Jersey City, and R-K-O in J. C. and Newark. Fox is represented by the banner Reade houses.

For the Brooklyn Strand which W. B. will sell to Fox, the latter will give W. B. two Fox de luxers in Philadelphia and Washington. This will sew up Philly complete for W. B. and give the brothers almost as clear a sweep in Washington where W. B. now operates the Crandall houses. R-K-O has one house here.

## In Brooklyn

Strand end is important from both the political and money way of Fox. Company has one de luxer in Brooklyn now in the process of being built up. Fox has been up against stiff competition on the de luxer end in the back-haven bridge against the Metropolitan, Loew, and the Brooklyn Paramount, also R-K-O. Recently spotted a cut rate policy at the Fox Brooklyn to get back.

Acquiring the Strand will net Fox a house that stands about midway on the same side of town and within a couple of blocks of both the Met and the Paramount. Strand has been sopping for many months for W. B. but for Fox it will net a two-way competitor again.

## Friedman, U Super

Hollywood, June 21. Universal has engaged Samuel Friedman, former independent producer, to act as supervisor. His first assignment will be on "The Leather Pushers" series of shorts.

## Musicals and Operettas

Confusion is arising somewhat in the picture trade over the confusion terms of musicals and operettas on the screen. Both are linked as one by many of the film people. Into this same joined classification is often thrown revues. Each is different.

A musical in the show sense is more the musical comedy. The operetta is usually looked upon as a No. 3 grand opera, a couple of degrees under light opera. While a revue is a revue, always, and always a disguised vaudeville show.

A musical comedy that appeals is ever staple, on the stage or screen. It is supposed to contain what its title implies—a musical end and comedy. Besides a story of course. The music comedy is built for the taste of the public, as may have been noted through Variety's resume of the legit season, that of the 18 stage smashes on Broadway last season, six were musicals, or musical comedies. It may also become a fact that an original musical comedy, written for the screen, will be superior in entertaining value to an adopted stage m. c.

## Neighborhoods

It is particularly true the neighborhoods have walked out on revues. Simply from an over-supply. Demand may return at any time and can endure for a spell if not overdone, but not one or two weekly. For a different reason the picture masses shied on operettas, such as "Rogue Song" and "Vagabond Lover." They were over their heads—not educated as yet and it still goes that the film fans cannot be educated to this style of screen show over, night, after having been fed so much of the opposite sort for years.

"Rio Rita" on the screen was not an operetta, regardless of what it may have been termed as a stage show. It was a musical with comedy and became a musical comedy really, through its western atmosphere and its comedy.

The studios do not seem to watch the records. They did not care to wait for the "Rogue Song" to go into a panic over operetta and grand opera because "The Rogue Song" was a terrific hit in Los Angeles. There had been disastrous operettas tried in talkers before it arrived.

## Index for Hollywood

In Los Angeles and Hollywood the only real index to a picture of any sort or kind is the same as in New York, the grosses. If, either way, of a new picture and calmly await reports from the east on its grosses, they will be much better informed and better prepared for their future course.

## Fox Adding on 'Flesh' Shows and Will Adjust Any 'Wrong' Fox House

As fast as Loew is cutting out presentations in big neighborhood houses, Fox is going to the opposite extreme. Fox executives make it plain that they intend to force the livestock issue or the advantage of its draw in spots that would confront them with only all-picture competition.

The same prices that Loew is charging for all-pictures, Fox is insisting for split policy. Loew's 15th Street, which cut from 75 to 50, when it eliminated presentations, will, as soon as its chief competitor is reopened upon the completion of renovations, have to meet at 50c. Why? Sure! They included pictures and Fanchon & Marco stage units in the Audubon, Crotons and Park Plaza, Bronx, were among the first in the Fox line-up to open last Saturday with the new idea.

That the Metropolitan tendency for livestock will soon be reflected in worthwhile territories throughout the entire Fox country east of Mississippi is predicted by Fox men.

At the same time emphasis is laid on the angle that there will be no general price cutting in all Fox houses.

"It is chiefly a matter of adjusting prices," said one theatre executive. "If the business is good in a certain house we do not intend to reduce. We are operating on the theory that where there is something wrong in a house we will do anything, including the expenditure of money, to right that wrong and make the house a paying proposition."

In stepping up theatre action, Harry Arthur has sent personal communications to the seven division managers that they will have to do their own thinking. This is interpreted in the home office as meaning that unless they show initiative in the presentation and execution of ideas, without waiting to be jerked up by headquarters, they will be replaced.

The same goes for house managers and other division executives, even the press agent. Instead of bickering with the asking price of an applicant the organization will give him the salary requested. Unless he fulfills his promises within a period of six weeks there will be no slash in the envelope—simply the checkbook. It is estimated that executives, who do not mention names, say this system has been worked on three or four of the boys who didn't reach promises.

## Scions on Stage

(Continued from page 101)  
help him cherish, his fondest ambition.

## Patricia Gurney

The Gurney family has Priscilla Gurney all set for a stage career. So set and determined is she that she is engaged for the new Alex. Leftwich show, "Hi, There," now in N. Y. rehearsal. And it appears a coincidence, but Jack Stillman will be in that same show.

Miss Gurney has been around for about a year with the stage bug; studying voices and dancing and mastering both to such an extent that through a number of unfortunate show connections, she worked herself out of the novice stage. She has had taller auditions with favorable reports, but no engagements to date.

Both Miss Gurney and the Stillmans are to all extent sensible if the stage is the stage. No bragging of family ties or of the wealth their names imply. And each determined to accomplish something with work only expected to land them.

The Gurney-Stillman families are old acquaintances. And one must admire the modest Miss Gurney trying to pat the modest Bob Stillman on the back and encourage him to keep plugging. And young Bob accepts it graciously and wishes her the best of luck.

## N. Y. to L. A.

Anson Weeks.  
Willie Green.  
Tensie Michaels.  
Evelyn Laye.  
Walter Hasenclever.  
Wayne Pearson.

## L. A. to N. Y.

Bill O'Neill.  
Jimmy Plunkett.  
Louis Shurt.

TURN TO  
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# WB READY WITH WIDE FILM

## Berliner's Acoustic System Solves The Age-Old Acoustic Problem

Emile Berliner, inventor of the telephone transmitter, radio microphone, Victor disc record, talking machine and the Berliner Acoustic System is credited with solving the age-old problem of acoustics with the perfection of the latter invention.

This problem has baffled scientists, inventors, architects, engineers and builders from time immemorial. Berliner solved the problem in characteristic fashion by departing radically from all theories handed down by tradition. Evolving a theory of his own and charting it on a completely new course, the famous inventor founded a new formula which has without exception proven fool proof.

### The System

His invention consists of a disc and a specially prepared plaster, both patented. The two in combination are attached to the walls of an auditorium. The result makes them fire proof sounding boards, distributing the sounds evenly to every seat regardless of the size of the auditorium. Echoes and reverberations are eliminated by diffusion rather than by the old fashioned method of absorption, which tends to deaden houses. Dead spots which are the third evil in acoustics are automatically eliminated by the resonance and amplification which are inherent virtues of the system.

### Capacity Immaterial

Capacity is immaterial, large or small. The Berliner acoustic system equalizes the entire house, or normal tones from stage or screen. With the Berliner system the theatre may truthfully advertise "Every seat is in front seat."

The Berliner invention was tried out in actual practice after the inventor had proved his theory. Auditoriums which had been notoriously bad for a number of years were selected for test installations. These include Drexel Institute, Philadelphia, bad for 40 years; Great Hall of C. I. O. (N. Y. City); College of New York; Court of King's Bench, Montreal; Second Presbyterian Church, Pittsburgh; Medical School of the University of Pennsylvania; Georgetown University and auditoriums in India and Germany.

### To the Last Row

Recent theatre installations include Uptown theatre, Philadelphia; Stanley theatre, Newark; Stanley theatre, Jersey City (Warner Bros. house); Daly theatre, New York City and Guild theatre for the Theatre Guild, also in New York.

The Jersey City house seats 4,400, and because of this invention, sound is clearly heard as far back as the last row in the balcony which is about a city block from the screen.

Mr. Berliner was awarded a medal by the Franklin Institute, learned of Philadelphia for his invention and his contributions to the telephone, talking machine, radio and talking pictures. In the latter his disc records and microphone are vital factors.

Berliner Acoustic Corporation has opened offices in the Paramount Theatre Building, New York City, with Joseph Mehler in charge, for the installations of its product.

## KILLING OFF IOWA'S SHOOTING GALLERIES

Chicago, June 21.

While Publix and Warner are pushing into Iowa and buying up dozens of opera houses, R-K-O is taking an entirely different step by building de luxe and passing up the old spots.

Figures show that there are at present only about 10 comparatively new houses in the entire state; rest are store shows. R-K-O figures that one new de luxe spot in each town can capture the entire town's trade and kill off the competing shooting galleries.

## \$50,000 Trailer

Hollywood, June 21. Howard Hughes is producing a trailer for "Hell's Angels." Reported that the budget for the teaser is \$50,000. Sam Hardy has been engaged to act as m. c. for the one test of various cuts from the feature. Release scheduled for the trailer isn't definite. Hughes is directing.

## LOOP DEPT STORES NOW GOING AFTER TIE-UPS

Chicago, June 21. First time a loop department store ever consented to a beauty contest tieup with a picture was by the Boston Store for "Floradora Girl" (M-G).

With retail business noticeably off, loop stores have made a departure from old rules. Where a tieup was once questionable ethics, advertising departments are now encouraging theatre connections. Mandel's was the first to try out-and-out show business methods with installation of a projector in their own picture hall, showing advertising shorts, and have now wired the dry goods chamber.

Marshall Field & Co., personification of dignity, has made its departure, too. It shows an inclination to use legit stars for "very dignified" tieups, and radio broadcasts.

## "Bellaires" in Hollywood, 2 W B Specials in Pops

As a result of Warner's closing of the Warner and Hollywood, their 12 houses, "Dawn Patrol" (FN) and Al Johnson's next, "Big Boy" are according to present schedules going into the Winter Garden for pop runs.

Yahol are considered 12 pictures. "Dawn Patrol" will open at the Winter Garden about July 10, "Numbered Men," current, remaining until that date. The last Johnson teaser for WB follows.

Through that booking, "Golden Dawn," scheduled for the Winter Garden, will go into the Strand instead. "Sweet Kitty Bellaires" (WB) is the film candidate for the Hollywood when it reopens.

## AB-Spanish Program

### In Upper N. Y. House

A New York house playing an all-Spanish screen program, will be operated by Manhattan Playhouse, Inc. through an arrangement made by Ben Sherman to transform the Eastman 5th Avenue (11th street at 5th ave.) into a typical Spanish theatre.

Sherman was prompted in the proposed Spanish talker thing by the attendance of Spaniards at the Mt. Morris, one of the Manhattan's string.

Talkers produced in Spanish or "dubbed" will be shown.

## 3 Bad Bills for Films

### Killed in La. Legis.

New Orleans, June 21. Three amusement bills were killed in the Louisiana state legislature, in session at Baton Rouge.

They included a bill of film regulation by exhibitors, a bill favoring operators and most important, a bill providing for a 15% tax on theatre admissions.

Three theatre men are given credit for their splendid work in killing the bills, Maurice Barr, Howard McCoy and Norman Carter of Publix.

## 3WAY PROJECTOR ON TRACK OR DISK

### Warners' Studio Crew

Through Experimenting—Perfects Projector to Take 35, 65 or 70 mm. Film by Merely Turning Head—Showing by Fall on Broadway

### OWN COLOR, TOO

Hollywood, June 21.

The Warner Coast studios are practically ready to turn loose 65 mm. film product, an sound track or disk will have the three-way projector head in some of the Warner houses by fall, and have perfected a silent camera which makes claim by the name of "Bangalore" "blimps," etc. now in use on all lots. All three developments are fully credited to Warner engineers and machinists, who never went outside the studio.

After this comes color and television. In the latter case the WB crew is still experimenting, with no plans formulated as to how it will be used in the nearest. But the color, Warners' own process, is fast approaching completion for either 35m. or 65m. cameras. The claim is made that but 40% more light will be necessary for any set when the big boxes (65m.) are grinding on color and normal lighting will be okay for the standard color cameras. Warner attaches maintain that the days of three and four to one light ratios for color are no more as far as they're concerned.

The three-way projector, geared to take either 35m., 65m. or 70m. film by merely turning a knob to the prescribed notch, is the highlight of the research work in which the studio has been engaged. What this means to the exhibitor is obvious. The theatre can order the projector heads for its booth machines and the Warner mechanics say they'll be able to make a complete installation in a normal booth (two projectors) within an hour after they start to work. No price has been set upon the new device but the Brunswick plant at Muskegon, Mich., will turn them out as well as the silent cameras.

The change over to any width on the projectors is accomplished by a series of accentuating cams, arranged that to engage but turn a small metal knob, attached to the lower magazine, to make the switch on the sprocket cylinders. A similar movement takes care of the aperture, which is fan-cooled, and the original installation includes a permanent but special lens. Aperture plate and the new cams. The "head" is designed for Simplex projector, because the Warner contingent say that from 75% to 80% of the booth equipment in this country is of that make.

### "Throw" Up to 200 Feet

In order to light the enlarged film properly it is said that the projectors will have to pull 200 ampere, just double the normal load. It is pointed out that this quantity of juice will be sufficient for any "throw" (projector to the screen) up to 200 feet, more than any modern theatre employs. In regard to the "throw," a seldom discussed topic in pictures, the greatest distance between booth and screen is generally believed to be at the Capitol, New York. As far as known this house has the longest "throw" of any theatre in the country—estimated at 70 feet. On the Coast Warners' Hollywood is considered to have the most distance to overcome. The footage here is placed at 152.

The studio has, or is about to experiment to ascertain the maximum throw obtainable on 200 amps, to the use of various lenses. These experiments are to be made on one of the mammoth studio stages. The (Continued on page 106)

## Show Biz Grabs Astronomy; Fox-W. C. Installing \$100,000 Planetarium—Others May Follow

### Tipping Off

Hollywood, June 21. Idea of humor out here is a Hollywood merchant beating the sheriff to the punch, by advertising his own bankruptcy sale.

## ARTHUR'S ZONE SYSTEM FOR FOX THEATRES

Among rapid fire changes which Harry Arthur is making in the policy of all Fox theatres east of the Mississippi, the latest and one of the most important is to substitute the zone system for the supervisor method.

Instead of floating around in each division, supervisors will now be assigned to manage a de luxe house in such territories and to keep a watchful eye and be ready to lend advice to managers in all other houses in that jurisdiction.

At the same time Arthur is fulfilling his original promise to Fox theatre men to make promotions from the ranks rather than going outside the organization. H. M. S. Kendrick is the first to benefit. As an official in the New Jersey division, Arthur has brought him to the home office as a personal assistant. Hal Sheridan benefits stepping up to the vacated post.

A house organ called "The Last Word" and similar to "The West Coast" publication "Now" is being started by Gabe York, publicity director. Jerry Swenson, recently made York's assistant, will edit the paper, which will be circulated through all of Fox's eastern houses.

## Par's New Studio Bldg. On W. 43rd St. Plot

Erection of an office building and studios on the north side of 43rd street between 8th and 10th avenues is contemplated by Paramount. It will be an adjunct of Par's Long Island studios at Astoria and is in line with program of expanded talker production in the east.

Par's new building will further develop the film center on the West Side. With the Warners and Metro plants on West 44th street, Warners already intend to enlarge the present structure. On the West Side, but 10 blocks north, is the Fox plant.

The properties recently acquired by Par on West 43rd street include the Gates and Morange scenic studio, which is still operating on a month-to-month basis. Eastward of the studio Par owns about 150 feet, included in the building plans.

## Radio's Film Office

### In Chi. Goes to N. Y.

Chicago, June 21. Radio Pictures' film booking department was closed last week and work transferred to New York office. Jack Kelly, booker, transferred to New York to handle the 28 houses he had booked in the local office.

## Birmingham's No Town For Holdover Films

Birmingham, June 21. Publix has dropped the idea of holding pictures over here. They say it's too big a risk and better to take all the profit one week than to go in the red on holdovers.

Hollywood, June 21.

Fox West Coast is to introduce to the Coast what is known as a Planetarium. It will be atop the new Beverly Hills 2,300-seater which is to be erected across from the Beverly Hills hotel. The present Fox Beverly will come down. The Planetarium is a Carl Zeiss product, imported from Germany, and is described as a giant projector which reproduces about all the facts known to astronomy. It really is an educational feature with the theatre circuit figuring this angle for installment as well as the novelty of the device. It is understood that a Sears-Roebuck official is making a present of a Planetarium to the city of Chicago.

Plan here is to install the \$100,000 equipment on the roof with a lecturer. A small admission fee is to be charged. The projector reproduces any section or all of the entire constellations and is said to even especially bring out any of the planets for emphasis at the will of the operator. It is also claimed to give a complete illusion of a sunset and the Aurora Borealis (northern lights). Besides which it permits a complete study of the moon and can show the grouping of stars as they appear over England, India, Australia, or any country.

The projector flashes upon an especially prepared ceiling with the machine and lecturer placed in the middle of a circular seating arrangement having a capacity of about three or four hundred. The theatre plans to give as many roof performances as necessary, geared by the attendance.

Carl Zeiss is probably the largest lens manufacturer in the world.

## WARNER B'WAY HOUSES ALL OPEN JULY 20

Warners will be 100% on Broadway again July 20 when "Old English" will reopen the Warner, and "Moby Dick" will be screened at the Hollywood.

Frankly admitting the brothers will continue a policy, new in film-dom's box office annals of darkness, houses where suitable product cannot be obtained, a Warner exec stated the situation now involving the two Broadway houses is unprecedented in the career of the organization.

More money can be lost by projecting poor pictures than by shutting up and waiting for a good one to come along, the brothers' spokesmen believe.

## 1st Sounders on Train

Milwaukee, June 21. Motion pictures with full sound accompaniment were shown aboard a railroad train for the first time as the Northwestern road's "Viking" made its Thursday morning run from Chicago to St. Paul.

A special parlor coach, equipped with darkly curtained windows and heavily insulated floor, eliminated distracting light and noise. Pictures are to be shown regularly for the entertainment of passengers, it was announced.

J. M. Lyon, R. C. A. Phonograph, conducted the experiment.

**TURN TO PAGE 75**



## Canavan, IA Head, Agreeable to Conference with National Theatre Operators on New Stage Shows

William F. Canavan, newly re-elected head of the IATSE (stage hands) says he is agreeable to meet the national theatre operators for a general talk along the line of a revival of stage shows for next season.

Jos. Weber, newly re-elected president of the AFM (musicians) states he's not so certain his presence would be of value; that the matter of scale always is up to the local union.

These respective chiefs of the important stage unions were asked by a Variety reporter as to their attitude on the subject, following a suggestion by a national operator as printed in Variety last week that a get-together of the unions and theatre men might be of some benefit to each.

Other than acting as the intermediary, Variety does not care to participate. Upon receiving the replies of Messrs. Canavan and Weber, this newspaper turned the matter over, as far as it had gone, to Pat Casey of the Variety Managers' Association. Casey knows a lot of the picture stage situation having acted for unnumbered years as a labor pacifier in his capacity as the gen. mgr. of the V. M. A.

### Few National Operators

As far as known at present the only national operators to be invited to discuss the possible opening of the season's stage show situation are "Spyros Skouras, the Warner operator; Sam Katz for Public; Joe Plunkett for R-K-O; Harry Arthur for Fox, and Ed Schiller for Loew's. These are the national operators for the big circuits.

As understood the theatre operators have no thought of requesting a reduction in scale, which seemed to be Mr. Weber's idea. The plan behind any such conference is to have the unions agree that theatres opening the season, or shortly thereafter, with a stage attraction added to the picture bill will have the privilege of designating the number of men its stage show may require as a crew, or the number of musicians necessary in the pit. This may call upon some unions temporarily waiving local regulations in those respects. The whole intent is to spur stage shows, with an expected double benefit, to the theatre and to the unions, the first having a lesser overhead for its combination shows, and the unions finding employment in houses that have been playing sound programs only.

### Overhead

Any number of showmen shy away from the stage show suggestion through what they allege is the excessive overhead immediately demanded by the unions, through the number of men from each they are called upon to engage. This extra expense is additional to the added cost of a stage performance, as against all the union men.

What the national operators and the union heads may agree upon could be followed by the independent theatre owners, making the stage show prospect even more alluring to the union and theatre men.

As a reciprocal course, one operator informed Variety, all of the operators, he thought, would in turn tell the union heads that if the stage show plan installed around the opening of the season, continued to the theatre's satisfaction for a stated time, until Dec. or Jan. 1, under the reduced overhead, the operators would again meet the union men for a readjustment more in line with local unions' requirements, since it could be that time be determined if the theatre would continue the stage show or combination playing policy.

As this edition of Variety was obliged to go to press Saturday (21) Mr. Casey could not express an opinion, he stated, previously to communicating with the principals. Mr. Canavan was called out of New York Friday, to attend the Tom Maloy dinner in Chicago Saturday night, and did not expect to return until Monday (23).

## Equity Film Move

(Continued from page 101)  
by the decision reached in New York. With any representative number of stage plays backed by picture men Equity can, for the first time, extend itself 100% in the studios or else terminate immediately any efforts of the film business to enter direct into the legit field.

Warner Brothers is announcing itself as the biggest legit producer next season. Paramount, Columbia, Universal and other film companies are reputed as having ambitions to enter the film contest for the legit box office.

### Waiting

Why didn't Equity grasp this angle during the past season and seize upon several shows backed by Warners and Paramount? It is asked by the film men.

Simply, Equity replies, because the time then and now is not ripe for extension of the actor organization's entry into Hollywood. Playing the trump cards when comparatively little film money is at stake on Broadway would be a poor game. Later, when the legit urge has spread and the film industry takes its Broadway seriously, then will be time to tender the formal notification to the Hays organization, is the Equity scheme.

"But we do not fear trouble from film producers," stated one Equity executive. "We feel that with their invasion of our field they will begin to realize the actual value of Equity. Today there is not a single reputable legitimate producer who would consent to the dissolution of this organization. In fact certain of the biggest producers have assured us that if Equity is ever in financial difficulties they will support the organization."

"The reason is not strange. Equity has standardized the field. Aside from the calmness of this reasoning when a sharp edge was sought, this executive stated:

"We are too well organized. It would be ridiculous for them to attempt violation. They cannot stage shows without actors and, at the proper time, they will conform to our rules in Hollywood as well as elsewhere."



LLOYD BACON

Lloyd Bacon, who directed the sensational success of Jolson picture "The Singing Fool" for Warner Bros., has recently completed the Vitaphone version of "Moby Dick," with John Barrymore in the starring role. Bacon, who was voted one of the ten best directors in the industry for 1928-1929, has a dozen successful Vitaphone feature pictures to his credit including "The Lion and the Mouse," "Women They Talk About," "Stark Mad," "So Long Letty," "She Couldn't Say No" and "Say It With Songs."

He is under a long term contract with Warner Bros. to direct Vitaphone pictures.

## 1st Run on Broadway

(Subject to Change)

Week June 27 Short  
Capitol — "Caught (Metro) (R. O.)"  
Paramount — "Border Legion" (Par).  
Roxy — "Czar of Broadway" (U).  
Stand — "Sweethearts and Wives" (FN).  
Winter Garden — "Dawn Patrol" (FN).

22 Openings  
June 28 — "Swing High" (Pathe) (Cohan).

## AUCTION NIGHT CHI'S NEW STUNT

Chicago, June 21.

Several neighborhood theatres are using auction nights. Each patron given \$20 worth of stage money. At end of week, auction of several flash items is held, with the pieces going to the highest bidder.

## Warners' Newsreel?

Warners are still figuring on their own newsreel, with the possibility it may be created before the fall. While nothing concrete has come from the firm, the newsreel subject is a continuous confab. Impetus for a Warner newsreel got its start shortly after the Fox fiasco when Courtland Smith put the idea up to the brothers. Since then Smith is back in Fox, but Warners are still playing with the plan.

## Coast's Trade Daily

Hollywood, June 21.  
George Blaisdel and Arthur MacArthur, formerly with "Motion Picture World," are starting a daily trade paper here. First issue due Wednesday (25), with title to be determined by then.

## "Location" in Alaska

Hollywood, June 1.  
Radio will make exteriors for Rex Beach's "Silver Horde" in Alaska. A location unit will leave for the north in about two weeks.

Sol Lesser and U. A.

Hollywood, June 21.  
Sol Lesser, recently with Inspiration Pictures, is joining United Artists proper, as an associate producer.

His first production will be a dialog version of "The Dove."

## "Variety's" Bulletin Condensed

Briefly rewritten extracts from "Variety's" Hollywood Bulletin, printed each Saturday in Hollywood, and placed as a wrapper upon the regular weekly "Variety."

The Bulletin does not circulate other than on the Pacific Slope. News from the Dailies in Los Angeles will be found in that customary department in this issue.

Hollywood, June 21.  
Alfred Wright, veteran coast attorney for Fox, will hereafter devote the majority of his time to Fox theatres here. With the removal of the theatre organization in October to the Hollywood studio property Wright will be permanently stationed there.

Charles Buckley, attorney, who came west some years ago as Fox legal attaché for Hayden, Stone & Co., the bankers, is reported as having tendered his resignation. No action taken as yet.

Eddie Cantor goes into Loew's State here June 28 for one week. He will receive \$5,000 straight plus 50% over \$31,000. House record is around \$45,000.

Tec-Art Studio is establishing an office and laboratory for exclusive use in industrial production. James Parker, Jr., is manager of the western division.

Owen Davis, Jr., Ika Chase, Douglas Gilmore and J. Carroll Nash are off the Fox lot. Expired contracts.

Fox's first miniature golf course here will be adjoining its local Belmont. Idea is to have one such in Hollywood with each Fox West Coast theatre where feasible.

Production schedule for this week (25) lists 46 shorts and nine shorts. Each reduced three from last week's.

Twenty-five new talkers start within the next three weeks.

Charles Ruggles can't play "Charley's Aunt" for the Christies. Park turned the loan request flat.

Helen Cohan, Geo. M.'s daughter, will film debut in "Lightnin'" (Fox).

Sam Shipman landed U. for four weeks to supervise "East is West," of which he was co-author.

Theatre men attended a meeting June 19 to formulate plans to fight daylight saving which is to be voted on at the general election Nov. 4.

Anti group is seeking to build up a sentiment that daylight saving will ruin California, while those in favor of the extra hour have adopted the fighting slogan, "Conserve California Sunshine."

Next picture to start at Columbia is "The Squealer," June 25. It's an original yarn by Joe Swerling and Cagney Johnson. Harry Joe Brown will direct.

Leon de la Mothe and Richard Kahn, who formerly produced pictures for Weiss Bros., have formed Producciones Latinas. Series of talkers in Spanish is the idea.

A project for converting Ensenada, in Lower California, into a second Hollywood, at considerable cost, is said to be backed by the Mexican government and several American capitalists. Spot would be used for production of Spanish talkers for foreign trade and within eight hours of Hollywood. Immigration restrictions on foreign players encountered here, would be eliminated on this Mexican spot. Climatic conditions are said to be even more favorable than in Hollywood. Already on the closed corporation are Wirt Bowman, San Diego sportsman; Governor Tapia, of the northern district of Lower California, and a brother-in-law of ex-president Calles of Mexico.

Victor Hugo Cafe, \$150,000 corporation, has applied in Superior Court for permission to dissolve and distribute its assets among stockholders.

Pathe engineers have devised a portable sound mixer which travels with the camera and microphone. It is being used for the first time on travel shots for "Her Man."

First call for stage shows, which start next month at Warners' Hollywood, brought more than 200 children girls and boys to the stage show. Many in rather ragged condition. Layoffs greeted the revival of picture house stage shows with mixed enthusiasm.

Archie Mayo's attempt to shoot some stuff outside the Hollywood Playhouse for sequences in Warners' "Handful of Clouds" was hindered by union interference. Picture unit wanted to use the lobby of the house, but the union stated if this was done in conjunction with

dialog it would be necessary to have the theatre's stage crew—and orchestra if there was one—on hand. Mayo shot the stuff silent.

Jerry Mayer has bought out Arthur Hays interest in the Mayor & Rapf agency, and will operate it under his own name hereafter. Rapf is in ill health. He may go east when recovered.

Dancing contest at Venice ballroom to exploit local showing of Warners' "Dancing Sweeties" brought one week picture contracts to the two girl winners. Their male partners were given a couple of passes. Guys are easily pleased.

Paramount will plug its features in advance over station KNX with a series of programs titled "Paramount Previews." First one June 25.

George Olsen, who broke the Joe by broadcasting Sunday night dance music from his club, has been followed by the Mann Brothers' orchestra from Venice ballroom.

Dropping his activity with the Lyons & Lyons agency, George Seckert has become manager of the local Fox branch. Art Weasel, former manager, goes to the West Lake.

Just finished in "Whoopee," Jack Rutherford has hopped to Radio to play the heavy in "Half Shot at Sunrise."

Jimmy Plunkett, on the verge of blowing back east for the past month, hopped the Chief Thursday.

Charles L. Wagner, legit producer, arrived here Monday to look things over.

James Hall probably will have the lead in "A Husband's Privilege," WB.

Fox has organized a basketball league among its stock chorines to keep the girls in trim.

Charles Buck, legit actor, is announcer for KFI.

KFSD, San Diego, has joined the Earl C. Anthony (and dealer) string and goes on the NBC hookup. It gives Anthony three stations out here.

"Rebound," with Ina Claire, opens in Santa Barbara June 27 and then goes to Frisco. After that, Los Angeles.

Jack Crandall is here to handle the affairs of George Olsen and Ethel Shutta. Crandall was Olsen's business manager in the east.

Columbia will turn out a color short, titled "Gold Star Mother," with the two-reel processed by Harriscolor.

Title of the Kern-Harbach operetta for Warners is "Man in the Sky."

Next election of the M. P. Relief Fund will send Jack Warner into the presidency. Understanding is that Mary Pickford intends to resign as head of the organization.

Pathe has borrowed Kenneth McKenna from Fox. He will appear in "The Greater Love."

Fox will let the public know Rube Goldberg is with them by making a short, featuring the famed cartoonist.

Vince Barnett stays with Pathe as a stock player after completing several shorts for it.

Remake of Mary Pickford's "Forever Yours" will not start for another two weeks.

Mickey Carter, studio contact man for N. B. C., is seeking to establish an aviation film magazine.

Jack Warner, Jr., is doing a Prince of Wales for his dad. When the latter is too rushed to attend ground breaking, unveilings and whatnots the heir pinch hits.

Mal St. Clair will direct U's "Bou du Diplomat."

Edmund Goulding's next for Pat will be "The Man." William Powell heads cast.

"Man in the Sky," Harbach-Kern operetta for Warners, will be melodramatized by Al Green.

Frank Newman has assumed his new duties as Public district manager. (Continued on page 124)



## Life or Death Involved for Germans in Paris World's Conference—U. S. on Other End

Paris, June 21.  
The epochal world conference on sound patents, opening here Thursday (19) is aiming at nothing less than an apportionment of the world electrical business between the United States and Germany.  
Pictures are only a part of the objective, according to the report in French and American circles, but such a deal would operate on all applications of electricity.  
The major nations, it is understood, would be allotted to either the American or the German export zone—with a few remaining neutral, constituting a zone where both Americans and Germans would operate under some sort of a business understanding.  
Many of the details are subject to German big business obtaining the German government's renunciation of certain import restrictions, such as were decided upon at the Geneva conference some months back.  
The diplomatic problems involved are more easily appreciated in a Paris conference which explains the willingness of the Germans to accept instead of in St. Moritz or other Swiss center. Zurich was (Continued on page 114)

## 90-CAT CIRCUS THRILLER, BUT—

The Hague, June 21.  
The Circus Schneider, German, now touring Holland is creating a furore with a new sensational attraction.  
A lion tamer goes alone into an arena cage and handles 60 grown lions and about 30 cubs.  
The performance is hair-raising, but it has its drawbacks. Ninety cats in an enclosure in the summer time gives an effect altogether unlike the scent of dewy violets. They have had to use a device for spraying the air with a deodorant during the performance.

## OVER HERE TO SEEK PRINCE OF WALES' SITE

London, June 21.  
Emil Wertheimer, millionaire property owner and first mortgage holder on the Plaza and Empire, London, and on the Paramount, Paris, is in New York.  
Wertheimer is head of the Shaftsbury Estates. His mission is to carry on further negotiations for the sale of the Coventry street site owned by the Duchess of Lancaster Estates (property of the Prince of Wales) to one or the other of the American concerns which are understood to be bidding for it.  
Interested parties are reported to be Universal Pictures and the Woolworth 6-10 cent store chain.

### AUSTRALIA'S TAXES

Sydney, June 21.  
The Federal Government has in mind new tax burdens for American picture distributors.  
Authorities declare American distributors are able to sell product here without the American producers paying the imposts now on the statute books.  
Fact of the matter is that the government needs money and American pictures look like a good shake.  
Whether the distributor tax goes on or not it seems likely that the new trade will have to meet new burdens, probably in the form of new duty rates above the current impost of 6 cents.

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## MILLION DOLLAR FRENCH COMPANY STARTING

Paris, June 21.  
Importantly financed and endowed, a new \$1,000,000 picture production company is wiring four stages in Nice, using part of the old Franco-Ingram studios, with actual production commencing next month.  
Gervais, prominent French industrialist, and Dubois, manager of Coty's perfume interests, are backers. Jean Chataigner is president of the new company. Louis Nalpas (French) recording system is being installed.  
Chataigner is president of the International Cinema Critics' Association and also head of an advertising agency here.  
Leonore Ferret, known to America as a director, is production manager. First production will be a filmization of the popular French operetta, "Arthur," maybe in French more than one language.

## Strange Film Mixture Big Hit in Amsterdam

Amsterdam, June 21.  
"City Girl" (Fox) won excellent response from the reviewers, but only moderate fan reaction. Feature is current at the Avant Garde theatre.  
Uitkijk theatre is enormously successful with a strange blend of material. It has the Sovkino (Russian soviet) picture, "Turksib," together with Chaplin's "A Dog's Life."  
Paramount's "Forgotten Faces" is doing moderately at the Ruyt. Royal Cinema is holding over the first sound edition of "The Jazz Singer" (WB), to excellent business.

## New Paris Revue Shows It Needs More Rehearsals

Paris, June 21.  
New "Milliardaire Revue" at the Apollo is a miserable flop.  
Shows lack of proper rehearsals and a terrible chorus, one of the few good things Paris theatregoers have been educated to expect, is being summarily changed.  
However, not a chance.

Bobby May in Cabaret  
London, June 21.  
Bobby May opens Monday in the cabaret show at the Hotel Splendid.

## 16 Wks of English Indie Vaud Held Out on Acts by Agents or 'Blacklist'

London, June 21.  
Official agents are not restricted to booking acts with one circuit exclusively, but in many cases pressure is brought to secure to certain circuits exclusive service of agents, to the detriment of acts.  
The most prominent circuits are General Theatres Corp., Moss Empires, Stoll's and the Syndicate halls, with General Theatres the biggest importer of foreign talent, particularly American acts.  
There are 16 weeks available from independents, comprising Clarke's provincial houses in Birkenhead, Dublin, Belfast and Sheffield. In these stands features are booked up to salaries of \$750.  
There are also the seven houses (Continued on page 124)

## Revival Only Hit

Sydney, June 21.  
Only legit show doing any business in Sydney is Williamson-Tait's revival of "The Merry Widow."  
Piece is current at Her Majesty's here.

## English 'Blackmail' Is Big Disappointment in Australia After Cuts

Sydney, June 21.  
"Blackmail" (British International), in for a week at the Capitol, Sydney, is regarded in the picture trade here as one of the weakest talkers shown so far. It comes as a severe blow to the interests of British producers, whose behalf heavy propaganda has been disseminated in this market.  
The pro-British element here is up in the air and as an alibi is making a lot of noise over what it calls anti-British sentiment. One thing that particularly is being brought forward is the claim that censorship of English product argues opposition to material from the home country. General trade retorts to this line of argument is boloney.  
The censor refused to release "Blackmail" at the Capitol, on the rights here took the decision up on appeal to the board. The board in turn let the picture go into exhibition, but only after severe cuts.  
Good English product has had an entirely fair break here in all quarters including the censor. "Splinters," "Rokey Nook" and "Atlantic" all had no trouble with the censor and all did well with the fans.

## SWISS FAVOR CONTINENTALS

Zurich, June 21.  
Disposition of Swiss exhibitors seems to favor pictures of European origin.  
American film gets a fair showing, but the preponderance of bookings are for the Continental pictures.  
Switzerland holds a peculiar language position in Europe with some cantons (equivalent roughly of counties) using German and others almost adjacent speaking French. In some of the Alpine communities Italian is current.  
It is probable that film rental prices have something to do with the exhibitors' preference for European product, as against the American.  
The Swiss banking syndicate, which lately took an interest in picture making by the acquisition of an Austrian unit, has made its decision on the sound instead.  
It will do its own recording for the home market instead of having the sound recording done in one of the other European production centers. The same thing holds true of its film production plans.

Australia Bound  
Cairo, June 21.  
Christine Hubert and William Rimels have left here for Australia.

## Greek Laws Keep Foreigners Out; Police Censor Control

## 'JAZZ SINGER' BREAKING AUSTRALIAN RECORDS

Sydney, June 21.  
Warner Bros., first to introduce talking pictures in the Island Continent three seasons ago, are smashing all records with "The Jazz Singer" now in its fourth month at the Lyceum, Sydney.  
Other Warner product is doing well as instance "Sally" (FN), now in 4th week at the State, here.  
Warner pictures are on the screens of 11 theatres out of 17 in Sydney.

## 1st Egyptian Talker Called "Love Wonder"

Cairo, June 21.  
Condor Films is producing the first Egyptian talker to be called "The Love Wonder," starring redna Lama and Soraya.  
At the same time the native producing company called, Egypt Awakening, is presenting its first subject, "Under Moonlight," at the American theatre, Cosmograph, in Cairo.

## "1918" Zurich Success

Zurich, June 21.  
Nero Film's (German) sound picture "West Front in 1918," directed by G. W. Pabst, is a success here. "Noah's Ark" (U) is much liked at the Capitol theatre.

## F. P.-CAN. BUILDING Several Theatres Underway Over Dominion

Famous Players-Canadian is in the midst of an extensive theatre building campaign.  
New houses are under way at Galt, seating 1,130; Sudbury, 1,500; Port Hope, 600; Halifax, N. S., 2,700, and others.  
Halifax theatre is scheduled to open in September.

## Hylton's Popularity

Amsterdam, June 21.  
The Carlton hotel here has engaged Jack Hylton and Band for 10 days to stay in guest performances.  
At the same time Hylton will do recording for the Dutch disks, for which he will receive 25,000 Dutch guilders (\$10,000).

Athens, June 21.

Effect of the talkers on the Greeks is evidenced by the sudden aversion of legislation concerning pictures. One phase apparently is aimed at producing and distributing syndicates and the desire to keep them out of the country by stipulating all new cinema owners in Athens, Salonica and Piraeus must be a Greek subject and permission cannot be transferred to foreign interests. A tax of 3,000 drachmas (\$50) goes with it.  
Parliament also passed a law giving the local police full and official censorship control over all imported films; not so for native product (which is negligible).  
Greek Government is also intent on moulding its youth via educational films and law bars all under 16 from public cinemas; special educational picture programs will be arranged for the juveniles.

## WAGNER OPERA HIT IN HOLLAND'S HEAT

Amsterdam, June 21.  
The Wagner association, which periodically brings splendid operatic productions here and commands high prices, staged "Siegfried," the Wagner work for the first time in 13 years, this time under direction of Arnals.  
The German singers are Emmy Streng, Lia Fuldner among the women and Schuster-Tanbach, German, and Ullrich, Dutch, among the men.  
Production has the Amsterdam Concert Bouw orchestra conducted by Schilling.  
In spite of the intense heat the theatre did capacity at the premiere and the enterprise looks like a howling success.

## Buchanan on Way

London, June 21.  
Jack Buchanan sailed yesterday (20) on the "Bremen" for New York. He will stay in the metropolis only two days and then go on to the Coast.  
He is under engagement to make a picture for Metro. So far nothing has been settled for a Broadway musical production for him following the picture engagement.  
He contemplates returning to London early in September.

## DeJehans in Cairo

Cairo, June 21.  
The Kitkat club here has engaged Les DeJehans.

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**TURN TO  
PAGE 75**

# Loop Picks Up in Grosses, with Chicago Going to \$46,000, and Palace Again Big with \$24,000

Chicago, June 21. Picture business has been on the upgrade throughout the loop, with only a couple of weak spots this week.

Palace, now vaudeville, continues to set a strong pace, taking \$24,000 with a fair picture and a couple of pip variety names. State-Lake, vaudeville rival, also picked up and did better than some time at \$20,900.

Chicago led the loop with \$46,000 with "Shadow of the Law." Oriental ran second, but Buddy Rogers was down somewhat from usual draw, taking \$26,000 with "Safety in Numbers."

"Western Front" closed a four-week stay at tremendous pace, grabbing a bang-up \$22,000 for the last full week. Picture could have held on another week easily at this pace, but the piled up bookings shoved it out. "Arizona Kid" went into the house and opened nicely in spite of weak notices.

After a disheartening start "King of Jazz" built steadily and rapidly from day to day, taking a fair \$18,000 for the first week at the Roosevelt. Unusual is that the flicker did better on Monday and Tuesday than it did over the week-end.

"Paramount on Parade" finished two poor weeks at the loop and then took it on the lam. "White Heat" finally shoved out of the Woods with "Midnight Mystery" current.

Two small loop houses surprised with excellent returns. "Man from Blankley's" did \$14,000 at the Phoenix, about two grand better than house average. "High Society Blues" came back for a second loop run at the Monroe and plenty at \$5,000.

Estimates for Last Week  
Chicago (Publix-B. & K.) (4,000; 80-85)—"Shadow of the Law" (Par). Stage show. William Powell, local fav, picked house up 10 grand above previous week. Net at \$46,000.

McVicker's (Publix-B. & K.) (1,865; 80-85)—"Arizona Kid" (Fox). First two days excellent at \$9,500. "All Quiet" (U) went out in mid-week after tremendous four-week gross; \$22,000 last full week.

Monroe (Fox) (2,000; 85-90)—"High Society Blues" (Fox). Picked up splendidly to \$5,000; 24 run.

Orpheum (Publix-B. & K.) (3,200; 80-85)—"Safety in Numbers" (Par). Stage show. Down to \$26,000; had for this house and for Buddy Rogers.

Orpheum (Warner) (799; 35-50)—"Man from Blankley's" (WB). Came into money on first run and added punch at \$5,000.

Palace (R-K-O) (2,300; 80-75)—"Women Everywhere" (Fox). Very Successful 3d week, repeating and adding another grand, making net total of \$24,000. Variety names an undoubted aid at the Palace.

Roosevelt (Publix-B. & K.) (1,800; 80-85)—"King of Jazz" (U). After slow start, built. Closed week with \$16,000. One more week then "Byrd at South Pole" taking the house on national release date.

State-Lake (R-K-O) (2,700; 80-75)—"Rough Romance" (Fox). Vaude. Vaude lineup and western flicker with George O'Brien showed results to \$20,000.

United Artists (Publix-UA) (1,700; 80-85)—"Paramount on Parade" (Par). Dropped off in 2d week. Down to \$18,000. Scrambled. "Big Pond" (Par) current.

Woods (R-K-O) (1,200; 80-85)—"White Heat" (U). Foreign flicker left in midweek taking \$4,000 for closing five days. "Midnight Mystery" (Radio) went in and got \$3,000 for first two days.

## Judgments

Ostend Baths, Inc.; Viking Association, Inc. \$77,233.  
Ostend Baths, Inc. and Simon Shack; Sheldon Spencer Corp.; \$38,883.  
Sylvester E. Powers; H. W. Fairfax Adv. Agency; \$309.  
Ray Productions, Inc.; M. I. Stewart & Co.; \$633.  
Amplion Corp.; J. W. Wolf et al.; \$289,230.  
Law Cantor; Card and Poster Co.; \$61.  
J. E. De Mier Pub. Co. Inc.; L. C. Syms; \$246.  
Bankruptcy Bridge Players Guild, Inc. 235 6th avenue; liabilities, \$12,467; assets, \$5,730.

**TURN TO PAGE 75**

## Montreal Doubly Wet And Its Grosses Same; Week Shot to Pieces

Montreal, June 21. (Draw Pop., 600,000) Weather—Very Wet

Under \$50,000 total gross for the five main stems indicates sort of week it was in this town. John Barrymore and Marie Dressler at a couple of them couldn't draw fans through sloppy, wet downtown. Capitol put up "Man from Blankley's" and \$11,500 lowest gross in town.

Palace was best on the Rialto at \$15,000, for which Marie Dressler mainly responsible. House good first couple of nights and then faded.

Loew's felt combined effects of depressing week and sank much below average at \$12,500 on "Young Man from Manhattan," again was not the fault of the picture. Princess looked like flop first two days of repeat week of "Journey's End," but attendance picked up later and gave house very fair gross of \$10,000. Imperial 80-80 with "Crazy That Way" at about \$4,000. Roxy tried to beat it with light pictures, but collected only a bare \$2,000 on these and "North of 49."

Neighborhood all down and a number complete flops.

Estimates for Last Week  
Palace (FP) (2,700; 40-75)—"Caught Short" (M-G-M). Marie Dressler big draw here and gave house best gross in town at \$15,000. Fair.

Capitol (FP) (2,700; 40-75)—"Man from Blankley's" (Warner). John Barrymore couldn't save house from nearest approach to flop in many months. Bad at \$11,500.

Loew's (FP) (3,200; 35-65)—"Young Man from Manhattan" (Par). Dropped couple grand below average at \$12,500. General depression case.

Princess (CF) (2,300; 35-55)—"Journey's End" (TIF). (2nd week). Looked like flop start of week, but picked up later to \$10,000.

Imperial (FP) (1,900; 35-60)—"Crazy That Way" (R-K-O). Nothing outstanding and house dropped to rest to around \$4,000.

Roxy (Ind) (600; 50-60)—"North of 49" (Canadian). Even light pictures couldn't help this one out. \$2,000.

## FAIR IND. WEEK Weather Good but Convention Bad for Houses

Indianapolis, June 21. No kick on weather, but Grotto National Convention, parade and opening of municipal playgrounds and pools hurt biz.

Picture houses, however, rounded out fair week.

Estimates for Last Week  
Circle—"Journey's End" (TIF). \$11,000, not so well.

Indiana—"Devil's Holiday" (Par). \$17,900.

Apollon—"Golden Call" (Fox). \$8,500.

Ohio—"Puttin on Ritz" (UA) and "Around the Corner" (Col). \$2,200. Pictures flopped.

Lyrice—"Born Reckless" (Fox). \$8,000.

Palace—"In Gay Madrid" (M-G-M). \$14,000.

FOX WASH. CUT TO 25-50 DID NOT HELP GROSS

Washington, June 21. (Draw Pop. 100,000) Weather: Warm

Fox price scale has been cut from 25-50 to 35-50. This makes the capital almost unanimously a 35-50 cent picture town. Palace with big stage shows has a notch higher at 60-75.

Fox reduction attracted more people but gross was somewhat curtailed.

Estimates for Last Week  
Columbia—"True to Navy" (Par) (1,212; 35-50) Not good at \$10,000.

Earle—"Flirting Widow" (FN) (2,244; 35-50) Less than fair, \$10,500.

Fox—"On the Level" (Fox) (3,434; 35-50) Price reduction in operation. \$13,500. Under average.

Met—"Bride of Regiment" (FN) (1,535; 35-50) For this time of year \$11,500 satisfies.

Palace—"Devil's Holiday" (Par) (2,383; 35-50) With stage show picture led town at \$19,000.

RKO—"The Fall Guy" (Radio) (1,875; 35-50) Rather low at \$7,500.

Nothing Outstanding in Providence Last Week

Providence, R. I. June 21. Estimates for Last Week  
Loew's State (3,500; 15-30)—"Floradora Girl" (M-G-M), fair at \$19,500.

Fay's (1,400; 15-30)—"Born Reckless" (Fox) quiet at \$15,000.

R-K-O-Albee (2,500; 15-30)—"Not Damaged" (Fox). Vaude. Opened poorly, but picked up. Good at \$10,000.

R-K-O-Victory (1,400; 15-30)—"On the Level" (Fox). Okay at \$9,000.

Majestic (2,200; 15-30)—"Ladies of Leisure" (Col). Average \$10,000.

## Louisville's Terrific Opposish Even River Show Boat Drew \$2,100

### 'So This Is London' Gets Most of Extra Change From Rose Festival

Portland, Ore., June 21. (Draw Pop. 400,000)

Rose Festival week drew visitors, generally good for show business in spite of competitive attractions. Bedlam reigned in the streets, some houses having trouble making their horns loud enough to drown the racket outside. Broadway and United Artists staged midnight shows.

Legit competition for the week "New Moon," musical road show, was cancelled after being booked into the Dufur.

Estimates for Last Week  
Broadway (Fox) (2,000; 25-50)—"This Is London" (Fox), big-getter; F. & M.'s "Good Felicitas" stage show, okay. Did well; \$19,500, biggest in months.

Paramount (Publix) (3,500; 25-50)—"Safety in Numbers" (Par) program picture, fair. Stage show and hand helped; \$13,500.

Orpheum (Publix) (2,000; 25-50)—"Spring Is Here," fair. Vaude; \$9,800.

United Artists (Parker-Fox) (1,500; 25-50)—"The Derby Day," dramatic, but not strong big-getter. Fair week; \$7,500.

Publix (Publix) (2,000; 25-50)—"Back Pay," with good femme appeal. Did nicely; \$3,000.

Music Box (Hamrick) (2,000; 25-50)—"Courage" (WB). Fair draw \$4,500.

Blue Mouse (Hamrick) (800; 25-50)—"The Fall Guy," good program and fairly; \$2,500.

"HELL'S ANGELS" CUTS TO BREAK ON \$30,000

Los Angeles, June 21. (Draw Pop. 1,500,000) Weather: Cool

Prevailing cool weather with little or no sun is helping the local box offices. All of the grind houses started off fairly well, although Variety's calculations show this week does not allow sufficient time for estimates.

"Hell's Angels" just about shaded "The River Show" for its 4th week at the Chinese. Matinees are reported somewhat improved. It is claimed the "heavy" overture has been slashed considerably and will be further reduced so that a profit will show in the gross.

"So This Is London" opened Thursday night at the Carthy Circle and has set the first half week. Pretty good start.

Estimates for Last Week  
Alamo (4th Ave.) (1,100; 40-75)—"Rough Romance" (Fox). Rough on box office; only \$3,500.

Mary Anderson (R-K-O) (1,387; 30-50)—"Strictly Confidential" (FN). \$3,200.

Brown (Brown) (1,609; 30-50)—"Rich People" (Pathe). Constance Bennett picture attractive; the picture, \$3,350.

Rialto (R-K-O) (2,940; 80-50)—"The River Show" (Par). Warner's "The River Show" better than most. Maybe it's the heat that makes the grosses here wilt. Some- one has said the first half week system was installed backwards. \$4,800.

State (Loew) (3,252; 35-50)—"In Gay Madrid" (M-G). Not as good as Novarro's last effort but femme went for it at matinee, \$10,500.

Strand (4th Ave.) (30-50)—"So This Is London" (WB). Flag-pole sitter, Betty Fox, in person, helped place only \$2,000 on any local stage last week. \$5,000.

Uptown (4th Ave.) (380; 20-30)—"The River Show" (Par). Local run. Louisville at this little neighborhood house which stepped out last week with three first-run for seven days. For three days, following "River," came "Rogue Song" (M-G) and week closed with two days of "The Big Party" (Fox). \$1,100, good.

Hollywood Showboat (Menke) (750; 25-50-75)—Three-act drama and vaude to nearly steady capacity. Brought receipts around \$2,500. Next to the miniature golf courses probably more profit represented here per investment than any other amusement venture in the city.

Estimates for Last Week  
Aladdin (Huffman) (1,500; 35-50)—"Born Reckless" (Fox). Better than week before; \$5,000.

Taber (Bennett) (2,200; 25-35-60)—"The Tomorrow's" (FN); \$4,500. Not so good.

Denver (Publix) (2,300; 25-35-60)—"Safety in Numbers" (Par). Poor. \$8,000.

America (Huffman) (1,500; 20-30-40)—"Double Cross Roads" (Fox). Too many on the road; \$3,000.

Rialto (Publix) (1,600; 20-40-50)—"Young Man from Manhattan" (Par). Down; \$2,800.

VAUDE 3 DAYS ONLY OKAY AT R-K-O, TACOMA

Tacoma, June 21. (Draw Population, 125,000) Weather: Warm

New policy of R-K-O-Pantages working out big. Vaude and picture runs Saturday, Sunday and Monday only, with slight picture balance of week. Arrangement makes Monday a good day, with all the folks who crave vaude going during those three days. Repeat patronage possible rest of week. Last four days' net cut to two-fifths if vaude used. Some item this in any town.

Estimates for Last Week  
R-K-O-Pantages (R-K-O) (1,500; 25-50)—"Sweethearts and Wives" (FN) with vaude and "Inside the Lines" (R-K-O) split week, okay. \$5,000.

Blue Mouse (Hamrick) (650; 25-50-75)—"Lost Empire" (Ind). Fair. \$3,500.

Rialto (Fox) (1,250; 25-35-50)—"Arizona Kid" (Fox). \$3,700.

Colonial (Fox) (850; 25-50)—"Born Reckless" (Fox). \$2,500.



THE MAESTRO OF CEREMONIES  
**CHARLES MELSON**

Congratulations on their 25th Anniversary to the Warner Bros. for whom I have just concluded a 3 years' engagement.  
Now R-K-O White Plains Theatre, indefinitely.  
Many thanks to Mr. Joseph Plunkett, Mr. E. R. Emde and Mr. Sol Levoy.

Louisville, June 21. (Draw Pop. 500,000) Weather: Warm

Theatres are withstanding some terrific competition here. It looks like the picture golf promoters are building their links as close to the entertainment centers as possible. Five little courses are now within block of five different houses and 15 more "go-to-moors" are so strategically scattered as to be seen by people approaching the theatre district from any direction.

There is no doubt but that the links are netting much more than most of the theatres and in some instances are actually grossing more. Golf courses here have the added advantage of opening at six a. m. and closing only when the patrons stop; at least three centrally located miniature courses were running at 2:30 a. m. last Sunday. With daily, weekly and tournament prizes of cash and trophies offered to players, the little links are doing a highly profitable business; more than can be said for some theatres.

One reason for local houses will be the closing Wednesday of the Greyhound races across the river in Indiana. An average of 12,000 people have been going to the races every night, most of whom would probably have attended the theatres otherwise. The combined seating capacity of Louisville theatres is around 12,000.

J. W. Menke's Hollywood Show-boat has been since Derby Day (when it arrived for a one-night stand) and will remain indefinitely. With 750 seats the show is selling out nights, averaged out, an excellent business the remaining three. Menke operates two other boats and has played Louisville for four weeks. Aside from that the boat has been in the city until arriving here; now nearing six weeks.

Betty Fox in person (champion woman flag-pole sitter who established a record of 125 hours at the Hotel Seelbach) made four appearances at the Carthy Circle, with "So This Is London," brought in a nice gross. Loew's took in close to \$10,500; highly satisfactory.

House average, however, but the average here is not so good.

Estimates for Last Week  
Alamo (4th Ave.) (1,100; 40-75)—"Rough Romance" (Fox). Rough on box office; only \$3,500.

Mary Anderson (R-K-O) (1,387; 30-50)—"Strictly Confidential" (FN). \$3,200.

Brown (Brown) (1,609; 30-50)—"Rich People" (Pathe). Constance Bennett picture attractive; the picture, \$3,350.

Rialto (R-K-O) (2,940; 80-50)—"The River Show" (Par). Warner's "The River Show" better than most. Maybe it's the heat that makes the grosses here wilt. Some- one has said the first half week system was installed backwards. \$4,800.

State (Loew) (3,252; 35-50)—"In Gay Madrid" (M-G). Not as good as Novarro's last effort but femme went for it at matinee, \$10,500.

Strand (4th Ave.) (30-50)—"So This Is London" (WB). Flag-pole sitter, Betty Fox, in person, helped place only \$2,000 on any local stage last week. \$5,000.

Uptown (4th Ave.) (380; 20-30)—"The River Show" (Par). Local run. Louisville at this little neighborhood house which stepped out last week with three first-run for seven days. For three days, following "River," came "Rogue Song" (M-G) and week closed with two days of "The Big Party" (Fox). \$1,100, good.

Hollywood Showboat (Menke) (750; 25-50-75)—Three-act drama and vaude to nearly steady capacity. Brought receipts around \$2,500. Next to the miniature golf courses probably more profit represented here per investment than any other amusement venture in the city.

Estimates for Last Week  
Aladdin (Huffman) (1,500; 35-50)—"Born Reckless" (Fox). Better than week before; \$5,000.

Taber (Bennett) (2,200; 25-35-60)—"The Tomorrow's" (FN); \$4,500. Not so good.

Denver (Publix) (2,300; 25-35-60)—"Safety in Numbers" (Par). Poor. \$8,000.

America (Huffman) (1,500; 20-30-40)—"Double Cross Roads" (Fox). Too many on the road; \$3,000.

Rialto (Publix) (1,600; 20-40-50)—"Young Man from Manhattan" (Par). Down; \$2,800.

Denver Hard Hit by Outdoor Attractions

Denver, June 21. (Draw Population, 400,000) Weather: Hot

Miniature golf courses, warm weather, stock companies and amusement parks cutting in heavily on film grosses.

Estimates for Last Week  
Aladdin (Huffman) (1,500; 35-50)—"Born Reckless" (Fox). Better than week before; \$5,000.

Taber (Bennett) (2,200; 25-35-60)—"The Tomorrow's" (FN); \$4,500. Not so good.

Denver (Publix) (2,300; 25-35-60)—"Safety in Numbers" (Par). Poor. \$8,000.

America (Huffman) (1,500; 20-30-40)—"Double Cross Roads" (Fox). Too many on the road; \$3,000.

Rialto (Publix) (1,600; 20-40-50)—"Young Man from Manhattan" (Par). Down; \$2,800.

# INDIES PREFER 2ND RUNS

**"Devil's" Stood Up in Pittsburgh at \$25,500; "Courage" Not Hot at \$13,500**

Pittsburgh, June 21. (Draw. Pop., 1,000,000)  
Weather: Warm  
Two-day stand of Ringling-Barnum circuits made a dent in show business for the first part of this week, but good pictures picked up after that to turn in fair showing despite heat.

"Devil's Holiday" claimed a nice gross at Stanley, about \$25,500, several grand over preceding week's figures and a fair figure for this house at any time of year. Penn had "So This Is London" and showed strongest after slow start. Down somewhat but still fairly nice at \$23,300.

"All Quiet" started to slip in 3d week at Pitt, couple of grand to \$12,000. Still profitable, although it looks more like six weeks than three. Nite trade okay, but matinee terrible.

"Courage" got rave notices and might have been good for at least three weeks in season but combination of weather and lack of flap appeal kept takings down to \$13,500 and picture scrambled after single week. "Bride of Regiment" current and then house closes several weeks for repairs.

Most notable disappointment was "Captain of Guard" at Enright. U. Orpheum panned generally and house went pretty into red at \$5,000, miserable figure for this big-seat.

"Social Lion" turned in fair week at Aldine and second run at Enright. Jack Oakie, rapidly developing into real B. O. in this town. "What Man" liked at Harris and acceptable at \$3,300. Takings here generally pretty stationary regardless of attraction. Sheridan Square off to "Midnight Mystery." Maybe \$4,200.

Estimates for Last Week  
Aldine (Loew's) (1,900; 35-50)—"Social Lion" (Far) (2,000; 35-50). Strongest of Jack Oakie's local popularity. Around \$3,000, and better than summer average.

Enright (WB) (2,500; 25-35-40-60). Big-seat had worst week in long time in "Captain Guard" (U). Not over \$5,000; awful showing for this big one. Stage shows go back here in a few weeks in an effort to recoup.

Harris (Harris) (1,800; 10-20-30-40)—"What a Man" (Sono-At). Not as strong as little comedy with Reginald Denny. \$5,200 and okay.

Penn (Loew-Usa) (3,300; 25-35-60-75)—"So This Is London" (Fox)

and Wentley Eddy on stage responsible for fairly presentable \$23,300. Started out like clock work but picked up after first couple of days to turn in nice figure. The show not so forte but Eddy's appearance helped.

Pitt (Shubert) (1,700; 50-51-55)—"All Quiet" (U). 3d week showing signs of slipping but still pretty strong at \$12,000. Nite business fine but matinee weak. Ad space in dailies increased slightly.

Sheridan Sq. (Radio) (1,200; 35-50)—"Midnight Mystery" (Radio). Still program and under average at \$23,300. Splendid by critics.

Stanley (WB) (3,800; 25-35-60)—"Devil's Holiday" (Far). Had reviewers' divided. Public put its stamp of approval on it with nice \$25,500 fine at this site for any time of year. Women flocked.

Wentley (WB) (2,000; 25-35-60)—"Courage" (WB). In season might have gotten two weeks and possibly three. \$13,500 not secured strong enough to warrant h. o. and flicker left after first week.

**LOEW'S CUTS TO 40c in ST. L., UNDER FOX'S 50c**

St. Louis, June 21. (Draw. Pop., 1,000,000)  
Weather: Warm

Cinema price war began here when Fox cut rates to 50c. Loew's State cut under Fox to 40c. Thus far Piccasaur prices remain unchanged. The St. Louis (KCO) also sits tight for the present, depending upon vaude in conjunction with films.

Olsen and Johnson, always great fave here, heading the stage bill at the St. Louis this week, did much to boost receipts.

Estimates for Last Week  
Ambassador (3,000; 35-50-65-75)—"Safety in Numbers" (Far). Light and frothy; Loew's stage show. Fox (6,000; 25-50)—"So This Is London" (Fox). Will Rogers liked. Jenks stage show.

Loew's State (3,300; 40)—"The Bad One" (UA). Week's brightest spot. Shorts.

Missouri (3,800; 25-50-65-75)—"Border Legion" (Far). Shorts.

St. Louis (4,280; 35-65)—"Runaway Bride" (Radio). Fair, vaude.

**MORE PROFIT TO HOUSE THAN 1ST**

**Big Rental for First Run Eats Up Indie Exhibit's Possible Profit—Situation Partly Responsible for 2d Run, Only, Showings.**

**2ND-RUN PROTECTION**

Because, as claimed by exhibitors, there is now more profit for houses operating as second runs than there is in the first run classification, considerable increased opposition, penetration of nearly all territories by producer circuits and the high cost of production, first-run indie are threatened with decreasing appreciably during the next year.

Some are being forced into that position through increased producer circuit operation and inability to get product needed on first runs while others are frankly figuring the second run classification and prices as the way to a wider margin of profit.

Indies point out that with the industry going talker, the quality of product has advanced noticeably over the silent days, with second runs as a result getting the best break they ever had. The difference between the possibilities on business in first and second runs, when compared to the distributor's prices and narrowing of protection as has occurred during recent years, makes the second run classification far more desirable now. It is claimed.

**Big 1st Run Rentals**

Terrific prices are asked for first runs on all product. Through better protection deals, getting the pictures in some situations 15 and 20 days after the first run, the chances for bigger nets on second showings; in given territories are declared exceptionally good when second run cast is figured.

Indies say that when tossing a first run into second, they are enabled through lower rentals to chisel admission scales, that acting as a further inducement toward larger.

During the past two years, producer circuits have nearly doubled in size, with indie strings and individual houses, many of them in first run classification, taken over. Through this, in some communities there is such great necessity for national distributor product that any remaining first runs in the neighborhood are in a tough situation getting pictures. Their going into second run, even if circuits have some second runs in the community, solves that problem. Where the producer circuit has no second runs, the advantages are greater for the showman trying second runs; exhibitors realizing this now.

There are many pictures with drawing power now the big circuits, except in certain highly congested situations, are unable to absorb all the worthwhile product. If the indie is a first run, one or two big circuits in his town can, however, make it tough by tying up important programs of producers he feels he has to count on for a certain number of productions each year to fill demand.

he gets call on all distributors. By going into second run, especially in territories where larger circuits are operating first run only, product.

**UNIT COME-BACK**

Par, Atlanta, Lost Plenty With All-Boards

Atlanta, June 21. Paramount dark this week for renovating and readying for come-back of stage units. House took an awful nose dive in last six months on straight film policy. Bob Hight transferred to California, San Francisco, and succeeded by "Doc" Wadkins.

**"Mamba" Got Light \$79,200 at Roxy With 69-Year Diva Main Stage Card**

"No bunk, no hokum, no backstage flapdoodle, no story of mad youth, no theme songs."

That is the Metro advertising slogan for the opening at the Astor of "The Big House" Tuesday (24). At least as regards backstage, mad youth and theme songs Metro has been very much among those present in the past making the public avowed of change the more significant.

Appreciation for the fact that the film-going citizenry is returning to the same critical hard-to-please attitude prevailing before dialog arrived has been apparent recently in the handling of pictures on Broadway. That the reaction against backstage yarns and actors who sing at the slightest provocation is pronounced may be gauged by a film company emphasizing the absence in a \$2 film of these characteristics. Multiplicity of operettas during the last months of the Broadway season just closing, most of them starting off at \$2, has pretty well pronounced any demand for this type of entertainment. Extremely low grosses for operettas have been the rule lately in contrast to the seasonal business done by the gruesome, sombre "Western Front."

Estimates for Last Week  
Astor—"Big House" (Metro) (1,130; 35-45). Operetta June 24 summer try. Already released nationally and showing around country at regular scales.

Capitol—"Lady of Scandal" (Metro) (4,620; 35-50-75-11.50). Ruth Chatterton picture liked and rated above average program. Estimated around \$66,000.

Central—"Western Front" (U) (900; 45-55-75). (9th week). Only few hundred fluctuation the last few weeks. Remarkably steady regardless of weather. \$20,100.

Criterion—"Gent. Enemy" (Far) (silent) (884; 41-42) (6th week). Now around \$7,000.

Embassy—"Newsreel House" (Fox-Hearst) (568; 25). King Carol of Roumania last week's headliner. \$9,000.

Gaiety—"Journey's End" (Tiff) (888; 41-42.50) (12th week). Estimated \$7,000-\$8,000.

Globe—"Beau. Bandit" (Radio) (1,065; 35-50-75). Rod La Rocque as cowboy not so hot. House had plenty of empires. \$3,000.

Paramount—"Social Lion" (Far) (3,665; 65-85-41). Jack Oakie's first starring picture; got \$75,000, good summer.

Rialto—"With Byrd at South Pole" (Far) (2,000; 40-65-85-41). Opened the day the youthful admiral arrived in town. Pretty good notices. "Big Pond" got \$17,700 in final eight days.

Rivoli—"One Romantic Night" (UA) (2,200; 40-65-85-41) (2nd week). Figured around \$40,000. Generally panned. Highly sexed exploitation.

Roxy—"Mamba" (Tiff) (6,205; 50-75-11.50). Mme. Schumann Heink as feature stage headliner last week, with Gladys Gray this week. "Mamba" tallied \$79,200, not fancy. Advance publicity dwelt upon the Mme's age, 69—fine for happen.

Strand—"Hold Everything" (WB) (2,900; 35-50-75) (2nd week). Retained 2d week as expected. \$32,000. Good.

Winter Garden—"Numbered Man" (WB) (1,416; 35-85-41) (2nd week). Around \$21,000.



**CARL MOELLMAN**  
President Continental Lithograph Co.

**\$28,000 for Mimm., and \$12,000 for Staté, Big Grosses in Dull Town**

Minneapolis, June 21. (Draw. Pop., 500,000)  
Weather: favorable

Vigorous rally this week in the local bear box-office market. Two houses, Minnesota and Staté, had their largest grosses in months.

Eddie Dundestander was the magnet at the Minnesota, which spurred more than \$5,000 over preceding weeks. Eddie is the former organist at the house and prima local fave. At the Staté, El Brendel, rather than the film, "Golden Calf," is given credit for one of the best draws this year. The house has had decent year. This, of course, is one of the biggest Scandinavian communities in the country and Brendel's type of comedy goes over particularly well.

Otherwise along the rialto takings held up to or exceeded recent levels, except with R. K. O. Orpheum, where there was a decided drop from the previous week due to the lack of any particular box-office pull.

Estimates for Last Week

Minnesota (Publix) (4,200; 75)—"Safety in Numbers" (Far). Public unit show, "Rivers of Romance."

Staté (Publix) (2,200; 50)—"Golden Calf" (Fox). Smart showmanship displayed in giving El Brendel heavy featuring. Picture is ordinary and Brendel believed responsible for surprisingly big draw. \$12,000. One of best weeks in year.

R. K. O. Orpheum (2,890; 50)—"Rough Romance" (Fox) Modicore film but satisfactory stage show. Around \$11,000. Quite a drop from

preceding week, but probably good enough, considering lack of name attractions and generally had local conditions as well as stiff opposition at Minnesota. Bunch at helm going after business hard with good results.

Lyric (Publix) (1,300; 40)—"Those Who Dance" (WB). This underworld melodrama showed some pulling power and won patrons' favor. \$4,000. Good enough.

Astor (Fox) (1,900; 25-35)—"City Girl" (Far). 1st half: "Ridin' Law." 2d half: \$2,500. Satisfactory.

Grand (Publix) (1,000; 35)—"Paramount on Parade" (Par). 1st half: "Fu Manchu." 2d half: 2d half: \$2,600. Mans profit and Eddie Dundestander at organ and on stage with orchestra. Picture only so-so, but show as whole highly pleasing and Dundestander "knocked 'er dead" at box-office. One of best weeks in months. \$23,000.

Century (Publix) (1,600; 75)—"Courage" (Warners). Picture opened very badly but built up as week progressed. Pleased. Lack of star names affected draw at outset. \$5,500. Not so hot.

State (Publix) (2,200; 50)—"Golden Calf" (Fox). Smart showmanship displayed in giving El Brendel heavy featuring. Picture is ordinary and Brendel believed responsible for surprisingly big draw. \$12,000. One of best weeks in year.

R. K. O. Orpheum (2,890; 50)—"Rough Romance" (Fox) Modicore film but satisfactory stage show. Around \$11,000. Quite a drop from

**TURN TO PAGE 75**

## N. W. Indie Owners About to Break Contract with Booth Men's Union

Minneapolis, June 21. War looms between Northwest Independent Theatre Owners and the Motion Picture Operators' Union. W. A. Steffes, business manager of N. W. I. T. O. A., threw down the gauntlet to the union in an announcement that the independent theatres will withdraw one of their two sound operators, in each house. Woodrow Smith, business agent for the Minneapolis union, retorted an agreement exists calling for two men. He declares that the union entered into a contract with the owners Sept. 1, 1923, which requires the latter to keep two operators in the booth.

"This contract does not expire until Sept. 1, next," says Smith. "If the owners fail to live up to the wording, we will take action to make them do so," he said.

Steffes asserts the theatres would be forced to close if they had to keep two operators on duty. He points out the operators are paid \$45.00 a week for four hours' work each night.

"We know other cities throughout the country are not compelled to keep two operators where only one is needed," states Steffes. "This is no attempt to create an open shop, but an effort to obtain a square deal for the theatre owners."

The plan is for 25 independent theatre owners in Minneapolis to dispense with one of their two operators July 6. This action is to be followed two weeks later by the withdrawal of an operator in each of the other independent owned Northwest theatres.

Public and R-K-O theatres in the territory will not participate in the fight.

## 'Show Girl' Gets New Low In Topeka at \$2,100

Grand in Topeka, June 21. Grand in Topeka, June 21. "Show Girl of Hollywood" scored a new low this week, with novelty and "Divorce" leading a new high at the same time. The picture has been the dog house for past six months.

Estimates for Last Week

Grand—(1,400; 50; Fox) All town down. Alice in Wonderland and "Show Girl"—\$2,100, record low.

Jayhawk—(1,500; 50; Fox) Big end came last half for "On the Level" and "The Girl in the Red Dress." Generally panned and even though first hot weather of season, Topeka's only picture house couldn't get them. \$3,500.

Novelty—(1,200; 50; Fox) New high with "Divorce." \$3,200.

## Lifted Ban N. G.

Montreal, June 21. Action of local censors in banning "Joan of Arc" got so many squawks from French and English citizens of prominence that censors reconsidered, and picture goes on at Romy this week.

Cuts are minor, and though literary interested, general public didn't take it to enough to make it big success.

## Loew's Next Opening

No more new Loew houses now until next Thanksgiving, when the new Astoria (L. I.) house is expected to be ready.

No other immediate change of summer house policy for the N. Y. and Brooklyn houses planned.

## Brendel's "Yumps"

Hollywood, June 21. El Brendel will have to commute between Alhambra and Movietone City. He's in "Oregon Trail," on location, and also in "Just Imagine," proceeding at the studio.

## Bell on "East"

Hollywood, June 21. Universal has engaged Monta Bell to direct "East Is West."

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## 3 FLOPS IN SEATTLE

Nothing Big Except "London," \$15,500, at Fox

Seattle, June 21. (Drawing Population, 450,000)

Weather: Warm

Saturday biz badly off due to dandy weather. Effect also felt Sunday. Outdoor resorts had their play. Balance of week held fair. Public stage shows opened at Paramount to good start.

Estimates for Last Week

Paramount (Pub) (5,100; 25-60)—"Safety in Numbers" (Par). Dandy picture. "Moving On" first Public stage show with Paul Spor as m. c.

5th Ave. (Fox) (2,500; 25-60)—"Not Damaged" (Fox). P. and M. "Milky Way" unit good. \$12,500.

Fox (Fox) (2,500; 25-60)—"So This is London" (Fox). Big. Good bill in general. \$15,500.

West Mease (Hammick) (950; 25-50-75)—"Captain of Guard" (U). \$8,000.

Musie Box (Hammick) (1,000; 15-50-75)—"Courage" (WB). Prize for best local fan criticism of this picture, heavily advertised but out after first week. \$4,000.

Liberty (Jensen-son, Herberg) (2,000; 15-25-35)—"Levin Ladies" (RKO). \$5,100, poor.

Coliseum (Pub) (1,800; 15-25-35)—"Cameo Kirby" (Fox). Started fair. First run. Off week-end.

Metropolitan (Pub)—"Putting on Ritz" (UA). \$3,900.

Orpheum (R-K-O) (2,700; 35-50)—"Fighting Widow" (Rad). \$10,400.

'Angel's' Warfield, \$1.50

Hollywood, June 21.

"Hell's Angels" goes into the Warfield, San Francisco, July 14 or 21, on twice-a-day basis at \$1.50.

This represents a change of the house policy from the usual deluxe grind. Terms are the same as for the Chinese here, that is 70-30, but without deducting first money for expenses.

Old Grauman expects to go to Seattle and Portland soon, apparently with the idea of placing the picture in the United Artists houses in those cities.

The scale at the Warfield may be \$1, but this point remains to be decided.

Berlin's Talker With Six Songs in Black and White

Hollywood, June 21.

Ivory Berlin picture for United Artists, "Reaching for the Moon," will start shooting the first week in July.

Berlin is personally writing the songs and Douglas Fairbanks will sing one. There will be five or six songs in all, but only one chorus ensemble.

Melodies and lyrics may not necessarily be tied in with or have bearing on story. In this Berlin believes the return of the pop number rather than theme songs is the guiding idea.

All photography will be black and white.

Kidding Cycles

Hollywood, June 21.

Kidding the regular features is getting to be a Hollywood habit. Eddie Quillan's next starring picture for Pathe will spoof the recent gangster cycle.

It will be called "Looking for Trouble."

Mgr. at Home Office

Kansas City, June 21.

Edward Sedgwick Chittenden Coppock, manager of the Royal, has been promoted to the committee on program construction, being formed by Public.

He will have his headquarters in the home office New York.

Dick Anderson at U's

Dick Anderson, Hearst executive for 11 years during the International-Universal newswired agreement, is back in the saddle with the Laemmle organization.

This time Anderson is in charge of the business and distribution end of the All-Universal reel.

## Confereencing Plenty

Hollywood, June 21.

This should go on record if for no other reason that it should go on record.

Attempt to reach a studio exec by phone was met by his secretary with:

"Sorry, he's greatly confereencing just now."

## "All Quiet" in Uncooled K. C. Legit, \$15,500

Kansas City, June 21.

"Western Front," current at the Shubert, two shows daily at \$1.50

top. No more publicity for the reviewers. "Picture" opened well Saturday evening and held up nicely, considering the house is not cooled.

Reviewers are not for "So This is London" at the Pantages. Despite excellent reports business bad.

Orchestra and house both will not go two blocks off the main stem for pop pictures.

Shubert, with a double picture: "Midnight Mystery" and "Up the Congo," together with strong vaudeville, furnished the bargain bill of week and had an edging consistently.

"Dumbbells in Ermine" was the Royce's offering and good comedy for those who like that kind of fun.

"In Gay Madrid," at Loew's Midland, and with five acts, proved good entertainment. But show far below standard set a few weeks ago.

June 28 house goes straight picture. Orchestra and house both the theatre since opening, goes out, too.

Musicians have nine weeks to go in their contract after June 28, and as they will have no payment it will cost the house some \$1,200 weekly whether they play.

Estimates for Last Week

Metropolitan—"Midnight Mystery" (Radio) (3,200; 25-50-60). With "Up the Congo" added, strong stage performance, real bargain. \$17,000.

Loew's Midland—"In Gay Madrid" (M-G-M) (4,000; 25-50-60). Rep. Novato; once real deal here, seems to have lost appeal. Picture not fair but supported up to standard with business not so good. \$13,800.

Loewman—"Safety in Numbers" (Par) (4,000; 25-50-60). Buddy Rogers came "home" in this fast moving, but rather far-fetched comedy. Buddy well supported with three leading women and well balanced cast. \$13,300.

Pantages—"So This is London" (2,200; 25-50). Best picture in town, universal report. \$14,400.

Shubert—"Dumbbells in Ermine" (WB) (3,400; 25-50). Humph trying to win the daughter of female reformer. \$13,100.

Shubert—"Up the Congo" (U) (1,600; 15-50). First talker in legit house, recently wired. Sound good and pictures strong and sharp.

Opened Saturday night to filled lower floor, and repeated Sunday. Week days badly off in the afternoon. "Up the Congo" not. Lack of cooling system felt at house has to be kept closed on account of the talkers and heat more noticeable. \$15,500.

Tries to Make Columbia Officers Pay Old Debt

Los Angeles, June 21.

Suit for \$5,500 loaned the old CBC film sales corporation in 1923 in connection with the release of "Mary of the Movies" has been filed by David P. Howells, Inc., against Columbia Pictures.

Harry Cole, Joe Brandt and Jack Cohn, on charge that Columbia took over CBC assets and assumed its liabilities.

Howells cites a loan of \$12,500 to CBC which was to be repaid by 25% of the gross for royalty on "Mary." Any balance was to be payable in cash after five years, with Howells still to collect the 25% commission on the picture's earnings.

In. He claims the percentage on the film amounted in five years to only \$5,500.

Dubbing Short

Hollywood, June 21.

"Vagabond Director," short series made by Almeda Van Beuren for Pathe, will be made in German and Spanish.

Tom Terriss' lecture will be dubbed in.

Vince Barnett Set

Hollywood, June 21.

After working in a series of Páthe shorts, Vince Barnett has been put into features for the same company.

He is retained as a stock player, working in full length subjects.

## Warners' Wide Film

(Continued from page 103)

Screen and Speed

Warners is addicted to the five-sprocket-hole-to-the-frame theory for the 65 width on the contention that it makes for steadier projection. The mechanical axis also maintains that they have found out that a 2245 frame is the most desirable, also that both the cameras and projectors must run at a speed of 112 1/2 feet a minute when on the giant celluloid. Standard film takes and shows at 10 feet per minute.

The studio gang responsible for these innovations will tell you that it takes prompt-five days to change over a modern booth to handle the enlarged projectors. The Warner Engineers believe the saving they can show in time and money makes their projector a cinch for all theatres. Besides, which they've lost interest in whether the studios, as a group, decide upon 65m. or 70m., as they're ready in either case—and if there's another change from those sizes they'll be able to handle that too.

That Warners have gone sound track from necessity and economy to the exhibitor is evident from the concession of supplying film with sound thereon or by disk as the theatre desires. In the case of 65m. with disk there will be no spreading of the picture on the "fringe" as take up that slightly less than a quarter inch devoted to the sound track. Such a practice is described as not only impractical, but unnecessary and undesirable.

Called Vitasec

Warners has completed one picture on 65m., which stands ready for release, Harry Langdon's "Soldier's Playthings" (WB) in black and white, with another, "Action" (FN) in work. The tentative, but presumably permanent, title for Warners wide film Vitasec. As the camera has been devised for the projector sprockets, to take the various sized film, so have the spools in the Warner film developing plant been worked out to handle any of the three widths. The lab will remain a very busy place.

Warner lot, with the probability that its present capacity of 25,000 film feet an hour will be increased.

Other lab activity along this line is the bringing out of new printing, splicing, testing, polishing and waxing machines for the various film widths, besides what is called the Movielia. This is the machine used by the film creators by which they listen to the sound in synchronization with the film frames. Actually, the Movielia is but a miniature projector and will also be versatile in the new Warner manner.

The silent camera is another source of pride around the lot, splitting whispered billing with the tri-projector. This camera, of which

three are ready for use, employs many new principles, including the motor inside the housing, besides dual "finders" for the cameraman, so that he really sights through binocular. This, it is insisted, for the first time gives the cameraman the exact image as it will appear on the screen.

An especially constructed two-inch lens permits universal focus (keeping both foreground and background sharply defined, while also allowing an escape from the claimed "flat" lighting with which, say the Warners, the big film stuff to date has been afflicted. These, and what further features, will be made standard equipment on all Warner cameras in either the small or large size. What outside company, if any, will also turn out these cameras has not been decided upon, the three machines which are ready for work having been planned and completed on the lot.

Studio expects to spend the summer breaking in its cameramen on the new "box." In the case of the 65m. camera, the break-in process also goes for the directors. Due to the universal focus involved, it is explained that while this will ultimately make the photographer's duties more simple, he nevertheless must be shown how to use it, so the cameramen will take turns experimenting and becoming accustomed to the new contrivance through the medium of "wild" (random) shots.

Some tutoring will also have to be done on the color proportion, although the Warner end anticipates no difficulty here, as their camera boys have been turning out so many color pictures that most of them have had quite some experience with it.

These men actively engaged in this research work estimate that \$500,000 will cover their entire expenditure in having perfected these developments to date. They spent four under cover months working on the camera and turned out the three-way projector in nine weeks. The lab is already equipped with the spools to handle any sized film which the industry decides to adopt for big screen product.

It seems evident the Warners are convinced the giant screen is coming and will stick with color.

Those credited for the work in conjunction with the new appliances are Frank Murphy, chief electrical engineer; Fred Gage, superintendent of laboratories, and Al Tondreau, formerly of the camera shop.

These studios are now using a celluloid sound-proof cage which fits over the camera and does away with the cumbersome camera booths. The new camera will even eliminate the cages. It is also understood that Warner heads have but recently been looking over a third dimension device which has impressed them to the extent that the staff will do some experimenting with the device.



**WALTER MEYERS**

Executive Manager Warner Bros. Talent Bureau









## Behind the Keys

Syracuse. Franz Westfall, managing director of the Strand (WB), has left for Milwaukee to become assistant to Bernard Deppa, former division supervisor in charge of houses recently acquired from Universal. Leo Rosen, of Albany, new to Warners, succeeds Westfall.

Shamokin, Pa. The \$1,500,000 property of the Chamberlain Entertainment Enterprises, Inc. of this and nearby coal region towns will probably stay in control of Attorney Stephen L. Gribbin, Shamokin banker and receiver, for the present. Opponents of this arrangement, who sought to have the theatre company thrown into federal bankruptcy courts, lost the case, tried before a federal court jury in Williamsport, Pa. Temporary receivership of Mr. Gribbin will probably be made permanent, until the company is finally out of its difficulties. It is planned to renege the corporation and to put it on its feet again. John A. Pips, Jr., sister of J. Augustus Westfall of Shamokin, represented the Gribbin interests, as opposed to a bankruptcy proceeding. It is expected that the next move will be application to cancel the lease given some time ago to Louis Berman, of Philadelphia, who was to get full control of the Chamberlain Circuit and to pay \$110,000 a year rental.

Wheeling, W. Va. Lease of the Court, legit, transferred to Warners for nine years beginning July 1, 1933. Total rental of \$157,333.

Canton, O. Sol Bernstein has purchased the Ritz theatre in Mansfield, O. and will reopen it within two weeks, after redecorating and refurbishing the house and installing talkie equipment. He formerly was half owner of the Lyceum theatre here and also was interested in the Palace theatre, which a year ago he sold to the Publix theatres.

Indianapolis. A. W. (Gus) Carrick, for many years with Pathe in this territory, has resigned to accept a position here as Warner Bros. representative.

Ogden, Utah. When J. D. Marpole, manager of Publix Paramount, closed the theatre Sunday night and went out for sandwich he saw suspicious characters loitering near. Suspensions grew while he ate his mid-night meal and he returned to the theatre. Entering back way, he found an intruder in the orchestra room under the stage. The fellow had a pistol in one hand and his shoes in the other. Cops got him. Two partners were later caught. They had acetylene outfit for attacking the Paramount, safe which has been cracked about twice yearly since 1925.

Greenwich, Conn. Greenwich theatre, dark since folding of a stock company last December, has reopened with straight pictures.

Milwaukee. Succeeding Homer Gill as state district manager for Fox is Stan Segelbaum, formerly handling the southern district. Robert S. Gutterman is the new boss of the southern district, while Stanley Gross has the management of the two Kenosha theatres. W. O. Janice becomes the manager of the Oriental. Russell Leddy, manager of Wisconsin, is now city supervisor under A. D. Kvoil. Taking Leddy's place at the Wisconsin is Eddie Lurie, formerly at Fox Garfield, and Milton Harman takes a similar position at the Garfield. Joseph J. Kinsky travels from the Plaza to the Tower to be succeeded at his former headquarters by Abe Sherr of the Fox Jeffries at Jansville. A. J. Meininger, generally known as "Poppy," becomes manager of the Jeffries.

Outside of the fact that the only excitement in the Fox ranks was the visit of Wally Grams of the Metro publicity forces.

New York. Managerial changes in R-K-O houses have been confirmed as follows: Effective June 16, Kenneth Belina as manager of the Endeavour, Chicago, replacing John Rogers; 20, Earl Payne replaces Harry Wren as manager of Palace, Milwaukee; 22, Len Brown replaces Henry Kaufman as city manager of Fort Wayne R-K-O house (Brown

was formerly at the Capitol, Madison, Wis.); John Schamberger as city manager at Madison, Wis., managing both R-K-O theatres there, Orph and Capitol.

San Antonio. L. C. Baxley, former salesman at the University, has been promoted to new manager of the local office of the company. He succeeds R. I. Payne, shifted to U's exchange in Oklahoma City. Payne replaces W. F. Moran, transferred to the boss berth at San Francisco, where W. J. Helman has been promoted to be western sales manager.

Toledo. Rollin K. Stonebrook, manager Paramount since elevation of Sidney Dannenberg to district manager, becomes manager of Publix new Mayfair theatre, Ashbury Park, N. J. Raymond Willie, former manager Majestic, San Antonio, comes here.

Chicago. Len Brown, former manager for R-K-O of the Capitol, Madison, Wis., has replaced Henry Kaufman as city manager for Fort Wayne. Other

## LOOP OPPOSISH ON STAGE SHOWS

Chicago, June 21. To prepare for the tilt with R-K-O on name attractions for loop stage shows, Louis Lipstone, production manager of B. & K., leaves for New York this week to line up important talent.

Chicago theatre this week, for the first time in months, is featuring its stage attraction above the picture in ads, with Will Rogers in person.

## Col. Drops Two Films

Hollywood, June 21. Columbia is dropping from its production schedule, just closing two pictures. One of them is "Paris Nights."

Exhibit contracts read that after a specified date they do not have to accept pictures and the two in question would arrive too late.

## Press Stunts

Los Angeles. A national style tie-up, involving more than 400 women's apparel stores and theatres playing Fanchon & Marco units, has been put over by Fanchon & Marco and Fox West Coast theatres. Tie-up puts F. & M. in the women's clothing business as an adjunct to its theatre interests.

Back of the plan is the assumption that Hollywood sets the femme styles of the country, and this will be stressed in the plugging of the styles. Plan is to go into effect Aug. 1, with 417 specialty shops throughout the country branding themselves "Fanchon & Marco Mode Shops." Some will be new concerns created part of the scheme and others will be established firms that will take the name to get in on the publicity plugs. All of the plan is hung to the slogan: "Fanchon Decees the Fashion."

Lynchburg, Va. Ballyhooping for "Paramount on

word-of-mouth would bring in more than 500 lost admissions, some of which weren't lost, anyhow.

Toledo. Bathing suits of pre-1910 vintage shown in downtown store window as part of Loew's Valentine exploitation of "Floredora Girl" (M-G-M). Tieup with "News-Bee" brought many entrants in contest, with prizes for oldest. First prize went to 1908 suit. Winners got orders for new bathing suits from Manager Walter Caldwell, drawn on store displaying old suits. Not costly and plenty of entrants.

Tacoma. "The Gay Nineties" was a big event and Manager Douglas S. Kimbberly of Fox put over, with co-operation of "Ledger," 10-page section in the Sunday paper for it, filled with tie-up ads from business houses. Biggest newspaper special section ever put over in northwest for a program picture.

Rialto also pulled an "old timers" parade with cycles, bugles, horses and folks in "gay nineties" dress.

## FIRST MOTION PICTURE PRODUCER TO RECEIVE UNIVERSITY HONORS



## J. L. WARNER

University of Southern California honors J. L. Warner for his contributions to education and entertainment through development of Vitaphone. On the left: George Arliss, Warner Bros. star, delivers address of acceptance. In absence, J. L. Warner. On the right: Jack Warner, Jr. on behalf of his father, receives honorary membership. The Alumni Association of University of Southern California and miniature of the statue in the background which is the university's insignia of honor.

## MUNNS FINALLY SELLS PUBLIX CHICAGO SITE

Chicago, June 21. After dicker for four years, Harry P. Munns, the attorney, finally sold a site to Publix-P. & K. for a house at 634 and Halsted. Munns bought the property from the Illinois Central railroad in 1926 for \$450,000. Deal with Publix was held up, due to an alley on the property, but the council last week passed an ordinance discontinuing the alley as a thoroughfare. Publix will start building in 30 days. House to seat 4,000, park 1,500 autos, and enough space for Publix to build a second theatre it patronage warrants.

## Warners Miss Texas?

Dallas, June 21. Warner Bros. are still out of Texas. In spite of fact that P-P and R-K-O have waged a sort of tug-o'-war for all worthwhile independent circuits throughout the state, W-B has not been mentioned in any way with any deals. Two profitable wheels still stand out, Robb & Rowley and Griffith, both claiming all set for biggest offer.

Parade, the Academy here rented a whole troupe car, loaded it with a jazz band, decorated it with poster cutouts, then paraded the whole street car track system. Good stunt. Cost practically nil.

Danville, Va. Rialto staged a fashion and queen of beauty show which got columns of free space. Traveling company managed the affair and got a cut in the theatre's gate for a week. Scheme worked well, but Rialto hasn't announced the cost. Probably cut in too expensive.

Reading, Pa. Paul E. Glase, directing Warner Theatres here, has effected a long line of tieups with bathing pool owners in and near Reading, with photographers eager to snap the many entrants and merchants willing to costume the winner in a bathing beauty contest for the Warners' Astor theatre stage. Reading winner will take part in a district elimination contest and, should she win, would go to the international beauty parade in Galveston as "Miss Philadelphia."

Pittsburgh. Stanley tried a new exploitation stunt last week in connection with local showing of "The Devil's Holiday." At last show Saturday night, three days before "Holiday" opened, management announced that incoming feature would be shown free of charge to all those who cared to remain. About 500 on hand for special preview showing, and house figured,

Special section clicked for 1625 inches of free space and did not cost the house a copper. Even less regular advertising used that week by Kimberly, total being 287 inches. "Ledger" ran teaser ads for two weeks in advance. Staff of that paper sold all the advertising and prepared copy. Police department co-operated at parade and patrolled it. Boy ushers dressed in old time style. An Oldsmobile car, 32 years old, ran on its own power.

Toledo. Interesting display of faded newspapers in lobby of Paramount theatre, arranged by Bill Exton, p. a. No tieup, but brought out a lot of entrants and much interest. Reward of \$25 for oldest. Theatre also had first of summer lobby entertainment last week, Jim and Carrie Hughes, former Toledoans, and their performing dogs.

Reading, Pa. Manager Harry D. Stearn, of the Capitol, used a pair of comedians, man and woman, traveling in an apparently rickety old Ford with a Florida license tag to advertise "The Cuckoos." The machine could make a surprising rate of speed and did so, racing around the streets in every part of town. To advertise the parade show Stearn used also a small car with a box mounted on the rear, carrying a phonographic device with a sound magnifier, that kept on saying "cuckoo, cuckoo," loud enough to be heard a block away. Stearn cost Manager Stearn about \$240, but it was worth it. "Cuckoos" had a big week.

# U. A. and F. N. Put Into Effect Own Contracts with Exhibs, Without Any Arbitration Clause

Coincident with scheduling of date (June 30) for 5-5-5 conferences two producer-distributors have approved individual contracts that do not include arbitration clauses, either of the voluntary or compulsory type. These companies are United Artists, and First National. They have sent their new contract forms to the exchanges for use in selling the '30-'31 product.

That virtually means that this duo is so little concerned over arbitration they are not even worrying about writing their own clauses for protection until a new standard exhibition contract with arbitration is agreed on, if ever.

Paramount, first out with its own individual form, wrote in a compulsory arbitration clause, refusing product to exhibitors unwilling to carry all claims to an arbitral board. Metro followed, with a stiffer clause through which it hoped to circumvent ineffectual operation of arbitration and settle in states where laws are unkind in this direction.

Universal attempted in its form to get around these state laws by making it legal to execute contracts in other states and hold the arbitration in those states or where designated on signing the contract.

## Competition Contracts

The UA and FN contracts are to an extent serious competition against those of other companies through their leniency and the absence of arbitration clauses, as well as obligatory deposits. These two features of contracts have been the distributor whips which have long complained about. That they are missing with these two companies brings up the question of whether a standard exhibition contract and compulsory arbitration through Film Boards of Trade or another medium are as essential as the industry has been led to believe.

In framing of sans-arbitration contracts, UA and FN are reported having stuck by the contention that a contract is no good with an exhibitor who wants to break it and distribute must go to court anyway. Attitude also seems to be that if an exhibitor is a known welcher, irresponsible or a chronic contract jumper, why should the distributor do business with him at all?

FN has eliminated the 10% cancellation clause which permits an exhibitor, on notice, to drop that amount of the product signed for. What the account signs under the new contract he will have to pay or play, without benefit of 10% cancellation. UA never used this clause and doesn't now because it sells pictures singly, rather than in groups, and it is impossible to cancel 10% of one picture.

## Fair Contracts

FN contract is considerably simplified and from examination considered very fair.

The UA contract strikes the same estimate, but is a trifle more involved. Its highlights are:

Eliminates arbitration altogether. Provides for deposits, with that discretionary with company.

Relieves UA of necessity of making shipment of film and expenses attached thereto when play dates are not assigned.

Gives UA a longer time to make the pictures available.

Provides that if an exhibitor doesn't accept any dates that he has breached his contract and the money involved immediately becomes due and payable.

Gives UA the right, if he refuses to give dates, to cancel all the pictures UA has under contract with that exhibitor.

Outlines the exhibitor to play the pictures in the order of their release.

These outstanding features of the

UA instrument, plus option to go into court if serious breach of contract arises, takes the place of arbitration as exercised under the old outlawed exhibition contract.

## U. A.'s Own Play Dates

A clause with UA is on playdates. Formerly when the exhibitor failed to set a date, the distributor arbitrarily picked a playdate and thereupon shipped the picture. If exhibitor still refused to play it, he was stuck for express charges, etc. Now UA will set a playdate in such cases and all sums of money under the contract become due and payable, with the exhibitor losing his protection. Shipment of film, as required in the past, will now not be made by UA until exhibitor confirms the playdate designated by distributor.

The second paragraph of the UA contract provides the exhibitor shall pay the distributor seven days advance on each of three pictures on the old contract, or pictures to be exhibited. Another change is UA's right to examine the exhibitor's books within a year's period after playing pictures on percentage rather than 50 days. Under this clause, the exhibitor is asked to render statements at the end of each day of exhibition and pay at the end of each day.

Clause 20 in UA's form having to do with liquidated damages on percentage bookings provides that if an exhibitor refuses to play a percentage contract UA can estimate the gross on the basis of what exhibitor has played for the last 12 months. If the exhibitor does not play a picture for the full time, UA figures 75% of the previous day's receipts for each remaining day.

## A Year's Leeway

On availability and selection of play dates, UA has made several changes over the old standard exhibition form. Instead of having to make a picture available within a year from the date of contract, UA reserves the right to make it available within 12 months immediately following the August 1 next succeeding date of acceptance of the application. Through this, UA will be given more than a year to make the picture available and in some cases possibly two years. Notice of availability is the same as heretofore, 12 days prior to date picture is available, but there is no provision that the picture must be in the exchange at the time notice of availability is sent out as in the old contract.

Under one clause UA retains the right to cancel individual contract in question (single contract goes for each UA picture) as well as all other contracts with account if exhibitor refuses to live up to terms and provisions.

Exhibitors cannot assign contracts to others without UA's consent in writing, with UA not relieving such exhibitors of obligations under contract.

Claims by exhibitors for defective prints, non-arrivals, etc. are barred unless such claims are made by telegram prior to the second public exhibition. Then UA has to notify exhibitor within seven days after return of print by him, if it is received in a damaged condition or not.

UA, as other companies practice, retain the right to roadshow pictures on notice of such plan to exhibitor.

Clause 20 of the old contract which gave the exhibitor the right to exclude pictures has been eliminated as well as Clause 21, which covered elimination of pictures because of racial or religious reasons.

FN has eliminated these clauses, also.

While the UA and FN contracts waive compulsory arbitration and have eliminated the 10% cancellation clauses, the contract of Warner Bros., even though that company controls FN, has chosen to do the opposite.

The WB arbitration clause is similar to Metro's, three times as long and as involved. Par's is still the most simple.

WB's is the longest arbitration clause in an individual contract and one which seems to cover every point. It will doubtless arouse considerable discussion in both exhibitor and distributor circles because of its unusual features.



JIMMY MYRTLE CONLIN and GLASS

We have reason to congratulate Warner Bros. as they gave us the opportunity to make "Sharps and Flats" acclaimed the funniest talking comedy released in 1929. Playing R-K-O Circuit for next three months.

## MINIATURE GOLF VS. THEATRES ON 'SUNDAY'

Topeka, June 21.

Sunday miniature golf vs. Sunday theatres is now the question raised by the showmen who declare the miniature golf has done more to hurt their summer business than baseball or any other outside attraction.

H. G. Harryman of Augusta pleaded guilty in Butler county court this week to violation of the Kansas labor law, which forbids unnecessary labor on the Sabbath, and paid a fine of \$25 and costs. He immediately served notice that he will continue to operate his theatre on Sundays as long as the miniature golf courses are allowed to operate on Sundays. County officers are puzzled.

The Topeka city commission is trying to dodge the question, but neighboring property owners, claiming their sleeping hours are hit by miniature golf operating under flood lights, are demanding an ordinance regulating hours for the new type of amusement.

City attorney declares state labor law which forbids theatre operation on Sunday does not include golf in its provisions. Property owners, however, point out that baseball and regular golf are played outside the city limits not under the bedroom windows and request to make miniature golf an issue in the coming city elections. City officials are trying to pass the buck to state attorney.

## Convicted "Bomb" Tossers Granted New Trial

Minneapolis, June 21.

After previously finding Percy Wing, stage hand, guilty of hurling a bomb at a stink bomb in the Grand theatre (Public box 24 run house), Judge P. S. Carroll reversed himself in municipal court and granted Wing a new trial. The city attorney then moved to have the case dismissed because of lack of sufficient evidence. Wing had been sentenced to 45 days in the workhouse.

Detectives claimed they had smelled the bomb on Wing's clothes which he had left in a locker at another theatre. The throwing of the bomb was thought to have been precipitated by the refusal of the Grand's operators to walk out when Public refused to put in stage hands at this theatre, which has a stage but never uses an orchestra or stage entertainment.

## State Right Westerns

Hollywood, June 21.

Duke Worne is making arrangements to produce a series of six western talkers. Pictures will be distributed through the state rights by Ray Johnson. First will go into production late in July.

## Production Survey

Hollywood, June 17. Production activity on the Coast for May dropped three points from the peak total attained for the year during April. Yet with this drop the total is just one point below that of the corresponding period for 1929, and seven points above the general average struck for that entire year of 1929. Studios registered to be working closest to normal of the 1929 average are Fox, M-G-M, United Artists, Tiffany, James Cruze, Chaplin, Tec-Art, Educational and Bennett. Studios above normal of the 1929 average are Warner, Paramount, First Na-

Metropolitan and Tech-Art equal foot with one and one each. Short subject group of studios remains about the same with the exception of Darnour, who rents spare stage space to independents. During May he averaged one feature to an outside company in addition to two short subjects of his own. Roach averaged two short units in work throughout the month, while Bennett and Educational had one apiece.

Outlook for future activity is very healthy, pointing to a recovery of peak production established in April of this year. Radio, First National, Paramount and Metro, collectively,

## Monthly Production Survey

THIS TABLE SHOWS SUMMARY OF PRODUCTION ACTIVITY AT THE 19 ACTIVE STUDIOS ON THE COAST DURING THE MONTH OF MAY, 1930. WITH COMPARISON OF AVERAGE ACTIVITY FOR THE SAME STUDIOS DURING 1928 AND 1929. STUDIOS ARE DIVIDED INTO GROUPS. GROUPING IS THEIR CHIEF PRODUCT

Name of Studio	Average features produced per month	Average shorts produced per month	Total units produced per month	Average established per month	Total stories in line for future production
Warner Brothers.....	6	6	12	6.7	4.8
Paramount.....	6	6	12	6.8	4.8
First National.....	7	7	14	8.0	7.2
M-G-M.....	5	1	6	6.4	6.2
Radio.....	4	4	8	2.8	2.4
Columbia.....	3	3	6	2.7	1.8
Universal.....	3	1	4	5.1	6.9
Pathe.....	2	2	4	2.7	1.8
United Artists.....	2	1	3	3.0	1.6
Tiffany.....	2	2	4	3.0	1.8
James Cruze.....	1	1	2	1.0	0.8
Chaplin.....	1	1	2	0.6	1.0
Leading Group					
Metropolitan.....	1	2	3	3.2	3.6
Tec-Art.....	1	2	3	2.0	2.5
Short Subjects					
Darnour.....	1	2	3	1.8	1.8
Hal Roach.....	2	2	4	2.1	1.8
Educational.....	1	1	2	2.0	1.8
Sennett.....	1	1	2	1.8	0.6
Totals.....	60	15	65	71.3	58.5
Total average units working in January, 1930.....					55
Total average units working in February, 1930.....					51
Total average units working in March, 1930.....					57
Total average units working in April, 1930.....					68
Total average units working in May, 1930.....					65

tional, Radio, Columbia, Pathe and Darnour. Studios below normal are Universal and Metropolitan.

Plants leading in activity during May were Fox and First National, with a total of seven units each throughout the month. These were followed closely by Warner and Paramount, with a total of six each. Runnersup in their respective order are M-G-M, with five features and one short; Radio four, and Columbia three; Universal, three features and one short; Pathe, two features and two shorts; United Artists, two features and one short; Tiffany, two features, and James Cruze and Chaplin, with one feature each.

Leasing group of studios registers

have more than 35 stories in the final drafting stages and will start work on them just as soon as the proper casts can be assembled. In addition to this there is another total of about 50 stories in final preparation ready to be started by the balance of the studios.

As for the general marketing of the stories, the studios as a whole seem to be well set on their next year's product, as more than 212 stories are now set among the active studios here for production. Number of studios selected and set for future production by the various studios is listed in the accompanying summary chart of production activity.



LEW GOLDER

Veteran Artists' Representative  
Is now a Warner Bros. Executive

His work has always been in the interest of the best in vaudeville.

TURN TO  
PAGE 75

# Cliques Apparent in Allied-Myers' Side Largely Opposed; Many Indies Don't Want "Zoning"

A rupture within the ranks of Allied States Organization is drawing fire from exhibitors numbered among Abram Myers' most conscientious lieutenants. Admittedly weary of the way in which they state the former Federal Trade Commissioner has been "hoodwinked and steered" by "a couple of men who are in organization work for what they can squeeze out of it," these exhibitors, one of them among the best known in the business, are set upon demanding a house cleaning or else open declaring the Allied-Myers outfit for the rocks.

Introduction of Myers' monthly house organ has precipitated a row which is described as being based upon so many other defective moves that Allied will have to adopt a brand-new policy if it hopes to survive another year.

Against the advice of organization members in several states, it is claimed, Myers ordered the magazine published. That the first issue, with a possible second, will be the last was the declaration of one indie organizer, who said that the Allied treasury at present is too weak to stand "printer's bills that are not sustained by even a certain amount of advertising co-operation."

Not Much from 5-5-5 The 5-5-5 conference is regarded within Myers' own organization as "so much boloney." One of the Myers men said he will attend Atlantic City just out of curiosity, but that he and many of the others know, by past performance, not to expect anything.

With the imminence of open fireworks also comes a showdown that exhibitors were first sold on Myers by the lordly manner in which he dominated producers and distributors from the Federal Trade bench. Admission is made in some of the franker quarters that theatre owners as a whole did not then visualize a hand-shaking, head-nodding

leader which, they say, Myers has developed into since the payment of that year's salary in advance. Incidentally Myers' salary was widely publicized by his own organization as \$5 grand. That this is also heavy is contained in the official revelation by aggravated lieuts.

Against Zoning In making these statements, far heavier than the attacks which Myers has repeatedly stated the Hays organization has made in a now-evident effort to pass the blame back of what has been actually smouldering within his own outfit, these Myers spokesmen also say they are in direct opposition to the intermediate move being made by Hays to get indies into regulated

"In my estimation," said one, "the zoning plan is on a par with the arbitration system which the government ruled out. For one, and I know that there are plenty of others who will stand by me, will not countenance any kind of zoning regulation."

"If an independent exhibitor is independent, he is running his own business and will not countenance an outsider dictating his policy."

## Won't Kid French

Hollywood, June 21.

When Paramount starts this week on Jack Oakie's next starring picture, a yet untitled French navy yarn, it will change the locale of the story due to a possible unfavorable reaction from the other side. Story, it's said, takes a semi-kidding attitude against the French people, hence the studio's reluctance to arouse any ill feeling over

Supporting Oakie in the cast will be Harry Green, Eugene Palette and probably Ginger Rogers.

## Staying to Gossip

Hollywood, June 21.

C. D. Peck, one of the group of foreign correspondents who were here two weeks on a good will tour of the country, is staying over in Hollywood for a few months.

Peck, identified with an Hungarian political paper, is sticking to send home a column each week on the lowdown here.

It is not probable he will stay more than two months, because of his limited passport privileges.

## Myers' Statement

Washington, June 21. When Abram P. Myers, president and counsel of the Allied States Ass'n., was asked yesterday by a "Variety" representative for a statement regarding a story "Variety" had obtained from members of his organization to the effect he (Myers) is being "steered" in the operation of Allied States by leading associates of Allied who act without consideration for the remainder of the membership; that the Allied States is near collapsing and that a new constitution for it is needed, besides the issue which the Allied States giving "Variety" the information adding the 5-5-5 conference date for Atlantic City June 30 looks like a gag as far as the whole body of indie exhibitors is concerned, he replied:

"I know nothing of this matter," said Mr. Myers. "No statement has been expressed to me and unless the men are named I decline to credit the story."

"I don't understand why 'Variety' constantly lends itself to this sort of thing. It has a reputation for its handling of the news impartially and has waged a campaign against Allied States for several months."

"Nothing better could illustrate the need for a house organ than the fact that trade papers 'ostentatiously' independent 'should constantly make a point of attacking the exhibitors in the industry."

"Membership on the advisory board of Allied States is a reward for effort in behalf of Allied. No clique exists in the 'Variety' except in the sense that preference is given to those who do the most for the Association."

## Forgetful

Mr. Myers did not plead the alibi of an anonymity when he, Steffes and Richey went into the "Variety" office to

surmise that Myers was being "steered." That "Haystite" story specifically referred only to the Steffes-Richey claim.

After the trio had done their shouting over the anonymous "Haystite" story, they claimed the entire Allied States had been insulted and Myers is said to have threatened to call off the 5-5-5 conference unless the name of the "Haystite" were divulged. Myers incidentally makes no threat if the identities of his Allied States members giving "Variety" the information are not mentioned. Those members may be agreeable to having their names printed. If Mr. Myers expressed the wish, "Variety" will ask his complaining Allied members if they have any objection to becoming known. It's possible they will make themselves known without an invitation.

## Not Pleased Now

As none of the Allied States membership, excepting Steffes, Richey and Myers, has objected to the news policy of "Variety" in printing current opinion, whether it be between exhibitors and distributors or between indie exhibitors only, Mr. Myers' opinion that "Variety" has altered the news policy can only be considered from the standpoint that "Variety" of late has not pleased Steffes, Richey and Myers.

Not Apt to Please Nor is "Variety" apt to please either of them until Myers gives more thought to all of the indie exhibitors who are members of the Association that is paying him his salary to aid and protect them.

In an announcement issued by Myers June 17 mentioning the 5-5-5 renewed conference June 3, a paragraph says:

"While the Association is indignant at the libelous attacks on its deputation in certain trade papers and inspired by an unidentified Haystite, it realizes that to withdraw would be to play into the hands of this undercover agent who is apparently bent on wrecking the Conference."

None of Myers' members in the association is indignant at the "libelous attacks" except perhaps Steffes and Richey. Myers' realization about withdrawing seemingly came quite late after "Variety" had pointed out that neither he nor Steffes nor Richey could well withdraw for their purely personal resentment would have the welfare of the Allied membership at heart.

# G. E.'s Frigidaire Stunt Went Bust Around N. Y.—Cost About \$100,000

## Sweden Is Anxiously Awaiting First Output All Swedish Talkers

Stockholm, June 10.

The distributors here are passing through a tough period. They started out with American dialog pictures and while the biggest American sound hits so far have really been talkers, operettas and song pictures, the Swedish people are naturally not so keen on dialog in a foreign tongue. Merely synchronized pictures have also proved to be of even less appeal to the audience.

When the Swedish talkers appear on the market they are sure to clean up, whether good or bad, if only because of the novelty. Paramount has gone in for Swedish talkers more than anybody else, with the big local producer, Svensk Filmindustri, as practically the only competitor.

Paramount's first Paris-made Swedish talker is ready, and the following stage plays in Swedish are slated for immediate production in Paris: "The Doctor's Secret," "Lady Lise" and "The First Mrs. Fraser."

Paris' next picture is mostly made up of players from the Oscar theatre, with John W. Brunius as director and Pauline Brunius in one of the leading roles.

Among the latest releases Radio's "Hitt the Deck" at the Skandia (Kiang-wired), with American dialog and Swedish titles is okay. Scenes of the Negroes' spiritual seance in Harlem were acclaimed.

Paramount's "Cocoanuts" at the Astoria (W. E. wired) in the American dialog version with Swedish titles drew good houses, further helped by the one-reel Ernst Rolf talker in Swedish made in Hollywood, describing Rolf's trip to Hollywood and showing Paramount's west coast studio, with Rolf and Tutta Bernzin in the picture.

Many of the big theatres have closed for the summer, but the majority keeping open do a fair business.

## Fox's Foreign Directors

Hollywood, June 21.

Fox studio is now ready to handle Spanish releases. James Tilling, Dave Howard, Richard Harlan and Jack Wagner have been assigned as directors in the foreign department.

General Electric's frigidaire stunt, tied in with R-K-O theatres, went bust around New York, costing G. E. about \$100,000, from reports. The patrons didn't just go for the request of sending in an essay why the G. E. refrigerator was the best, although the prize winner in one section is said to have won by way less than the required maximum number of words—100. She wrote:

"I'm ashamed when the ice man calls as my ice box smells." Page ads in the New York and other metropolitan dailies told of the essay contest. Each R-K-O theatre was asked for its mailing list by the G. E. promoters. The affair was also publicized by trailers, but the public failed to fall.

## \$20 Added Gross

One house reported its gross had increased to \$20, but couldn't swear whether it was the G. E. frigidaire possibility or the show. Another manager mentioned his gross had gone up on three days while the essay contest was bubbling—\$31.

Several R-K-O showmen are said to have suggested to the company that the ice boxes, worth \$25 each, according to the ads, be given away by a raffle in each theatre. This was turned down by the upstate group.

The R-K-O theatre managers are reported to have been given a marjority for the lucky person with the best essay, of offering \$250 in cash if the winner did not want the refrigerator in person in the kitchen.

## GREEKS NO LIKE GREEK TALKER MADE IN U. S.

By Dr. P. M. YEVTICH

Athens, June 10.

Despite the great excitement of the first Greek talker and extraordinarily keen public interest therein, especially with T. Dimitriadis, favorite native Greek singer, in a principal role, the talker flopped quickly. Public deemed it too short.

—It was only a short in the first place—and monotonous Greek press panned it mercilessly.

Orthophonic Pictures Corp. of New York, using Universal studios, made "The Blow of the Lane One" (its literal translation), with N. Dalmatin and T. Dimitriadis featured. Athens is bidding heavily for the southeastern European title among film centres. Two new cinemas, 2,800 and 1,600 seats each, are being built for winter debut. About a dozen first run picture houses here already.

TURN TO PAGE 75

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## Pettijohn's Zoning Around Chi. Shows Nothing Yet—Indies Weary

Chicago, June 21. Indie exhibitors watching the Charlie Pettijohn (Hays) hand-picked majority big circuit zoning committee accomplishing nothing are weary of the whole thing, it not completely disgusted.

All the indie can see in the movement is some new protection plan for Chicago that will be selfishly in favor of the big circuits, if not finished, and without any protection for the indie houses.

One indie exhibitor sees it this way: "These fellows (committee is two-thirds circuits) were appointed maybe to try to do something for all, but the minute they get together each starts to chisel for his own house. With most of the fighting between the circuits on the committee, what chance do we get?"

### Indies Satisfied

Information says the indies are willing to see the circuits fight their heads off and then go to a deadlock. The indies are satisfied as things are at present, they say.

"Knowing we are not going to get anything anyway," continued the indie exhibitor, "any changes made will only give us the worst of it."

So far each Pettijohn meeting has been up in the air. Indies have been accomplished, with only squabbles reported. Something may come out of the mess, though, today or tomorrow.

Of the minority three indie members on Pettijohn's committee, it is reported two did not even attend the meetings, considering it a waste of time.

### Downstate

Downstate Illinois, and Northern Indiana zoning plan suggested by J. J. Rubens has tentatively been accepted, with several minor changes of diminished importance to smaller towns and houses.

The entire question seemed to be that the three independent exhibitors, E. E. Alger, Alex Manta and Fred Anderson, instead of representing the independent theatre exhibitor in general, fought, and obtained less protection against their own houses.

Alger, who gave out a burn-up letter, claimed he was in touch with Abram Myers of Allied Exhibitors, who had warned him against any agreement proposed by Rubens or Pettijohn.

Alger has issued another letter contradicting himself.

The Rubens plan diminishes protection from 30 to 60 days within a radius of 10 miles to 14 days, plus five days for every 50 less charged by the second-run houses.

## Life or Death

(Continued from Page 105)

first chosen, but the meeting later was shifted to Paris. Official reason as given by the Germans is that change of venue was to save the Americans a useless journey.

### Life or Death

The outcome of the conference is a life or death matter for the German electricians, with three-quarters of their business in the export field. If the conference fails unsuccessorily, the German trade will be severely handicapped if not crippled.

As a preliminary to the conference, Will H. Hays was chosen a neutral chairman of the proceedings. Each side has three representatives. The Americans have three representatives, Otterson (Western Electric), Ross (RCA Photophone) and Graham, the last named representing Paramount on behalf of the producer licensees.

The Germans are, Milton Diamond, acting for Tobis; Dr. Emil Zuckerkandl, acting for Alcinema Electric; and Dr. Fritz Lueschke for the Siemens-Halske interests.

### Conference Day by Day

Concerted action was decided upon at a private morning session preceding the general sitting which took place during the afternoon of the first day. Regular course of the general conference may be delayed by problems inside the German delegation. These difficulties involve intricate considerations and may take a few days to iron out.

Tobis includes Warner Bros., who also are represented on the American side. There are difficulties arising from the tangled relations between Tobis and the other German electricians. It was this breach that Adolph Zukor sought to deal with when he was in Berlin last month.

The parties to the conference are surrounded with political and business advisors, men of great business prestige, who do not sit in on the general sessions. One is Heinrich Kuchnermeister. Another is Curt Sobernheim, who represents strong banking interests.

Douglas Miller likewise is an observer and intermediary in a sense for the Americans, by reason of his post with the American Department of Commerce.

Hays started the Tobis representative by asking whether any agreement reached was subject to the French approval, thereby revealing the knowledge of arrangements already operative between Tobis and Leon Gaumont.



## MOST IMPORTANT

One of the season's most important functions was the wedding of Miss Mary Todd Clark to Mr. Nelson Aldrich Rockefeller in Philadelphia on June 22—another event of social magnitude for which a MEYER DAVIS ORCHESTRA supplied the music—under the personal direction of Meyer Davis.

representing a strong French sound and picture group.

There are also 11 technical advisors, all pledged to secrecy.

The usual official reporters handed to the newspapers were the usual good will. Local picture trade reporters and editors and the lay press are astonishingly uniformed about all angles of the Paris conference that may make New York and Berlin the future poles of a new electrical trade globe, apparently leaving France entirely out except for the Gaumont-Tobis affiliation and possibly an exception in the handling of Latin versions of pictures.

### 2d Day—Entertainment

After the initial business session, when the keynote of the American and German patents' interests was sounded, Hays spent the second day chiefly entertaining the delegates and their wives at a formal dinner at the Chateau Madrid, the smart Bois-de-Boulogne restaurant.

Friday's business conference broke up early with the social slant in view although several technical experts aired their views early in the day.

Probably five to 10 more such conferences are scheduled.

Another scenario writer in Hollywood has gone literary. Al Cohn is collaborating with Joe Chisholm, Arizona newspaperman, on two novels based on the old Southwest.

Raymond Gulon, now appearing in "Young Sinners," has written a book called "Notes on the Experimental Theatre." Macaulay Co. will publish it in the fall.

Raymond Gulon, now appearing in "Young Sinners," has written a book called "Notes on the Experimental Theatre." Macaulay Co. will publish it in the fall.

In the meantime both electricians are offering as many substitute improvements as possible. Experts on acoustics have been dispatched throughout the country to study interiors. These, however, are often discouraging to the heavily tax-burdened theatre owner since they would in many cases require alterations practically amounting to the erection of a new house.

Training projectionists and managers in some of the more intricate ways of sound is proving one of the electricians' most valuable contributions to remedying matters. During the past six months Radio Photophone has put through 600 operators in these paces.

Observing conditions in some of the big houses, one high electric executive comments that theatre owners themselves could largely improve the reception of sound by bettering the conditions in the auditorium. In the old legit theatre where a customer whispering or rattling paper would be shushed into silence by other attendees, picture fans, he hopes, countenance all kinds of self-made noise.

## Night Baseball Cutting in Some In Mid-West—Theatres Fighting It

Springfield, Ill., June 21. Night baseball in Springfield is catching right on. Local theatres are up against unexpected competition.

Springfield was the third city in the country to adopt night baseball. Last week three games drew 5,000 more people than would have been there had the games been played in daylight.

Women like baseball in this burg and attended in bunches.

The result has been an epidemic of exploitation in the Orpheum (R-K-O) and the Senate, operated by Kerasotes Brothers. Orpheum had Radio's "The Cuckoos," while the Senate had "Ladies of Leisure." For the Cuckoos, take their boys all sorts of queer people parading the streets,

some fishing from the curbing, others playing golf at intersections and other nut stuff. Signs read: "If you think we are nutty you should see 'The Cuckoos'."

Three girls in bareback evening clothes paraded on an outside stage at the Senate to exploit the "Ladies of Leisure." Thermometer around 45. All theatres have doubled their advertising space.

Night baseball is taking hold, with Des Moines, Decatur, Springfield, Quincy and other mid-western towns falling for the bright lights.

Where double-headers are on tap they play one game in the afternoon and the second game at night, making two separate cracks at the customers.

## Enright Back to Stage Shows After Bad Months With Two Pictures Only

Pittsburgh, June 21.

Warners seem firmly convinced of value of stage shows in this burg. Enright, neighborhood de luxe, returns to presentations July 11 after a few months of straight film. Stage band re-engaged. House formerly had permanent chorus of 16 gals, but present plan is to work without them.

Enright has been turning a little profit lately with good pictures, but had ones, and this site gets plenty of them, have been plunging the house way into the red.

## 2 MORE BOMBS EXPLODED IN MILWAUKEE

Milwaukee, June 21.

There have been enough bombs and paint thrown at Milwaukee theatres within the last six months to make the natives think that the city had become part of Chicago, where only one neighborhood house is a part of the daily routine as the morning rolls.

The latest victims were the Greenfield and World theatres, both south side neighborhood houses, running with non-union operators. A dynamite bomb said to have been thrown from a speeding automobile in the early hours of the morning missed the Greenfield and partly demolished a popcorn wagon at the side of the house. World escaped damage because a police sergeant saw the electrician's car, a dynamite bomb and kicked it into an alley, where it tore a hole in the pavement and shattered many windows in the neighborhood.

While police were of the opinion that the bombings were the result of the theatres' refusal to ally themselves with the union, the operators' officials were vehement in their assertions that any proceeding as bombing would never be tolerated in their organization.

The following theatres have been bombed or spattered with paint since January:

Miramax, paint; Studio, paint; Greenfield, paint and bomb; Venetian, paint; Uptown, paint; World, paint and bomb.

### I. A. Rep in Montreal

Failure of the members of Local No. 262 (picture operators) and the state operators in the province of Quebec, Can., to adjust their differences, the New York I. A. office has decided to send an international representative to Montreal to help settle the conflict.

The faction arose when the board of censors caused a lot of cuts in Vitaphone films which made it necessary to have two records of the same reel.

Local 262, in weighing the matter, informed the I. A. execs that it could in no way censor members when working under those conditions.

## GERMAN EXHIBITS INCENSED VS. TAX COMM.

Berlin, June 21.

Regardless of the Berlin exhibitors' economic difficulties, the Berlin Tax Administration is so rigorous in its methods that the exhibitors are now trying to get the public on their side for protection. A tax commissioner's summary attitude towards one of the cinemas in the north of Berlin, a 400-seat house, who simply took possession of the money box over the cashier's head and departed with the entire sum without even troubling to count the money, precipitated general resentment. Only after a receipt was sent the exhibitor.

The German Union of Exhibitors is protesting officially against these forcible methods of the Berlin Tax Administration, stating such occurrences only show the lack of understanding of German tax officials for the German exhibitors' financial difficulties. Such action is only creating more disaster and will never tend to improve the present state of affairs.

## All-French Talkers in Paris Are Passed Up By Americans Who Spend

Paris, June 21.

Advent of talkies with French dialog is costing the Paris cinemas dearly. Americans who do not understand the language are deserting the boulevard theatres, resulting in empty seats in the high priced sections where only visitors from the States can afford to sit. Demand for the top priced mezzanine seats at the Paramount is slack as compared to the cheaper locations. Situation makes it clear that Paris must have houses playing versions in English to retain the American traffic. It is likely houses using only French versions will have to cut their prices.

### Ukelele Contest

Syracuse, June 21.

Tying up with the Wagon Wheel Music Co. and "The Herald," Loew's State staged a Central New York Ukelele contest last week. Nine-year-old youngster, Bernard McGinley, won the title and silver trophy.

## Talking Trailer

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## COSTUMES FOR HIRE

PRODUCTIONS  
EXHIBITIONS  
BROOKS  
BROOKS



# MOVIE TONE FOLLIES

(Continued from page 109)

servant, is one of the few bright lights. In the Sterling household all the males, including the hired help, picked on the girls in the one show. Faiming himself off as a millionaire friend of his boss, Brendel gets in a lot of funny cracks and mannerisms, including two of the song numbers with the hottest lines. Marjorie White, another boopoo girl, does some animated work as Vera Fontaine, the chorine who falls for Svenson. *Wally.*

# Dangerous Nan McGrew

(All Dialog)  
Paramount Public production and release. Directed by Malcolm St. Clair from story by Charlie Bauman and Garrett Fort. Adapted by Paul Gerard Smith and Pierre Colinger. Camera work by Walter P. Miller. Running time, 11 minutes. At Paramount, New York, week June 25. *Dangerous Nan McGrew*.....Victor Moore  
Helen Kane.....James Hall  
Stuart Erwin.....Stuart Erwin  
Bob Dawes.....James Hall  
Clara Benson.....Roberta Robinson  
John Kildon.....John Kildon  
Geddy Croton.....Allen Forest  
Grant.....John Kildon  
Bob Milash.....Bob Milash

As the title indicates, a none too serious screen subject sufficient for the laugh purposes thereof, and should be treated wholly as such in the exploitation. Helen Kane as the original boo-roop-a-dy val, with the strong comedy appeal in Victor Moore and the surprise comic, Stuart Erwin, are susceptible to exhibitor ballyhoo. James Hall is also the lead, and oke for the straight flapper appeal. Helen Kane is one-half of a stone-broke medicine show which Doc

Poster (Victor Moore) has been hauled into jail. Accidentally they run into a \$10,000 reward for the capture of a murderer, and, with James Hall as the always-gets-his-man N. W. copper, they manage to do it after a sequence of consistently laughable burlesque situations.

Moore's comedy diction and style are enhanced, if anything, under the second romance idea. He and Miss Kane take out in the final climax, with Hall and Roberta Robertson the second romance idea. Obvious attempts for laugh-timing were made, but again the customers outgrossed the production department by clogging up laughs.

Paul Gerard Smith's vaude experience is apparent throughout with the "laughing gas" scene in the dentist's chair and the stooge scene between Moore and the murderer, both concurring it would be a good idea to give themselves up to the cops and split their own reward, but Moore, despite all the town blaming, they can't find a cop who would take them seriously. Miss Kane does three pumber, the last two quite good, especially the "I. O. U." song, selling everything. The lafs and the Arctic atmosphere may make this okay summer fare. *Abel.*

# TRIGGER TRICKS

(All Dialog)  
Universal production and release. Written and directed by Rex Beach. Harry Neumann, photographer. Featuring Hoot Gibson, Sally Eilers, Bob Brown, and Jack Richardson. At the New York, New York, week June 25. Running time, 45 minutes.

This western has suspense. Though minus many others, that suspense carries it along at an even tempo. Some action is expected at times, but both gunplay and fist fights are lacking. However, it should not prove a disappointment to the western fans.

Gibson in this case is the tough speaking, bald mild looking and acting, cowpuncher who hooks up with a sheep ranch to avenge the death of his brother, foreman on the ranch. A girl, Sally Eilers, runs the sheep ranch. Gibson hires out as a stoil to the cattlemen who are attempting to put the screws on the sheep ranch. Bulldozes the cattlemen into believing the sheep men are waiting in ambush, and when the cattlemen rush to shacks to attack by surprise the sheep men, Gibson corrals them all.

This flicker is brought up to date by making use of a play back gramophone to capture the cow punchers. Then speak into it and then play it back when the punchers are in the room. They believe the voices to be coming from men lying in hiding in the room.

Gibson looks good in this. Miss Eilers makes one sweet looking cow girl. Two men, playing Dutch and slick dialecticians, lend the comedy touch.

# Left-Over Short

Hollywood, June 21.  
Paramount twin release a short featuring Rosita Moreno and Nina Martina.  
It was originally an item for "Paramount on Parade."

# Women Everywhere

(Dialog-Songs)

Fox production and release. Directed by Alexander Korda from story by Martin Thompson and Lelan Rivo. Songs by William Kernell. At Hippodrome, New York, week June 21. Running time, 32 minutes. *Women Everywhere*.....Fifi Dorey  
Lillie La Tour.....Fifi Dorey  
Arlene Brown.....George Grossmith  
Sam Jones.....Clyde Cook  
Zephyrine.....Rose Dione  
Michael Kopeloff.....Ralph Kellard

"Women Everywhere" is one of those songs occasionally found in the herd of program pictures. Despite its length and the frequency with which it introduces songs, this Fox film is excellent in all departments. It is a first run of big house attraction, and way ahead of many of the talkers ballyhooed on Broadway. For all other classes of house it's a find. J. Harold Murray and Fifi Dorey do splendid work in the leading roles. Murray has a baritone voice that records nothing short of gorgeously in this picture. Miss Dorey does more to establish herself as the female Chevalier than in any other work.

William Kernell, credited for all of the vocal compositions, hits the bell each time. It is the music in one of the lyle in another. The music in this there is not a single-writing that hasn't some catchy or pleasing feature.

The set, construction and lighting effects are also meritorious. Street and cabaret scenes in Morocco, a Foreign Legion post, and action aboard ship all contribute to the vividness.

The picture opens with Murray as Charles Jackson, romantic rover, singing aboard ship the hit song, titled "Beware of Love and Laughter." Appreciation for it increases when parts of it are later repeated by Murray.  
A double-crossing quartermaster

turning the crew over to the Morocco officials immediately gets the theme off on its land quest for love and revenge. Murray does this in the conventional Hollywood way by meeting Fifi in her cabaret dressing room while evading the police. And Fifi, shortly before having sung "Everybody's Good to Fifi," gives Murray another opportunity by letting him masquerade and baritone "Love Is a Story."

But the action thickens and Murray dons a dead Legnaire's uniform to elude the police and Michel, the quartermaster, who pursues him with the tenacity of Valjean's Javert.

Battles with the Arabs brings in some beautiful desert shots. Plenty of melodrama here. Convincingly, Murray gets back to the cabaret and the evil Michael runs a Legnaire gauntlet instead of marrying the coveted Fifi. *Wally.*

# MEDICINE MAN

(All Dialog)

Tiffany production and release. Directed by Scott Pembroke from the play by Elliott Lester. Adapted by Eva Unsell. Max Dugan. Featuring Jack Benny and Betty Bronson. At the New York, New York, week June 22. Running time, 45 minutes.

Old-fashioned meller with a dab of comedy. Everything over-stressed. Father is made to be too severe, girl entirely too sweet, and the boy entirely unbelievable. Betty Bronson and Jack Benny, lead, do some good work with weak material.

Spotty production on the whole. Benny plays the flip medicine man with a medicine show. Is supposedly caloused as to women, taking them as he finds them, and deserting them for the next town. When he hits the town where the action is laid, he falls for the sweet little daughter

of a tough grocery store proprietor, and after a one-night courtship weds her.

As a medicine man, Benny looks and plays it capably. Spieler's chatter put over in a natural manner. The story makes him appear as a sap.

Miss Bronson is just a poor, down-trodden, father-beaten child, who parades around in cotton skirts. A few shots of the medicine show contains bits of comedy and exposes some of the gypping.

Story kills everything.

# WARNERS WILL TAKE ON 38 COSTON HOUSES

Chicago, June 24.

Intensive Warner operation begins July 1, with increases in the number of houses in the circuit until by Sept. 1 all 33 theatres in the Warner-Coston deal will be under the Warner wing.

Shore theatre, south side deluxer, and five nearby Indiana houses formally go Warner July 1. Aug. 1, the Federal theatres, eight south side houses, join this list.

Thereafter, as rapidly as details can be concluded, the remaining indie houses, scattered in Chicago and Indiana, will be added. It is set that James E. Coston remains as operator of this new division. Coston's assistant will be Al Sobler, publicity director for the Federal theatres and other houses included in Coston's allied booking circuit.

# Strange but True

It seems almost incredible that sound and color, a combination usually associated with high cost in motion pictures, can be obtained without paying a premium price. Yet, Eastman Sonochrome Tinted Positive Films give faithful sound, atmospheric color, at a cost no higher than that of ordinary black and white.

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**BERNARDO DE PACE**  
A Riot with "TOP O' THE WORLD" Unit  
Now at Chicago Theatre, Chicago, Ill.  
Direction WM. MORRIS OFFICE

## Inside Stuff—Pictures

Warners and Radio are in a strategic battle of patent rights, copyrights, etc., all for future protection. Warners, if it can acquire some patent on anything, whether it means anything to them personally but which might be used as a wedge against Radio, does so, and in that way may be in a position to demand terms from Radio on some other things in the future.

Same thing goes for the music rights. All building up catalogs of valuable copyrights for the future.

Supreme determination to play opposite Garbo was exemplified by Gavin Gordon, an extra who was selected to play his first big part opposite the actress.

The day before he was slated to start work, Gordon received a broken collar bone in an automobile accident. Despite orders of the doctor he reported the next day and insisted his injuries would not interfere with his work.

Studio permitted him to go through the picture for six weeks, at which time he completed his work, and then placed himself under the care of the doctor for final knitting of the broken bone.

Before Walter Reade closed his leasing deal with Paramount Public he is reported as having been near to closing on a sale with Warner Bros. but that negotiations were dropped with the veiled hint from WB stated on good authority as having been that they would build in those towns in New Jersey where Reade has been entrenched for years, starting with a house at Asbury Park. Whether a rebuff aimed at Reade or not, through reported determination to build, WB will be fighting Paramount more severely in that state than anyone else.

It's a 10-year contract that has been given Carl Laemmle, Jr., by his father as producing head of Universal. First reported as for five years. The contract to the younger Laemmle was reported executed shortly before the elder left New York for the Coast, when a couple of deals were on to buy Universal, with Warners and A. C. Blumenthal the dickers. Those negotiations appear to have simmered off to nothing but stillness, possibly through the market's violent fluctuations of recent days.

Those arbitration conferences between the Warners and Western Electric, over miscellaneous claims and counter claims, involving figures from \$3,000,000 and up are off for the rest of the summer.

That is, it is conceded in the Warner home office, unless Harry Warner and J. E. Otterson do something about it while disentangling the foreign patent situation across the water.

Camera cottages have been abandoned at Warners Flatbush studio. Instead blimps go over the camera, allowing the cameramen to breathe oxygen instead of the stock yard aromas formerly bottled up with them in the cottages.

It makes summer a pleasant prospect for Ed Dupar and his assistants.

Standardization of wide film could be easily accomplished and within record time if producers were satisfied of the commercial value, en-

gineers maintain. As the result the mathematicians, after numerous now-overs and much figuring over a period of months, are now making no formal effort to solve the "problem." Wide film only comes before them as an informal subject. In such status it will remain, they say, until the producers make up their minds and decide whether the public wants its screen wide.

Report along the Coast is that in Universal's agreement with Brock Pemberton on the purchase of "Strictly Dishonorable," is a clause stating the picture cannot be released within the next six or eight months.

Practice is not unusual in pictures now, but it's another case of a legit manager tying up a studio until after his show has played about all the territory he thinks it can cover.

Members of press institutes and students of journalism are becoming pests at the Broadway film houses, guardians of the passes declare. These people come in every week asking for comps, claiming they want to learn how to cover shows and particularly how to review pictures. Three or four a week are now pestering the house press agents and managers, it is claimed, with most turned down.

With "Rogue's Song" dying at the \$2 Astor, New York, for several weeks, show people wondered why Metro had not sent in "Divorcee" there as a stop gap for a few weeks until "The Big House" arrives. It is to shortly open there.

It appears, according to a Metro man, that "Divorcee" was sold on the regular program, with no advantage to Metro as a \$2 picture.

The Theatre Guild has found the acoustics of its Guild theatre, New York, working so well, it has forwarded the Berliner Acoustics Company, which remedied the serious acoustical effect in the house, a letter complimenting it.

The Berliner concern is now installing its acoustical system in the Great Hall of the College of the City of New York.

Reports are that reason for the sudden swinging of the James E. Coston houses in Chicago from R-K-O to Warner, was the offer of a five-year contract from Warner to Coston. R-K-O was unwilling to give Coston operating charge since they have their own organization in the mid-west.

A recent survey of the colored theatres throughout the U. S. playing sound films and talkers shows that there are some 250 houses available for such purposes. Of these there are about 75 with seating capacity of 1,000 or more. The rest are all much smaller.

Due to an error in making up mats and paper for billing of "Floradora Girl" (M-G), the picture will continue to be identified as "Florodora Girl." It's also figured to give the picture added publicity by enticing spelling critics into a controversy over the proper spelling.

Ed Fay, of Providence, is said to be a partner of the Shine circuit in Rochester, N. Y. This has a bearing on some selling deal underway. Warner bought the Shine house in Ohio, but Shine retains its houses in New York State, if that's anything to brag over.

Proof that ballyhoo technique is not essential to a successful drive for charity lies in the figures reported to the Motion Picture relief fund membership at its annual meeting on the Coast yesterday (24). Quota

(Continued on page 128)

## Carrigien Accused

Utica, N. Y., June 21.

James B. Carrigien, recent manager of the Olympic theatre for a few weeks, faces a charge of grand larceny, second degree.

Carrigien is accused of appropriating \$120 in rentals from tenants of the building to his own use. The charge is made by Mikran Topazian, who claims an interest in the theatre. Carrigien has been arraigned. Upon his denial, case set down for June 25 for an examination.

## New Swedish Equipment Augments Four in Field

Stockholm, June 10.

At the annual convention of Swedish exhibitors here the various distributors of sound apparatus put forth strenuous efforts to increase the sale of equipments. Of the four makes on the Swedish market two are American (Western Electric and Facet), one German (Klang), and one Danish (Nordisk). A fifth equipment has now entered the market, the Swedish-made Agabaltic, made by a subsidiary of Swedish Gasaccumulator, with affiliated companies in America.

German Klang claims that Agabaltic infringed on one of Klang's patents and endeavors to stop the local equipment.

## Electro Construction Co.

Electrical Installations

Commercial Trust Bldg.  
Philadelphia

W. T. BROWN, JR.

EVERYBODY IS TALKING ABOUT THE TOE TAP STAIRCASE DANCE

EXECUTED BY

DICK  
and  
EDITH

# BARSTOW

WHO ARE THE ORIGINATORS OF THIS ENTIRELY NEW NOVELTY

THIS WEEK—NOW—(JUNE 20-26)

# PARAMOUNT, NEW YORK

Featured in Frank Cambria's Publix Production "GINGER SNAPS"

ABOVE NUMBER IS FULLY PROTECTED

NEXT WEEK (JUNE 27-JULY 3), PARAMOUNT, BROOKLYN

Direction WM. MORRIS

ELMER

JIMMY

## WEBSTER AND MARINO

"MASTERS OF BALLET COMIQUE"

Featured in Fanchon & Marco's "Idea in Blue"

THIS WEEK LOEW'S STATE, LOS ANGELES

THANKS TO SHALLMAN BROTHERS

Under Personal Direction: CHARLES E. HOGAN



# VAST RCA SHOW LABORATORY

## NEW TALENT ON RADIO WANTED BY NBC OFFICE

National Broadcasting Co., through E. W. Scheuing, executive of its Artists' Bureau, is keen to unearth new radio talent, and requested "Variety" to officiate as an intermediary in this talent-discovery quest.

NBC is of the opinion that unknowns are as likely for other fame as previously established stage personalities. While not wanting rank amateurs, NBC feels that "Variety" will be rendering an important service mutually to the ambitious performer wanting radio engagements and to the NBC.

NBC will arrange for all auditions at specified periods and suggests that "Variety" establish a bureau to handle such would-be radio artists. If "Variety" cared to be concerned with it, or for them to communicate direct to the NBC Artists' Bureau. The latter is preferable.

## ROSALIE STEWART IS OFF R-K-O RADIO HOUR

Rosalie Stewart, who has headed the R-K-O radio hour, is being dropped from the program on NBC, is out. She was replaced Friday (20) through the appointment of Milton Schwarzwald, R-K-O's head of music, who will in the future have charge of the building and presentation of the R-K-O radio hours Tuesdays and Thursdays.

Miss Stewart joined R-K-O a year ago last winter, shortly after Hiram S. Brown and the new Radio regime came in, taking charge of the radio programs that were instituted.

Criticism has been leveled against the R-K-O house, both within the trade and by laymen, with Miss Stewart on one occasion getting a note from David Sarnoff, chairman of the board of R-K-O and president of RCA, asking what was wrong with the R-K-O hour.

## Saturday Nightrights as Fox Bklyn Trout Spot

Starting Saturday night (21), the Fox, Brooklyn, became a midnight trout spot for acts seeking work through the Fanchon & Marco office in New York (formerly Fox Vaude).

Five acts will be sent into the Brooklyn de luxe for a midnight show every Saturday night. They will be placed with the current F. & M. Ideas playing the house, with booking officials from the Fox office attending to cover the trying talent.

The Brooklyn theatre will bill the last shows on Saturdays as "Midnight Jamborees," offering added attractions through the plan.

## Piazza on Vacation

Ben Piazza will start on his first vacation the end of this week since he joined the R-K-O executive staff.

Most of Piazza's lay-off will be spent on trains between New York and Los Angeles. Two days across the desert at present for Ben are equal to six months of dieting.

## PARAMOUNT SHORTS

We book them extensively. See us.

Willie, West and McGinty just booked for a Paramount Sound Short.

## JERRY CARGILL

1560 Broadway, N. Y. City  
BRYANT 0554-5



GEORGIE PRICE

Headliner and Master of Ceremonies  
R. K. O. PALACE, NEW YORK  
Mr. Price's new method of mastering ceremonies is fully protected.

## MAIN ST. "SLIGHTED" IN PUBX PRODUCING IDEA

Chicago, June 21. Agitation is growing in the Midwest against the manner in which the Public stage units are reaching the smaller towns. Coupled with the complaints are demands that the Public stage shows for Minneapolis, Detroit, etc., be produced in Chicago.

Squawks are that the New York producers, in turning out shows, are guided only by New York and Chicago tastes. In many cases they are claimed to be uninformed on show business conditions and tastes in the Midwest towns. It has been pointed out often that better material, better suited to the tastes of these audiences, could be sent out of the Chicago office.

Other squawk is that since these Midwest burrs are on the closing weeks of the Public eastern tour, there is a letdown in performance, especially in the chorus. Besides, shows reaching these towns are often played differently from the way they were routined in New York.

Spotting is shifted, numbers cut, copy omitted, it is declared. One Public unit which carried an elaborate electrical finale flash, played Omaha, and during the entire week, the elaborate lights were lowered, but were not lighted.

The stagehands explained that the unit's carpenter had been dropped in Chi to cut the nut; and that the local hands were not permitted to light the bulbs.

## Warners B'klyn Shorts

William Demarest, who left pictures to return to vaudeville just before dialog pictures came in, is re-entering pictures in comedy Vitaphone Varieties at Warners Flatbush studio. First one is "Lost and Found" with Lillian Bond, Joseph White and Irene Shirley.

"Seeing Off Service" at the same studio had Harry McNaughton, Joe Penner, Hazel Forbes and Jessie Busley.

"Stepping Out" included Joe Penner, Mary Phillips, Leo Donnelly and Sheila Barrett.

## Higgins on Disk

Peter Higgins, R-K-O tenor, under a five-year blanket contract to that organization, starts next week as a Victor recording artist.

He has not previously recorded.

## Smith-Dale's Return

Joe Smith and Charles Dale for July 5 at the Palace, New York. Mario and Lazzarin will be in the act.

## Edith Is Clara's Cousin

Edith Bow, Clara's cousin, who does a routine of songs as a flap, goes north on an intact tour with R-K-O.

## 5TH AVE. PROJECT AS TALENT MAKER

Idea Embraces Vaude, Radio Film, Drama, Music — Mechanical Entertainment Can Advance Only Through Performances and Material Creators

## VAUD COMEBACK AIM

The gigantic Rockefeller-RCA amusement project is to be ready for opening in about three years. It is seen from the inside as a development that RCA, NBC, R-K-O and other subsidiaries visualize as necessary for the control and nurturing of talent that will be needed for the various mechanical mediums of this family.

Mechanical entertainment, it is pointed out, can go only as far as the talent behind it. With fans now shopping for all amusements, including radio, it is going to be increasingly necessary in the future to control and develop new talent.

Through the variety, musical comedy and dramatic theatres the big 5th avenue temple will contain. RCA and its children will be conducting a sort of gigantic laboratory that will supply them directly with talent in all branches, including playwrights, librettists, composers, artists, musicians, comedians, dancers, etc.

At the same time through class operation, these theatres will be looked to for revenue but from present ideas in inside circles it is presumed that RCA's interest in the project springs from the thought of a tremendous laboratory that would feed talent to their pictures, radio, phonograph recording, music and other branches.

## Vaude First Thought?

The variety theatre will be the largest of the four, seating 7,000, with the musical comedy house around 3,200 and the dramatic 1,800 or 2,000. The all-sound picture house will have 5,000 seats.

From the gigantic size of the variety house, likely to present shows on a big variety scale, combined with modern presentation methods, it is seen as a noteworthy development in itself of talent that can be used in vaude, pictures, on the radio and elsewhere by RCA.

All officials of RCA and its family are displaying reticence concerning the undertaking. In construction of the \$300,000,000 buildings, covering three entire city blocks, this because of a gentlemen's agreement that the original announcement sent out should not be amplified.

Through the selection of the largest of the four houses for variety shows, the indication that RCA and its subsidiaries have extreme confidence in stage entertainment on a classic scale is accepted as significant. Otherwise, it is claimed, the largest house would not have been picked out for variety.

Through this official announcement's use of the term variety, in stead of vaude, inner circles see the possibilities as stronger that is the new designation RCA has chosen to supplant vaude.

## Early Denver Reopening

Orpheum, Denver, first of the few R-K-O vaude houses to close down for the summer, having gone dark in April, will be the first to reopen. Date set for resumption of intact shows in Aug. 16.

## Murphy and Deane Apart

Murphy and Deane have split as a vaude team after together a number of years.

Murphy will do a new act with Helen Devlin (Mrs. Murphy) while Deane goes with Tom Ward, 2-act.

## Stock Gifts in Libson Circuit Return Cash to ex-Keithites

## CIRCUITS GO SLOW ON TRY-OUTS IN SUMMER

Vaude circuits have few showing spots for new material over summer with general trend of bookers to repeat standards rather than experiment with new material, excepting in known trout houses and the new acts around are laying off on showings in such stands.

R-K-O, Loew and Fox are marking time on new material with the breaks if any coming from R-K-O and with Loew and Fox preferring repeats rather than experimentation with new material.

Loew's is booking on week to week basis to provide an out for additional policy changes in vaude houses that may go pictures for summer. J. H. Lubin, booking chief, is not signing "names" over summer, but has also swung into the repeat policies of the other circuits.

Summer has previously been open season for showing dates. About face attitude of the circuits this season is a new development.

## HIPP TOWER DELAYED; R-K-O TENANT INDEF.

If it wants the house, R-K-O is now practically assured of remaining in the Hippodrome indefinitely, including not only the coming season but possibly an additional year. The Fred F. French organization, which purchased the property with a view to erecting Hippodrome Tower, a skyscraper, have abandoned plans for breaking of ground this fall, with no approximate date set when building will start.

## Fisher Matches Meroff

Chicago, June 4. After letting a one-year option run out, B. & K. will give Mark Fisher a new contract as m.c., putting the singing baton waver in the five-year class with Meroff.

When it was discovered N.B.C. was dithering with Fisher, production department remembered the sloop and got busy. Fisher will be re-engaged at around \$750. He began m.c'ing for B. & K. at the Harding in 1925.

## Peggy's Rival Poised

Dolores Ford, "\$200,000,000 heiress," who has crashed considerable publicity through marrying four times, last to Louis Matthews, a plumber from Richmond, Va., is planning to go into vaude.

Without any bookings definitely arranged, she is getting together an act, which when ready, will be shown to booking men in the hopes of getting time.

Type of act not mentioned.

## Par's Shorts

Shorts made at Paramount's New York studio include: "Simply Killing" with Willie and Eugene Howard; "Strudel and Schnapps, Detective" with Smith and Dale; and "Office Blues" with Ginger Rogers and a troupe of Gamby Girls.

## York and King Short

York and King, playing R-K-O vaude, are under contract to make one short for Warners. They will do their old act, "The Tin-Types." They start next week.

Owing to their present vaude contracts they will do only one subject.

## Full Weeks for Rajah

Rajah Rabold, mentalist, is being given full weeks in all split stands.

Eddie Darling.....	\$150,000
Tink Humphries.....	125,000
W. S. Butterfield.....	100,000
John F. Royal.....	50,000
Myron Robinson.....	50,000
Phil Stern.....	50,000

Above are some of the sums returned in cash Monday or yesterday (24) to gift holders of stock in one or another of the "Cincinnati Circuit" known as the Libson's. The stock in all instances as above was paid for by the gift holders out of the profits of the theatres, most of which had yielded large annual dividends for many years.

J. J. Murdock and the E. F. Albee estate were the largest individual stockholders in the properties, after the Libson group. The circuit, purchased by Radio-Keith-Albee for around \$10,000,000, was operated by Ike Libson before the purchase. Libson is said to have declined to continue as an operator, through "bribe" was the division manager's title after his absolute dictation. R. J. McCurdy, R-K-O div. mgr., at Minneapolis, has been transferred to charge of the Libson circuit that has earned as high as \$2,200,000 in one year.

Casey's Bit, \$350,000  
Maurice Goodman, the attorney who represented R-K-O in the closing of the deal, was interested to an amount of \$500,000. Fat Casey received a commission of 5% on the total amount involved, which, minus the chiseling of his commission, must have brought Casey around \$350,000.

The gifts of "pieces" or stocks in the different houses were mainly distributed in the former Keith office by J. J. Murdock, then general manager of the Keith Circuit. Each "piece" was handed out long ago, before thoughts of Wall Street and selling. Murdock is said to have possessed Royal, one of the several ex-Keithites on the free list, with Royal having but a nominal claim, and having paid enough attention to have it placed in proper form.

Darling, former Keith booker, received his "piece" from the late E. F. Albee. "Tink Humphries, former Chicago mgr., was given his, another Murdock beneficiary. W. S. (Continued on page 255)

## CHEVALIER FOR PAR. IN BROOKLYN PRICE WAR

Under tentative plans Public will bring Maurice Chevalier east the last of July or early in August for appearances on the stage of the two Paramounts (New York and Brooklyn). The French star will first slash "The Little Cafe," his next talker being produced on the west coast.

From all indications Public is planning to round up strong attractions, particularly for the Brooklyn house, that leading to a report Amos 'n' Andy are being sought for dates following completion of their talker. Public had scheduled to begin production in July. The Brooklyn Paramount is in the midst of keen competition, with a price war nearly started through Fox's cutting of admissions to a 50c top for adults and 15c all times for kids.

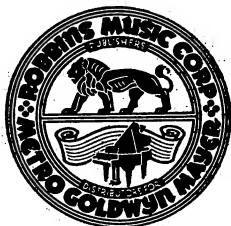
Rudy Vallee goes away on a month's vacation June 26, with Publg planning to ship in big attractions during his absence. Paul Ash goes back to the house a week before Vallee leaves.

Dave Rubinoff, conceded as having drawn through his guest conductors at the New York house, went in last week.

## TURN TO PAGE 75

# SONGS FOR EVERY SPOT

AND YOU, TOO  
WILL BE IN THE  
SPOTLIGHT  
IF YOU SING  
ROBBINS METRO  
SONG HITS



Every type of  
Song for every  
situation, From  
the Sob-Ballad  
to the Comedy  
Song — from  
the Rhythmic  
Novelty to  
the Operatic  
Tenor Solo.  
And they're HITS,  
—All of Them!

## FOR INSTANCE:

**CHEER UP**  
(Good Times are Comin')

**SINGING A SONG TO THE  
STARS**

From "Way Out West"

**THE MOON IS LOW**

From "Montana Moon"

**BLUE IS THE NIGHT**

From "Their Own Desire"

**SHOULD I**

From "Lord Byron of Broadway"

**WHEN I'M LOOKING AT YOU**

From "The Rogue Song"

**THE WOMAN IN THE SHOE**

From "Lord Byron of Broadway"

**ANCHORS AWEIGH**

Song of the Navy

**INTO MY HEART**

From "In Gay Madrid"

**LEAVE IT THAT WAY**

From "Children of Pleasure"

## PROFESSIONAL PERFECTION FOR THE PERFORMER

The Most Complete and Capable Professional Staff in the Music Business  
The Airiest and Most Spacious Studios Ever Built,—a Triumph in Modernistic Artistry

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799 SEVENTH AVENUE, NEW YORK, N. Y.

# Producers' Limit for R-K-O Flash Acts Next Season Set at \$1,200

With abolition of the production department of R-K-O Circuit and restoration of franchises to several former producers, the outside producers are now figured to get a break.

Greater activity than has obtained for some time among the producers came simultaneously with the announcement that the production department would fold. Most

of the vaude producers have snapped out of the former spell of dullness to ready production acts and flashes for next season, most of which had formerly been turned out by the R-K-O production department.

With the announced budget cut for next season producers have been notified that \$1,200 will be maximum for flashes with a pref-

erence for production acts that can be booked at \$1,000.

The figures set by the circuit will circumvent producers going overboard on production expense as formerly and then unable to find an outlet for their productions because of the heavy nut.

## Twins in Deauville

Tiffany Twins sailed July 9 on the President Harding to open in Deauville and play the French resorts for six months, booked by Ed Davidson.

## Harry Plier Agenting

Harry Plier in Paris is turning agent over there. He will be chiefly concerned with bookings for multi-lingual talkers.

# Morris Office with Radio End Placing CBS Artists on Stages

## RADIO TURN CAN'T PLAY IN N. Y. STATE

R-K-O has teamed Baby Rose Marie, kidlet on the R-K-O radio hour, with the Ipana Troubadours, another NBC feature, for vaude. The combination is breaking in this week in Newark.

It must be booked for only those states where child performers are permitted. That doesn't include New York.

## Judge Pins a Medal on Olsen, Johnson's Antics

Olsen and Johnson, playing the St. Louis theatre last week, were arrested for placing 100 cakes of ice on the street in front of the theatre, charged with obstructing the thoroughfare.

Police Judge Roscane dismissed them after complimenting the pair from the bench. The judge declared that in these days of business depression and gloom two such funsters should not be arrested for their antics, but extended a civic welcome.

## Auto Racing Champ in R-K-O Stage Presentation

Altoona, June 21.

Billy Arnold, who added championship points to these already won at Indianapolis on Memorial Day by winning the Altoona Speedway event on Flag Day, until he is now practically assured of the A. A. A. automobile racing championship of the year, left Altoona for Detroit late last week to begin a tour for R-K-O, it is reported.

Arnold took his car with him and it will be worked into the stage appearance. With no other major races on any but dirt tracks scheduled before the Labor Day race at the Altoona Speedway, Arnold will be inactive in the racing world during the summer. He will not hazard his car, owned by Harry Hartz, former champion, on the dirt tracks.

## Jeffries Back on Floor

Philadelphia, June 21.  
Norman Jeffries, local agent, is again recherche with the R-K-O booking office.

Jeffries was the dean of all the R-K-O agents when leaving with the others early in the spring.

In New York the Jeffries agency here will be represented on the booking floor by Norman's son.

## Prohibit Over?

The Casino, South Beach, Staten Island, N. Y., is attempting vaude for the first time since Prohibition came in, next week.

Playing four acts on each half, booked independently.

## NEW ACTS

Jennie Goldstein, Yiddish actress, is definitely set for an RKO vaude debut in the Kenmore, Brooklyn, the last half of next week.

Libby Holman, featured in first edition of "The Little Show" which closed in Chicago last week, will enter vaude in a song cycle prelude to beginning rehearsals in August for a new revue which the Erlanger interests will produce.

## George Jessel's Time

George Jessel has the July 12 week at the Palace, Cleveland.

Between now and the conclusion of that engagement, additional time will be laid out.

Jessel has Vera Dunn assisting him in his present vaudeville turn.

## Ralph Farnum Back

Ralph G. Farnum, away from his office for some time quite ill, returned Monday considerably improved.

On the strength of its Paramount-Public affiliations, William Morris agency, with Abe Lastfogel in active supervisory charge, is handling all the Columbia Broadcasting System attractions for stage appearances. Paramount owns half of CBS, hence the CBS-Morris hook-up.

Crockett's Mountaineers, hill-billy radio fava, are going into vaude; ditto Betty's Balalaika orchestra ("Around the Samovar" feature). Also Paul Tremaine's orchestra, doubling from Yeong's restaurant; Little Sachs already set.

Morris will route all CBS acts for vaude and pictures, similar to the NBC's important bookings of the past, with NBC having its affiliated R-K-O theatre outlets.

Ted Husing and Fred Knight, of CBS, the more prominent radio announcers, are also going stage.

Will Osborne and orchestra already stage touring; Foursome Quartet due to start soon also.

# Indie Loses Fees on R-K-O Filler Dates; Stand Is Cancelled

Under a precedent affecting R-K-O agents, Dave Gordon was to receive full commission from the Runaway Four for the week of July 12 at the Palace, Chicago.

Charles Freeman ruled that the R-K-O representative is entitled to full commission whenever an act was spotted for a week or two with R-K-O by an outside agency.

Case involved the William Morris office which handles Runaway Four for Loew and Public. Palace date was filled in by Morris office with R-K-O take care of open time. Gordon has always represented act and by the ruling does not have to split the Chicago commission with the Morris office.

Several recent instances of outside agents spotting an act for a few weeks with R-K-O between independent dates with the accredited R-K-O agent of the act left out of the transaction entirely has peeved the latter.

Upon the ruling the William Morris office advised Dave Gordon that in default of a split on commission the Runaway Four Chicago engagement would be cancelled.

On Friday, after the R-K-O office had ruled that Gordon was entitled to the full commission and the agent had notified Johnny Hyde, of the Morris office, he did not intend to split any commissions, Hyde went to Sam Tishman to take the act out of the date booked.

Gordon was thereupon told by Hyde that since he refused to share commissions on the date the Runaway Four had been cancelled and since they were under contract to William Morris for 15 months, would be kept out of the R-K-O office.

Threat, it was said, was made that at the expiration of that time, Jack Curtis would be handling the Runaway Four for R-K-O time. In a letter to Gordon, advising him of the cancellation, Hyde denied Gordon's statement that he turned the act over to Morris for all outside booking. This was incorporated in a letter from Gordon written Thursday (19), which read in part:

"Regarding the commission on the Palace theatre, Chicago, date—or any other R-K-O bookings—I don't intend splitting commissions with anybody.

"As a matter of fact, if you will send me half of the commissions that you received on the act for the past four years I will be glad to send you a check for your share of the Palace, Chicago, engagement."

Hyde booked the act for Chicago for \$1,200 following request of Marvin Schenck, of Loews, that R-K-O time be arranged to take care of four weeks Schenck owed the act but could not provide through closing of several theatres recently.

R-K-O HAS SELECTED THIS  
COMEDIAN, TO FEATURE, ON A  
TOUR OF THEIR CIRCUIT FOR  
— 45 WEEKS —

# ROY SEDLEY

AND COMPANY

NOW APPEARING

# PALACE, CHICAGO

THIS WEEK, JUNE 21st

Week May	24	Buffalo
" "	31	Toronto
" June	7	Montreal
" "	14	Rockford
" "	21	Palace, Chicago
" "	28	South Bend
" July	5	Youngstown
" "	12	Cincinnati
" "	19	Vacation
" "	26	Vacation
" Aug.	2	Jefferson, L. H.
" "	9	Madison-Chester
" "	16	Syracuse
" "	23	Rochester
" "	30	Cleveland
" Sept.	6	Akron
" "	13	State Lake
" "	20	Minneapolis
" "	27	St. Paul
" Oct.	4	Winnipeg
" "	11	Open
" "	18	Spokane
" "	25	Vancouver
" Nov.	1	Seattle
" "	8	Tacoma
" "	15	Portland
" "	22	Open
" "	29	San Francisco
" Dec.	6	Oakland
" "	13	Los Angeles
" "	20	San Diego
" "	27	Long Beach
" "	31	Salt Lake
" Jan.	8	Denver
" "	15	Omaha
" "	22	St. Louis
" "	29	Kansas City
" Feb.	7	Open
" "	14	Oklahoma City
" "	21	Ft. Worth
" "	28	Dallas
" Mar.	6	San Antonio
" "	13	Houston
" "	20	New Orleans
" "	27	Atlanta
" April	4	Birmingham
" "	11	Charlotte, L. H.

The Above R-K-O Route Arranged by

CHAS. H. ALLEN

M. S. Bentham Office

Independent Representative, Herman L. Citron, Jerry Cargil Office

**TURN TO  
PAGE 75**



## New York City Can't Be Cramped as Vaude Center by All Unit-Bills

Other than for half a dozen theatres, intact unit vaude bills are impractical for R-K-O's New York theatres, according to Charlie Freeman. He declares there is small likelihood of New York City becoming 100% unitized along with the west and the balance of the east.

In July the western four-act road shows will commence to play the Madison, Chester, Jefferson and Hamilton, New York, at the beginning of the westward route. Outside of this group of four, and possibly one or two others to be added, no further New York time will be available to the unit bills, Freeman asserted.

Reasons advanced are that, due to the varied tastes in different New York neighborhoods, the same bills would not be equally strong locally, as against a comparative sameness in attitude in cities away from New York; that New York is peculiarly

suited to spot-booking in view of its position of proving ground and vaude entrance for all acts; that since all but of the few of the country's acts congregate in New York for bookings, the advantages to bookers under the spot system are greater.

### Leeway

Several of the New York R-K-O theatres can support acts of high salaried stamp that cannot be played out of town. To frequently book these acts, it would be necessary to break up the smooth unit booking routine and route.

With the units 100% in New York as elsewhere, the number of acts played would be reduced and the chances to uncover new material through "showing" and "breakins" would be materially slimmer. Freeman's opinion is that the New York time must be kept open as a try-out territory for acts, besides for the greater leeway allowed bookers under the non-unit system.

## CHI REINSTATEMENTS

Burchill and Perkins Back as Ass'n Agents

Chicago, June 21. Disenfranchised about three months ago, Tom Burchill and Guy Perkins have been restored to all floor privileges by R-K-O.

Both had remained active during disenfranchisement; Perkins with Greenwald and Weston, producers, and Burchill as associate in the Max Richard agency.

## 7 BOOKERS FOR 7 INDIE HOUSES

Only seven independently booked houses for what's left of the indie bookers to scramble for over summer—the worst summer yet for the bookers.

With seven booking offices also functioning, it makes the average a house apiece but doesn't work that way, since some have not a single house.

## STAGEHANDS WITHOUT VAUDE DEMANDS NOW

There will be no new demands on vaude at this time by the I. A. which at its recent convention in Los Angeles decided to continue vaude relations as formerly.

## Depot for Units

Detroit, June 21.

Repair stations are being set up by Fanchon & Marco to overhaul and tighten up units here before hitting the east.

## 5th Ave., Indie Grind

Proctor's 5th Avenue, lone house not included in the sale to R-K-O, will reopen June 24 as a film grind, operated by N. Schmukler, an indie, who has leased it.

## Colored Split Week

Colored vaude supplants musical stock at the Criterion, Brooklyn, next week.

Five acts on a split week.

Nashville Joins F & M

Los Angeles, June 21. Fanchon & Marco Ideas will be routed into the Princess theatre, Nashville, for a full week, opening there June 28. Nashville will follow Atlanta on the booking. Yakima, Wash., has also been added to the F. & M. time. Ideas playing at the Capitol for two days following Seattle. First Idea will hit Yakima July 5.

## Fox Academy Cuts Scale—As New Policy Goes In

Cut rate policy at the second Fox de luxe in New York territory is slated to take effect today (25) at the Fox Academy, 14th street house. Scale will be same as at Fox Brooklyn, 60-60.

Changing of the policy of the Academy is in line with the plan of Fox theatres to cut down the admissions and ante the stage shows in the de luxe houses which started with the Fox Brooklyn month ago.

Stage policy at the Academy shifts to regular house band of 20 pieces under Jack Roth taking to the stage, with John Irving Fisher as m. c. Fisher will festivate a six-act stage policy.

## Ettelson's New Post

Chicago, June 21.

Emory Ettelson has been appointed assistant booker to Richard Hoffman and Willie Berger for the R-K-O western booking office appointment made by Charles Freeman on his trip west.

## SPIELMAN BACK

Louis Spielman has been restored to the good graces of R-K-O. Spielman has been a foreign act sleuth.

Buster West in Shorts

Hollywood, June 21.

Buster West will do shorts for Universal.

## MUTUAL STOPS TRAINING GIRLS FOR LEGIT

Mutual's training school for choristers has been called off this summer with circuit figuring with lack of activity in legit musical comedy division there will be plenty of experienced choristers available for their stocks when the new season ushers in on Labor Day.

Another reason may be on account of the school proving a bust last season. Quite a number of novices enrolled in the school taking advantage of the free instruction but instead of sticking for the Mutual shows hopped out and grabbed jobs in legit musicals.

An additional drawback was charges of favoritism in assigning the pupils that stuck, unjustified in some cases through producers not bothering to engage their own choristers, but figuring the school would turn out 100 per cent chorus brigades for all which it didn't.

Mutual has again set \$30 weekly for the choristers with some with sufficient ability to lead numbers or spot a specialty getting \$35.

With the circuit now claiming 35 houses for next season, and using 16 choristers in each the circuit will employ over 1,100 brigade gals.



**George ANDRÉ & Co.**  
ADAGIO-FOUR SOME  
BOOKED SOLID R-K-O

## N. Y.'s One Open-Air

Open air vaudeville places in New York are few because of the expense incurred in installing talkers. In other years, when silents were on the screen, vaude and pictures were offered in many auditoriums and theatres.

As far as could be learned, only one all fresco place is operated in upper New York City. That's the Jewel, Manhattan Playhouses. It's on 116th street, near 6th avenue.

Wanted 25 Good Looking Clean Girls Those that can sing and dance, season of 40 weeks or more; want medium sized girls; no drinkers need answer.  
(Mutual Circuit), the Orpheum Theatre, Paterson. Send your home address, also phone number.  
Address: Billy Watson, Watson Bldg., Paterson, N. J.

**ENGOS FRAZERE**  
"Acme of Finesse"  
Managers  
LEE P. STEWART & LEWIS MOSELEY

## GATES and CLAIRE

"ODD STEPS AND TUNES"

NEW ROUTINES—NEW IDEAS

Now Playing All R-K-O Junior Orpheum Theatres

Direction ED MORSE

**Marcus Loew**  
**BOOKING AGENCY**  
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**LOEW BUILDING ANNEX**  
160 WEST 46TH ST.  
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**J. H. LUBIN**  
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**MARVIN H. SCHENCK**  
BOOKING MANAGER  
CHICAGO OFFICE  
600 WOODS THEATRE BLD'G  
**JOHNNY JONES**  
IN CHARGE

THE TYPICAL AMERICAN BOY

# RAYMOND BAIRD

(Formerly known as "Little Sousa")

THIS WEEK (June 21) RKO PALACE, NEW YORK

BOOKED SOLID RKO UNTIL JUNE, 1931

Personal Manager  
H. N. AZINE

Personal Representative  
PADDY SCHWARTZ (M. S. Benthall Office)

Return engagement within two months at R-K-O PALACE, NEW YORK.

## VERCELL SISTERS and Company

Late features of EARL CARROLL'S "VANITIES"

Now Playing (June 21) R-K-O PALACE, NEW YORK

Thanks to IRVING YATES





# Inaccurate Biographies

D. W. GRIFFITH

By Claude Binyon

Hollywood, June 20.

Let us dissect the soul of David Wark (Awk) Griffith as though in a zoology class. First we take a drop of wax and pin Awk into it. While we do this the girls squeal and lift up their dresses. The boys laugh and watch the girls. Griffith says nothing.

The professor bends over the wax tray and makes an aperture in Awk so that the soul may be revealed. Awk says "Awk!" and there lies the soul. It steps from the body and gazes dreamily at the girls.

"There is poetry in womanhood," it muses. "There is the poetry of limbs. They come in the rhythmic march of two — two by two they march through the parks with their lovers. Ah, glorious spring! Ah, gorgeous womanhood! Would that man could bear the brunt of wash beads so that woman's life might be one long laugh."

"Who's stopping you?" asked one of the dames. "Why don't you go out and get yourself a brunt to bear?"

"Ah, nuts," replies the soul. It is crying.

"What is your theory of life?" asks one of the boys, to relieve the embarrassment.

"Ah, life is not a theory," says the soul. "Life is a gorgeous parade of dreams at times; at others a roaring, torrential, cyclonic onrush of base passions. Man is a beast. Man is a savage creature. Man is lousy."

"Is this for publication?" chimes in a girl.

"Nothing," says the soul, "is for publication. If an interview is taken from me it is because I am caught unaware. I lose myself in my own fantasia. The initials are D. W. and don't forget 'The Birth of a Nation.'"

Awk was born in La Grange, Ky., and the scant population got on his nerves. "Whatever I do," he used to say, "I'll do it with crowds. In Hollywood later thousands of people were benefited by that resolve."

When Awk was 15 he decided he'd-be a poet. Seated in the living room one night he batted off this ditty:

*"I must draw my sword and slay me  
When Youth flits its wings for flight;  
Who wants bitter yellow-mem'ries  
Of a red, red night?"*

In the Woodshed

His dad looked it over. He looked it over again. Then he called his son into the woodshed.

"Where," he asked, "did you get ideas like this?"

"What ideas?" evaded the Awk.

"Have you—you—" the father floundered. He tried again. "Have you—have you—have—"

"No," said Awk.

The father sighed. "Go to bed," he said. "Go to bed and get some sleep."

"I'm busy," protested Awk. "I've got to finish this thing. I've got to describe the red, red night in detail."

"Not in my parlor," said the father stiffly. He was a Southerner named Griffith.

As time wore on, Awk tried playwriting, acting and newspaper work. None of them appealed to him particularly because the hours were either too long or too short, weren't any hours. In 1908 he entered pictures, and later directed some of the screen's greatest prodigies. He was first to discover the advantage of employing herds of extras. One extra appearing in a picture would bring at least 20 relatives to see it, and by employing enough of them Griffith was sure to get his investment back.

Among his films, besides the "Nation," are "Intolerance," "Way Down East," "Broken Blossoms" and a picture which became known in the trade as "Potatoes." His latest is "Abraham Lincoln," shot so quickly, for Griffith, the studio was still testing for leads when it was finished.

Griffith is a retiring man despite his greatness. He loves to sit before a fireplace reading a book.

"A book," he once said, "is like a dog. It is a man's friend."

"Your books certainly are," retorted his butler. "Every other page is dog-eared. Do you read slowly, or are you just cautious?"

Griffith fired the butler.

## GIANNI VIAFORA, SUICIDE

Cartoonist Shoots Himself in Bathroom of Home

"Society destroys a beast that is suffering. But a human is compelled to suffer," stated Gianni Viafora, 55, famed caricaturist, and husband of the erstwhile noted opera star, Mme. Gine Gasparelli, just before he ended his life by shooting himself through the right temple in the bathroom of his home, 310 West 79th street.

The cartoonist had been ill of a heart ailment for some time. He recently left the Italian hospital where he had gone in the hopes of obtaining some relief. But his pain became acute.

Mme. Viafora was giving vocal lessons to a pupil in the parlor of her home when she heard the report of the pistol. She never knew her husband had a gun. She was prostrated.

## BANGED-UP GIRL CAN'T BE LOCATED BY COPS

Despite part of her right ear is missing and that she received a vicious "cutting" she asserted, Margaret Hartley Gallagher, erstwhile dancer, failed to appear in West Side Court to prosecute John Lennon, 35, of a "whisperer" at 117 West 49th street.

Assistant District Attorney Max Wiedner explained to Magistrate McQuade that detective Clarence Gilroy and John Walsh of the West 47th street station had made futile efforts to locate the complainant.

A gun was found near Lennon's barroom. He was charged with assault and violation of the Sullivan law. Discharged on both charges.

## ARMLESS VAUD GOLFER DOES 18 HOLES IN 89

Buffalo, June 21.

Tommy McAuliffe, vaudevillian and armless trick golfer, home in Buffalo for the summer after an R-K-O tour, played the difficult 18-hole Erie Downs course in 89. It was the first time McAuliffe has played an 18-hole course in 20 years. He was accompanied by Ray, his brother, professional at the course, and gallery made up of local theatrical celebrities.

McAuliffe has a special set of clubs, stroking the same from between the shoulder and the head. He puts holding the club in his mouth, and performs in this manner the Joe Kirkwood style line-up of six balls on the green, dropping them one by one in the cup.

While in Australia on a vaude tour last year he did \$8 over the par 72 course at the Royal Queensland, Brisbane.

## Subtle Advice

Chicago, June 21.

Prominent hotel has put new sign: "We Cash Checks." Underneath is a large frame containing a big array of rubber checks. Pinned to each one is a newspaper clipping telling of the arrest and conviction of the guilty party.

## Comely Femme Garbage Can Tosser in Square Does Chores on Farm

Anna Semenuk, 18, of 89 County avenue, Secaucus, N. J., the young Hercules that is seen daily in Times Square, "tossing" cans of refuse from restaurants into a truck that she drives, was hailed to West Side Court before Magistrate Francis X. McQuade on the charge of having her truck improperly covered.

The Court was impressed by the young defendant and suspended sentence when she promised to sin no more. William Belcher, chief sanitation inspector, served the summons on the "strong girl." He stated to the Court that she was negligent in covering the truck.

Miss Semenuk came to court accompanied by her sister, Chasena. The latter is two years older. Their paternal families conduct a pig farm in Secaucus and the sisters do most of the heavy chores.

The defendant is an expert chauffeur and has been the cynosure of all eyes in the "Main Stem" during the early hours by her tremendous strength and beauty. She is attired in overalls and a jumper.

## MORE OR LESS CELEBS PICKING ON GREAT NECK

Great Neck, L. I., during the present season, has witnessed an influx of newspaper folks and littérate, who are establishing a colony there.

Whitney Tison is the latest. Others include Nunnally Johnson, Thyra Samtner Winslow, Stanley Walker and Sam Hellmann.

## SPEAKEASY BOYCOTTING

Truant Customers Must Be Faithful or Else—

Jealousy among speak proprietors has developed what amounts to a blacklist as a retaliatory measure of chastising the playboy patron who flits from one joint to another. Props are doing picket duty keeping tabs on truant customers and if seeing them patronize a rival place early in the evening, barring them from entry to their places after midnight when the locked door is on.

New angle has precipitated plenty of wrangling among the props as to taking each others' customers, with anonymous complaints from a peeved prop bringing a possession pinch for the competitor.

## Operatic Penthouse

Chicago, June 21.

To be near his Chicago Civic Opera building, Samuel Insull, who erected and is now leasing the \$10,000,000 enterprise, moved into the penthouse on the top floor, only during the opera season.

## Price of Popularity

By Joe Laurie, Jr.

"I knew him when he first started. He had good breaks, that's all." "He isn't a bit clever, just knows the right people."

"Everyone says he is great, but he can't handle me a laugh." "He is using everybody's stuff in his show."

"They say he has a guy writing all his ad-lib stuff."

"Who couldn't be a bit with a fat pat like his."

"He plays golf with managers and booking men, that's why."

"I never see him spend a dime."

"He drinks too much, always half-stewed."

"Has a sweetheart in every show he's in."

"He is a real slick off stage, don't know a thing."

"I hear he beats up his wife regularly."

"His old man is a porter in Brooklyn."

"His brother is funnier than he is, but can't get a job."

"He can't dance a step, just a fakir."

"He owes dough to a lot of guys that helped him get started."

"My kids play with his kids and they tell me they never see him."

"But they didn't renew his option in Hollywood."

"He can't sing a note but women go for him."

"I guess he knows where the body's buried."

# Hollywood As Is

By Cecelia Ager

They serve the salad first. Can't get out of a gas station before a swarm of radiator-fillers, windshield-cleaners, and tire-pumpers attack your car.

Last day on The Chief so hot breathing singes your nostrils. Only broadcast fit to listen in are transcendental.

California golf courses so easy you can't bet with certainty. Picture previews a closed shop, tickets going to the studio. Rest bought up by neighborhood house fans who storm the box office at 6 p. m.

Hollywood so spread you can never be sure you are living in the right part.

No thunder showers in summer to break the heat. Stage shows cast with actors, either hopeful of picture producers attention, or those who had it for just a little while.

Picture house stage presentations last longer than the picture. Oh, where is there a barber with enough talent to cut your hair? Golf courses need water hazards or at least a grove of trees. No bright colors left to paint your car.

No place to sit around. They make you take your hat off in the Roosevelt.

A sunbun doesn't prove anything because everybody has one. Timid crowd charges make you laugh.

Can't get thick cream for coffee.

Famous Hollywood boulevard's eating places just a string of sand-Filipino chaufferes work for \$80 a month. Concrete tennis courts far your ankles. New crop of people every three months.

## 'ROUND THE SQUARE

Making Phoning Harder

Telephone company adding one more number for operators to get wrong. New system going into effect in December leaves present numbers unchanged but prefixes them by a single numeral after the exchange name and before the regular number. Idea is that the exchanges have a number 2 company as it were or a number 9 as the case may be. Shortage of available numbers, limited tremendously by the dial system, is the cause. Company is already attaching the new numbers to private instruments but leaving a temporary card over the present one to be removed when the new system goes into effect. Also a book of instructions. Reason for the early start at adjusting is the enormous number of people and phones to be reached. New Yorkers being addicted to calling people up.

Auto Shopping at Steps

Another indication of the anemic condition of business is the variety of articles thrust through automobile windows at most traffic stops. Merchants have tired of waiting for customers to come into the shops so they are going out after them. No hunting license required.

Among the latest commodities to try this form of window shopping are flowers—though the Fifth avenue cops gave short-shrift to the carnation laden salesmen—and woolen materials. "Direct from Leeds, England, finest worsted, enough in each place to make a suit." Not stolen evidently since his supply base is a tricky car advertising his wares.

Possibly, the most permanent at least the most amusing peddler in the towering negro selling novelty snakes and whips. He dresses for his part in typical cowboy outfit, handling out a humorous line despite the "No" men of the wheel.

"Boys" Now Talking

The Broadway "boys" are talking quite freely, now that the Boxing Commission officially awarded the heavyweight title to Max Schmeling, about his recent fistfight with Jack Sharkey and to what extent the "wise boys" are on the German, with the definite proviso in all these wagers that fouls counted in paying-off.

If Schmeling and Joe Jacobs okay a return bout with Sharkey in September, which isn't likely although there is a possibility, according to the inside dope, there is a definite proviso that, should Sharkey win his title, Schmeling be accorded an equally quick action by a return in June, 1931. However, very likely Jacobs will hold off everything for a year at least.

64 Miami Boys in N. Y.

The Miami Chamber of Commerce band, made up of 64 youths, whose parents are prominent in the southern resort, visited New York over the week-end. Sunday they were guests of Joe Lebiang and were taken by buses to Ebbets Field to see the front running Brooklyn ball team in action. Lebiang is interested in the Hollywood hotel, near Miami.

The Street Fakir

Auctioneering under the L on 6th avenue has taken a mechanical turn. One of the high-pitch boys, aware of the power of street ballyhoo, has a microphone erected in front of his sales block to carry his dulcet voice out to mingle with the other sweet sounds on the Avenue. The broadcast is good showmanship. It trades on the dramatic element of suspense.

"Ladies and gentlemen" declares the microphoned voice, "you see here a box. You don't know what's in it. But I do—and I advise you ladies and gentlemen, to bid for this rare prize. Who will start the bidding with 10c?"

When the bidding appears to be stationary at 60c, the auctioneer injects a note of agonized pleading with, "What, only 60c? The box alone is worth more than that. Where's your sportsmanship? Take a chance on the richness within."

By this time street loiterers, children of Pandora whose curiosity over the fate of the prize drift through the side doors while the auctioneer, apparently unconcerned of their arrival, watches them out of the corner of his eye, and has another trick ready to spring as soon as the crowd becomes large enough.

With the air of a benefactor, he announces: "Now I'm going to give you something."

Holding up a silver pen and pencil impressively set in blue velvet, he continues: "This is what we gave away Saturday"; displaying a black enamel boudoir clock: "This is what we gave away Monday," and this (brandishing a tiny purple box) "is what we're giving away today."

Quickening his tempo: "There are only 12 of these, ladies and gentlemen. First come, first served. Fifteen cents and one of these prizes is yours."

Whereupon he collects, neglects to give out the "prizes" and, proceeding with the auction, keeps 12 goofs, who have paid for the privilege of being shills, waiting until he decides to give out the shoddy prizes.



## Broadway Chatter

Those candy vending machines the Public by-products department are spotting in all lobbies have made their appearance in the Paramount, New York, studio.

Jack Robbins' pany music pub. office is a credit to the interior decorator—who happens to be Robbins. Cost quite a few orchestrations to doll the joint up that way.

After having saved for a year in order to buy himself a new suit of clothes, Bill O'Brien of the M-G-M office was presented with a Slamese cat who promptly ate holes in the new suit.

The question of whether Harry Richman will make a second talker for UA is under discussion now, with Joseph M. Schenck's scheduled arrival Friday (20) to settle the matter then or in a few days.

Walter Winchell did a burn up in his column over having been dropped out of "Variety's" Dramatic Critics Box Score. It's a little thing like that that makes a Winchell column.

The world's record as a toastmaster may go to Raynor Walker, but if it does, Harry Reichbach claims to be positively second. In 10 years' time, Reichbach has been at 701 groups of dinners. Whether these include speeches at the Association of Motion Picture Advertisers, which have the habit of meeting weekly, Harry did not state. Nor do they include personal re-par-tay.

Lew Leslie blew \$300,000 of his wife's and his own money in his latest waste show. Now his only "left in" is the "household" thing. Edgar Allen has a piece of another "Blackbird" by Lew. Lew says "Variety" said Edgar did. Lew says Edgar hasn't. Lew adds that he never has seen the show. Lew says his wife in one of his shows. Recalling that \$300,000 Mrs. Leslie is probably happy that Lew is going back to Harlem.

Jake Labin has never drunk wine, gone to nite clubs, stayed out late, eaten wild game or highly seasoned food; never mixed with company he hadn't oughter—and still he's got "out" for the first time in four weeks Monday. Says what's the use of going away, the gout goes with him?

Free feed on Saturday (28) at the Ritz for Admiral Byrd. Adolph Zukor. At 1:30 p. m. in case you mislaid the invite.

Lee Huffman is now in his new penthouse at 235 East 43rd street. Lee sent out some funny announcements of his new hangout.

Benny Fields, with Blossom Seeley, to Lake Placid with Lou Clayton; golf. Reopen for R-K-O in August.

Mark Hellinger's gone actorish in a big way. Started with the opening matinee at the State, telling the Broadway crowd to "punch a bunch to please be sure and come in and catch me at a better show later on. You know what it is the opening performance," etc.

Elleen Fleckly better in "Majestic" Tuesday, after hoofing abroad.

Natalie, 16, daughter of Bill Norton of Music Box, operated on for tonsillitis at Park West Hospital. Okay.

Jimmy Johnston, ticket broker, fell at 61. Married.

Another summer of Paris by that Bert Folbelman.

New Yorkers went to Philly Monday for the Godfrey-Carnegie fight. Philly gamblers over here have left to five on colored man. Advance sale over \$100,000.

Marking his second anniversary with United Artists, Paul Berger, eastern division sales manager, has presented with a gold gold watch by the sales force.

The watch is the new-fangled type that fits inside a case protecting it from breakage.

Doing the Briarcliff course in 89 strokes and winning a couple of cups and a plaque to boot, Charlie Elmfeld is very much satisfied with himself these days. When he remounts at the same time that the same 13 holes requires another contestant in a film trade paper tourney to make 560 chops, Charlie is particularly effused.

Barney Starger, the 46th and Broadway popular cop, daily dies his 17-year-old son to die in Bellevue, concurring with the doctors it might thus be the best for him, suffering, resulting from an automobile accident. Mayor Walker, dedicating a new hospital wing at Bellevue, somehow heard of Barney's boy's condition and paid him a special visit.

"Fannie Brice's kids sailed abroad last week, with a governess: Fannie

is staying here with her Billy Rose, Fourth time across for kids, who are on their fourth language.

Ward Moorehouse back from Europe.

Fifth Ave. Coach Co. has learned about women. Next each signal bell is a warning "Don't forget your parcels."

At the refund desk at Macy's: "I'd like a refund on that silver I got for a wedding present a year ago. I can use the money now."

Among New York's places of learning is the Institute for Artistic Pastry and Candy Work, 3rd Ave. and 53d street.

During his picture-making visit to New York Jack Oakie spends a lot of his time visiting back stage with former pals who were with him a couple of seasons ago when he was a spear-carrier in musical comedy himself.

Card Lombard is the only femme member of the cast set for "The Best People," at the Par. N. Y. studio.

When Joe Lee first called upon his best theatrical chum, Bushwick, Brooklyn, he went into the manager's office. Finding no one there and seeing a bell push, Joe touched it. The police department responded with a bang, off the burglar alarm. Joe looked out of the window and said that anyway the Bushwick had drawn a crowd.

Er. E. L. Munnery—Goldstein, formerly of the "Examiner," has joined the Wall Street brokerage firm of Frank B. Cahin, in charge of their branch at Seventh avenue and 38th street.

His succeeded Sidney Katz who recently died.

The first of the Schulte-Huyler luncheonettes spotted in Schulte's, Broadway and 46th, occupies more than half of the Schulte's street. Huyler rentals are sufficient to carry the cigar stores on velvet.

"Minute Man" Charlie Levy back from coast.

Waterloo season on. Evidence: Many colored players in "Green Pastures" in H & H 8th avenue eatery feasting on that fruit night.

Manfred stage entrance next door. Martin Herman, returned from abroad recently, would have sailed back on the "Europa" but his laundry didn't come back in time.

Herman Manikwets back in New York and writing for Par's Astoria plant. He will alternate between the coast and the Long Island plant.

Jonas Perlberg, Jacksonville manager for Public, on Broadway with a Florida tan, Pan and fan, the fan most conspicuous. Kinda pansy there, the fan is oke in southern territory and J. P. hasn't lost the habit.

Phyllis Perlman, p. a. for "50 Million Frenchmen," goes to Paris June 28 to find out.

Ritz Bros. entertained nightly in the Belvedere Hotel lobby.

Two Broadway musicals, "50 Million Frenchmen" and "Sons of O'Guns" both plug Joe Zella's Paris nite club, 121 E. 24th character, and also plug that notorious rue Blondel (Paris) joint.

Nan Bell left for Hollywood last week on a round trip ticket. She may fail for pictures if properly approached.

Bill Carlo is through with playing host to flaming youth. Closed his nite club in the Village and has gone back to portrait painting.

Jed Harris and Herman Shumlin are palling around a lot. Shumlin was Harris' former partner in the Sam Salvin is concentrating on a home talker equipment and production company and is out of Lyons & Lyons agency, of which he was treasurer.

Winthrop Ames has returned to New York from Hollywood.

## "Variety's" Bulletin

(Continued from page 104)

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## Chatter in Loop

Milt Schuster caught a foul ball on his ear at the Sox park last week.

The Harry P. Munnis office is celebrating the closing of a really deal that makes everybody practically a millionaire.

Alfred Englestein is putting in 19 to 20 hours at the office, with the indie exhibits aquawking plenty about the new zoning schemes.

Newspaper mugs got a free ride to Wauegan and back to see and hear the new indie wiring installed in the Viking, crack Chl and Northwestern rattler.

Joseph Walton is changing to Joan. Ralph Ketterling is plus fives.

Dr. Jack Fates trimmed his brother Irving on the links before sending him back to Times Square. Ed Morse is giving up golf for bowling.

Will Singer polishing his guns for the annual Wisconsin trip. He shoots the rapids.

Ben Benjamin of the Radio exchange establishes as the Beau Brummel of film row.

Honor Hopli likes to titrol on the stem in his vest on hotter days. Claims it makes him look prosperous.

Al Kvale riding around in a 1900 Cadillac as a plug for "Florodora Girl."

Elliott Stuckel, Alexander McKel's p. a., has been subbing for the columnists on "Vacation," doing the copy for G.H. Horden, drama ed of the "Times," and Ashton Stevens of the "Examiner."

The boy Madeline Woods picked out to try philanthropy on never showed up for the factory job she got him.

Rumored that Clyde Eckhardt learned how other mugs play poker on the way to the Fox convention.

Lou Abramson's fatal day is getting hot; June 29.

Sam Herman drops an occasional tart when he hauls out a photo of himself, which he was 29 inches around the waist.

Estimated that in the past two months, Jimmy Coston has spent more time on trains than in either New York or Hollywood.

Harry Atwell, commercial mugger of Randolph street, will live on fash the rest of the summer. Tried the sport of juggling in the West.

See shows for femmes only and for the boys getting good play in Loop houses.

New beach sport here is water cyp. Regular blues, except they float, at 10c per ride.

Tail-less shirts are being worn by the boys who follow the style ideas.

New sleeper: business, Detroit-Chicago, leaving in sections.

On account of public turmoil over gangs, censor board has gone strict on plot pictures again and barred "Good Intentions."

## Paris Chatter

Edna Ferber burned when interviewer told her "Lummox" (by Fannie Hurst) was her best book. "Shouldn't talk more to reporters or any other. Confusion arose through having followed Fannie Hurst into the same identical hotel apartment."

Elliott Barrymore seeing new shows with Irvin Marks.

Sidney Ross, once with Kenneth Macgowan, now on his own, in Paris, is talking things a new way.

Howard Beadie on his way trip with Ward Morehouse. Some embarrassment when they went to hire the car when discovering none in party had driver's license. Talk tipping, strategy and more talk got them a quick license.

Julius Brulatoir for Hope Hampton was a big yodging program in Europe arranged with coast operatic concerts to follow.

Princess Metcubbell, who nunned in Morris Getch's "Miracle," says she's talking things a new way.

Montparnasse more and more coming into the lead in the night club racket. New flash dice around the corner of the Dome named the Pararnasse. Hot band of shifnes and good tangio ensemble. Class decoration by far outdoing most of the Montparnasse joints, no champagne music and drink, make it down to 15 francs (60 cents). Others like it building and all packing 'em in.

Ciro's now closing on Sundays. While popular place during week, last two Sunday luncheons saw four and six customers; everyone away at the resorts.

## Chatter in London

### English Inde Vaude

(Continued from Page 105)  
of Fred Collins in Liverpool, Glasgow, Edinburgh and Aberdeen with a salary limit set at £1,000. Lumley's Pavilion, Glasgow, pays as high as \$1,000. Others are Collins & Gladwin's Empire, Kingston—top salary \$400.

Astor's Ltd., formerly the Berkeley Syndicate, has five de luxe film houses with another seven to be completed within a year. It pays as high as \$2,500.

Bookings for these places have to go through agencies who have tie-ups with the independents, which means split commissions. In some cases agents for imported acts, rather than split the fees, have kept independent time quiet, telling acts they have played all the time available and may as well go home. Other agents willing to split commissions with indie agents have been warned by more important circuits that they will be black-listed if they cater to the independents.

For the rocky custom used here is to give acts return dates, three months after their original bookings, thereby barring other circuits. Thus the act has to lay off three months or accept Continental dates, usually at a cut salary.

## Nice Chatter

Edouard Cornillon-Molinier and Rex Ingram are hitting in the clinics, leaving 1400 francs a week as about the only person or thing the ex-director hasn't quarrelled with.

Current row is because Franco Film wants to oust Ingram from their studio grounds. They were once his studios and in selling to Franco he reserved a villa in the center of the lot. This he leased for 5,000 francs (\$1200) a year for several years. This "in" annoyed Franco, as it allowed Ingram to ride in and out of their private property whenever he pleased. They found a flaw in the lease. It was signed by Cornillon-Molinier all right, but several days before he became an actual officer of Franco Film, while he was in fact still Ingram's attorney. Since then Molinier has moved to Paris and is now out of Franco. Ingram threatens to sue him if Franco succeeds in breaking the lease. Row may be settled out of court, however. Franco is willing to buy itself out of a bad bargain.

"Variety's" crack about rain on studio roofs interfering with talker takes has been taken up on this side as an alibi for bad recording. Point is, excuse is easier here. It sometimes rains in Hollywood. It never stops in London.

A "welcome home" dinner was tendered John Abbott and Eddie Day at the Trocadero, at which were present representatives of all the gramophone companies, plus all the band masters and a plentiful smattering of performers. Fred Day, chairman of Francis, Day & Hunter, Ltd., presided.

Next to the stage door of the Palace Theatre the new home of MRS. GERSON'S GRILL.

After 11 Years on Broadway

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Holidays in the air. Drawback of the new steel clubs is you can't break 'em in rage.

Competition for the poorest golf rounds are getting popular. Tallish in vacation vein.

Victor Taylor, Sr., one of the pioneers of film papers, this side, is dead.

Radio Ayton's novelty is a kennel collection.

Madeleine Carroll vacationing on the Riviera.

Benita Hume rates all British cameramen the same.

First night applications for new Sheriff play, "Badger's Green," breaking records.

Gordon Barker into musical comedy. Now tried everything at least once.

Sam Eckman, Jr., back at Metro offices after New York trip.

Current joke in show biz is policy of West End cinema who try for indefinite runs, and the talkers won't hold more than six days, change 'em and swear they only mean weeks in vacation vein.

In reply to "Variety's" outline of color situation it should be noted there isn't a color problem here. Producers have never heard of it.

Robert B. Sherwood, New York Times' 1750 lingette the vogue in studios. Producers admit knowing little about it.

Ronald Goy, this country's leading amateur fisher maker, busy writing professional scripts.

Development of television motion picture this side hasn't been noticed yet.

J. L. Sachs just out of hospital after four weeks' stay. Says they cut out his bad luck.

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# New York's a Year Behind

By Cecelia Ager

Ideas flower luxuriantly in Hollywood's tropical clime. Some of them are good and grow up into big strong fads. Most die swiftly, killed by their own abundant madnes. Pushing their way out of the jungles of wild ones, the hardy survivors develop quickly, for they get all the encouragement that an idea on its way to becoming a fad could hope for.

Hollywood is fertile soil for fads. Initiating enough most of Hollywood's time, whether it be in the business of making pictures, throwing parties, or dressing itself. Any idea that is new is assured of an overwhelming rush.

Because pictures must take their idea of life from life as it is lived in Hollywood (for nowhere else do things happen as they do on the screen), whatever is done or worn in Hollywood is put right into pictures. Straightaway it receives an advertiser's dream of exploitation. Hollywood's picture cameras send it throughout the country. In record time the new Hollywood fad has been displayed to picture audiences.

Offtimes it happens that a fad sprang out of Hollywood luncheon strikes a responsive chord and is taken up by the rest of the nation. Whereupon Hollywood comes to pieces and pointing to the signs that proclaim all over its streets "Hollywood is the style center of the world," says, "There, what did we say?" But Hollywood has so busy making pictures that it doesn't stop to ponder that there is a difference between a fad and style, and even if it did think about it, it wouldn't care to worry.

In the Shops  
The Hollywood clothes fads that do crash into general acceptance are always those that have to do with summer. When those who have the power to make them significant adopt Hollywood fads it is always with the thought, "Now isn't this just too amusing?" Since it is fashionable now for summer clothes to be as fanciful as possible, Hollywood fads are getting a fine break.

New York shops are displaying some fashions for this summer that Hollywood thought up last year. They are uniform for the most part. Hollywood ladies shopping in New York can feel right at home, for they will see the fuzzy white polo neck that they like so much. Searching for furs, they may find pairs of white foxes to snugle around their necks. They can replenish their store of berets without a sales lady wondering how they're asking for, Gob trousers are waiting for them to be worn on the beaches. Hollywood men can get the same polo shirts in New York. They are uniform for the most part. Those piercingly blue shirts that those knockouts in Hollywood can be bought now right on 5th avenue.

Even the camel's hair coats that need to stamp a man in New York as a stranger from Hollywood are worthless this season for such accurate identification.

Hollywood, which rave all these concoits to the rest of the country, is quite self-satisfied about its fashion originations. But where Hollywood takes these fads seriously, wearing them determinedly the year round for any and all occasions, New York has approached them gingerly.

In New York Hollywood Style has definite restrictions. It is used only for the most informal wear in mid-summer, for resort or country use, never in town. Looking over the fads that Hollywood sends to the rest of the world, fashion-setters carefully discriminate, choosing the amusing ones. They regard that as such, to be worn only when it is appropriate to wear things of that sort.

The basic difference between Hollywood fads in Hollywood and elsewhere is the seriousness with which Hollywood takes them, compared to the indulgence they meet elsewhere. In Hollywood they are work, but elsewhere, fun. If they are any good at all they will have every chance to catch on for the power of pictures is behind them.

## GROWN UP BOY SCOUT STILL CARRIES ON

Times change. Centuries ago explorers went adventuring to open up new routes to commerce; now they go out for deeds of daring—and on the side, go on location for a motion picture concern.

It is the constant reminder of that fact that keeps "With Byrd at the South Pole" from being a great picture. There can be no great suspense about four men stranded in snowy wastes, when one is conscious of a fifth who not only brought along a motion picture camera, but possibly enough food to tide the quintet over until the arrival of a rescue party. Nor can one agree with Floyd Gibbons' monolog accompanying the Polar flight when he describes a note sent by the Arctic pilot as being "a matter of life or death"—and the excursion takes time out to take a close up of the note.

Aside from the fact that its never very tense, the picture is interesting, photographed fine and relieved in spots with light comedy touches. Byrd looks grand—just like a darling Boy Scout who, having grown up, has gone right on Scouting.

## Dolores Del Rio Awfully Good Despite Ogling

If the jury that condemns Dolores Del Rio in "The Bad One" could only have seen the preceding reels of the film, it would not have misjudged the heroine. Even though she is a dancing girl in a Mar-sellie dive, flirting outrageously and brazenly flaunting her charms, she is really as pure as a lily, the script wasting no opportunity to establish her innocence with touches of a little too naïve to be convincing.

The picture is a studio's idea of a great dual-part picture for Miss Del Rio and Edmund Lowe. It misses a lot of so-called prickles, but pauses every so often to smile at the censors and say, "See, we're only fooling." It has a prison revolt in accordance with the now accepted idea that there must be a jail break for every film on Broadway.

## MARRIAGES

Mary Blair to Constant M. Eakin, June 18, at Redding, Conn. Miss Blair is in cast of "Lysistrata." She was recently divorced from Edmund Wilson, editor of "New Republic." Eakin is sales manager of the Frigidite Corp.

Rosina Galli to Giulio Gatti-Casazza, June 18. Miss Galli is ballet mistress of the Metropolitan Opera.

Aida Emily Robson to C. T. Spencer, recently. Bride is daughter of Clarence Robson, Eastern Div. general manager of P. Canadian Corp. Groom manages F. P. house in Wakeville, Conn.

Virginia Cass to Stanley Davis, in McGregory, Ala., recently. Bride is daughter of Hazel M. Cass (Cass Repertoire Co.). Groom is an actor with the Cass troupe.

Ruth A. Pelter to Raymond Knight in New York last week. Bride is Toledo Times book reviewer and feature writer. Groom is playwright.

Hilda Hairgrove (Tiny Waites) to Samuel Mass in Indianapolis June 12. Bride with Tishman & Co.'s "Big Parade" (vaude). Groom works with Sid Lewis (vaude).

Helen Schwartz to Kenneth T. Collins, in Fort Wayne June 11. Is manager Apollo, Ft. Wayne.

Muriel May and Bob Carbaugh, both of Loew road show, "Eton Days," engaged to wed in July. Engagement announced while playing Syracuse last week.

## Dangerous Boop-a-Doops

"Dangerous" Nan McGrew is "Everplot" soaked in laughing water, farce as the pictures rarely get it but as audiences readily understand it. Helen Kane is back to heroine size and Stuart Erwin is muse of the feature. "Dangerous" Nan McGrew could shoot, but her menace lay in her boob boop a doop.

# RITZY

Conde Nast started as advertising manager of "Collier's Weekly." He bought "Vogue" and revived it successfully. He made another hit with "Vanity Fair," and proceeded with other periodicals.

With financial triumphs came social ambition. He engaged Frank Crownshield, society bachelor, as managing editor and social adviser. Crownshield, arranged parties where fashionable folk were entertained, and society women were flattered when their pictures were published.

Nast was divorced by Clarisse Couder, mother of Natica and Charles Couder Nast. She then married J. Victor Onativia, Jr. Onativia had been divorced by Clara Barclay, who then married Andre de Coppet. Nast married Leslie Foster, considerably his junior.

"Vanity Fair" recently published photos of persons humorously nominated for "oblivion," including Henry Ford and Bernard Macfadden. Ford straightaway directed none of his interests ever advertise in Nast papers, and Macfadden decided not to accept nomination to have "Dance Magazine" printed by Nast.

Consuelo Flowerton has a few lines in "Lysistrata." Formerly a "Follies" dancer, she divorced Dirk Pock, well known Dutch composer and orchestra leader, father of her daughter Nina.

Dirk then married Editha Simons, who had been a close friend of Consuelo.

## More Lines

With a few lines also in "Lysistrata" is Gloria Braggiotti, society girl of Boston and Newport, where her sister, Francesca Braggiotti (now Mrs. John Davis Lodge), she conducted dancing classes. She has two brothers, Iddore and Sebastiano, the latter named after his grandfather, the late Sebastian Schlesinger. Grandmother Schlesinger later married Count James de Fourtales.

Gloria was reported engaged last fall to Frederic Cameron Church, son of M. J. Cameron, partner of Muriel Vanderbilt, of Newport.

## Preventing Confusion

Donald MacDonald, of 260 West 72nd street, has become engaged to Dorothy Roberts of 1112 Park avenue. He is not to be confused with Donald MacDonald, society man, of 760 Park avenue, now with Donald MacDonald, actor, who married Ruth Hammond, actress.

Nor is Arthur MacArthur, society man of 84 Gramercy park, to be confused with Arthur MacArthur, actor.

## Lonely in Register

Ika Chase is the only film actress recorded in the Social Register. She plays one of the sextet in "The Florodora Girl."

Daughter of Edna Woolman Chase, mistress of "Vogue," she is the stepdaughter of Richard Newton.

## No Immediate Worry

Mr. and Mrs. Charles E. F. McCann have had theatre built on their estate at Oyster Bay, and plan to engage artists to appear there to entertain guests. Dr. Russell, of Princeton University, will give a series of lectures on the fine organ that has been installed.

Mr. McCann commutes to and from New York on his yacht. Mr. McCann was Helen Woolworth, heiress to the "Evening World," millions, the other half going to her sister, Mrs. James B. Donahue. The net income of the Woolworth Co. for 1929 was \$39,644,252.

## Help for Posts

A son was born to Mr. and Mrs. Langdon W. Post. Before becoming an assemblyman Langdon was film critic on "The Evening World."

Son of the rich and fashionable Mr. and Mrs. Waldron K. Post, he is a nephew of the exclusive Mrs. Hamilton Fish Webster, of New York and Newport. His wife is hand, daughter of Rollin Kirby, the "World" cartoonist.

Aubrey Eads has leased a large apartment at 30 Sutton place. He is the husband of the partner of Peggy Hoyt, the milliner. Gilbert Seldes, adapter of "Lysistrata," has leased a house at 10 Henderson place.

# 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, Hollywood and Los Angeles. Items taken no credit for these news items; each has been rewritten from a daily paper.

## NEW YORK

Daniel Frohman will supervise final rehearsal of "Trelawny of the Wells" for the Manhattan Repertory Theatre, Bristol, Conn. It was Frohman who produced the original production.

Walter Hartwig is in charge of the company, already fully cast. Players include Margaret Wycherly, Curtis Cooksey, Hugh Miller, May Edson, Octavia Kenmore, Kate Mayhew, Carl Reid, J. Harold Foster and Anton Bundeman.

N. Y. dailies carrying story of death of Thiradur Naches, 71, noted violinist. Died at Lausanne, where place musicians from every part of Europe traveled to attend funeral. He was born in Budapest in 1859.

Metropolitan Opera has gone American. Out of eight new singers, three are Yanks. Two women and one man. One of the girls is Beatrice Bickel, soprano, and one of "Rox's" Gang. She is native New Yorker but brought up in Lawrence, Kan. Myrna Sharlow, other girl, is from Jamestown, N. D., educated in St. Louis. Man is Claudio Prigiero, baritone, born in Paterson, N. J. For his first solo time in Italy. He is 26. Miss Belkin formerly sang with Philadelphia Opera and in St. Louis. Miss Sharlow made operatic debut with old Boston Opera.

Frank Parker Stockbridge, Milwaukeean, veteran radio kind after spending 50 years in the so-called journalistic profession, has the temerity to look 50 years ahead. He predicts newspapers then will be written by impulse and supplied with news by radio. And—the pages will be transmitted to subscribers by radio.

Dispatches from Washington, D. C., tell about new litigation over patent rights for talking pictures. Group of foreign and domestic corporations and German citizens have brought suit against a group of papers patent to them, naming as defendants General Talking Pictures Corp., Dr. Forest Phonoline, Inc., and Dr. Lee De Forest, Inc. The suit was filed in Tri-Bron Court, New York City. Tri-Bron Holding A. G. of Switzerland; Josef Engel, Josef Massolle and Hans Vort, all of Berlin, Germany. Tri claims to be original inventors and claim De Forest was given patent "inadvertently and erroneously."

Walter Huston, under contract to Metro Pictures and United Artists, goes by prior right to U. A. after which he fulfills for F. N. E. after which he goes because of reported conflict on contract dates.

John P. Medbury, newspaper columnist, has been signed to write two short stories for Columbia.

Transmission of daily stock quotations and weather reports by radio to the public at 10 Rockaway mapped out by Radio Corporation. Daily picture service is to follow on ships of the U. S. Lines.

Jefferson De Angella, appearing in current "Apron Strings," celebrates 40th anniversary of his first stage appearance June 26. Big party planned at theatre for performers who appeared with De Angella forty years ago. These include De Wolf Hopper, Jennie Weathersby, Willis Sweatman and John Henshaw.

William Fox's 40-foot cruiser, "Mona-Della," was dashed against the rocks off Fox Rockaway when the ship's motor went dead. About \$5,000 damage estimated. Yacht was on route to Long Beach where it had been stored all winter, to the rocks at Fox's home in Woodmere, L. I.

Authorities are trying to discover what happened to millions which were allegedly lost in the hands of Harold Russell Ryder, a Wall street broker and familiar on Broadway as a night club habitue and spender. His firm, Winfield, since Feb. 25, has admitted a loss of \$3,000,000 in the big stock crash. The firm's Broadway show girls and actresses were linked by the papers as having received gifts from Ryder in his heyday as a spender. His firm's losses of \$100,000 in the stock crash, since Feb. 25, has tipped on the nite club route.

## LOS ANGELES

"The Green Pastures," by Marc Connelly, America's Pulitzer prize play and smash hit of the season on Broadway, where it has been playing at the Majestic since Feb. 25, has been banned in England, ac-

cording to cables in the dailies. Lord Chamberlain denied permit on grounds said to be that the play represented in the play a deity therefore blasphemous. Play liberally adapted, including dialog on Roark Balfour, of "Of Man Adam an" His Chillin'.

Irene Armitage won a divorce from Millie Armitage, director of the Los Angeles Grand Opera Assn., on charge that Merle told her he didn't love her. They had been married only three months.

Ernest Westmore, makeup artist, now custody of their seven-year-old daughter from his first wife, Mrs. Verda Westmore. He claimed she was incompetent in caring for the child. He was also freed from paying \$50 a month alimony.

Hinton Phillips, Negro, withdrew a labor complaint against Congo Pictures, producers of "Ingagi," for \$20,000, due to the playing of a gorilla in the film. Phillips said he feared a boycott in pictures if he pressed the charges.

## Just a Picture Actor

With everybody loving a bandit (the bigger and badder, the better) the odds are greatly in favor of Rod La Rocque who does dark paint and comes out to play the lead in "Beau Bandit." The only hitch is that Mr. La Rocque never seems to be a bandit. He is just a picture actor masquerading. That is enough to keep his performance from being taken seriously.

Doris Kenyon has little to do, except ride with the grace and confidence of a trained horsewoman. As a result, she is in rare moments too consciously sweet, she gives a likable performance.

## Crawfords Celebrate

Of Paramount importance this week is the seventh wedding anniversary of Mr. and Mrs. Jesse Crawford, of which they are celebrating on blossom decked consoles, saying it with songs past and present. Their applause was extra generous in congratulation. Of course the fact that each half of wedding cake carried seven candles complicated the situation unless it was meant to be two cakes which it up for the finish.

Ordinarily brown is a dull color for the stage but "Ginger Snaps" makes it tasty occasionally as in the buxant ballet by the Gamby Girls. Remarkable too tapping by a mixed team whose names were never given, but who were caught on the screen put the real snap in this presentation. Harrington Sisters tried for the ginger and made it. A tray passing routine went smoothly for the Gambies.

## Hays' Own Ideas

(Continue" from page 100)

read it literally believing that only the most emasculated pictures may be produced under it."

Most censors like to see their picture heavens regenerated rather than taking the safe but inferior states. This is true of all boards except New York, Ohio and Chicago. Divorce and infidelity is absolutely out so far as Quebec and Ontario are concerned. There is no respect of moral values involved.

Unnecessary dressing and bathroom scenes are in for a tougher break than ever. As for drinking, it will be salutary generally only where the booze bound is the "heavy." One censor explained his stand on this question thusly: Liquor should be used only as a toilet is used—whenever it strikes drops.

Country wide censors are watching comedies closer than ever, and the message warns that cartoon comedies, heretofore untouched, are in for the harshest of the trend toward warmth is curtailed.

Advertising paper is on the pan aplenty, the tip-off further states, in states and Canadian provinces, where the harshest of the trend is regulated by legislation, the censor is threatening to get busy unless the sex thing is cut.

## BIRTHS

Mr. and Mrs. Frank Jane Bradley, June 10, in Providence Hospital, Oakland, Cal., son. Father in pictures and vaude.

Mr. and Mrs. George May, Jr., son, Father is attached to Loew general offices.

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## 15 YEARS AGO

(From Variety and a Clipper.)

Theatre trade was beginning to tire of aerial pictures. In one case the Low circuit, impatient at the quality of a chapter story, was considering cancellation right in the middle of its story action.

Charles Dillingham took a lease on the New York Palace and promised even bigger productions for the following season. The Shuberts had just relinquished the house.

General Film Co., which now controlled distribution of Chaplin pictures, immediately jacked up prices. Old rate of \$15 a day for the first week was raised to \$25 a day for the first two weeks. The Greater N. Y. Film Exch. (Fox), which was fighting the "trust" tooth and nail, served notice on Essanay ("trust") ally that Fox would insist on having Chaplin pictures in which it was entitled under an old contract.

Announcement was made that Percy Hammond would leave Chicago "Tribune" to become dramatic editor of the New York "Tribune," the two "Tribes" being in no way related.

Pedro de Cordoba was signed for pictures by Jesse Lasky.

Corner store in the remodeled Victoria (Rialto), New York, was leased at \$32,000 a year. The lease was to a drug store chain (United Cigar Store here now).

London legitimate managers were in desperate straits and it was predicted there would be bankruptcies. It was also evident that the death of Charles Frohman would change the London theatre map.

American legitimate managers saw a new menace. They warned their stars that they must not accept picture contracts, holding that screen appearances injured the prestige of stage luminaries, particularly for the road.

## 50 YEARS AGO

(From Clipper)

New York showman was much excited over publication of the vast plans of P. T. Barnum for a new Barnum's Museum on the site of the old Madison Square Garden. The enterprise, insured by William K. Vanderbilt and involved \$30,000, an enormous sum. It was proposed to place under one roof a museum, opera house, coliseum, public assembly hall, aquarium, circus menageries and skating rink.

Promoters were going to the public for capital and used data supplied by Barnum, who related that the old American Museum (this was about opposite St. Paul's church near the present N. Y. post-office) had frequently made as much as \$300,000 a year. He added that the town of Jenny Lind under his management had taken in \$700,000 in nine months with 10 concerts a month. This data was to indicate the profit possibilities of the bigger new enterprise and encourage investment.

The old Garden had been the scene of many great athletic events, society functions, and had housed the revival of Moody and Sankey.

Sarah Bernhardt was about to make an American tour and the Clipper publishes a report of the terms under which she would appear. She had demanded that the American impresario deposit \$10,000 in Paris as a preliminary. Upon completion of the deal he was to post an additional \$40,000, the \$50,000 being to insure the salaries of the company. It was estimated that this and other incidentals would total about \$70,000 for the tour.

## Inside Stuff—Pictures

(Continued from page 115)

of \$75,000 was topped in a quiet campaign from which newspaper publicity and professional commission workers were eliminated. Result was that all collections are net for the fund. The actual cost of conducting the campaign (exclusive of time contributed by individuals) was under \$1,000, paid by the Association of M. P. Producers. It went mostly for telegrams, with an item of about \$75 for stamps.

No publicity went out on the deal and a news story in Variety was the only published report that it was in progress. Fred W. Beets' preliminary step, in conducting the campaign on a theory of his own, was to send personal letters to 250 of the most prosperous individuals in the picture industry. These were followed by letters to 750 prominent and regularly employed film people. On the opening day 40% of the quota was subscribed.

Jealously guarded by leading film publicists, some of them would have it, is the key to the Code and Advertising Honor System which the Hays Organization released Monday to city editors of the land. This is not another code, essentially, but more an "explanation sheet" as to how the rules as publicized shall actually be applied to advertising. In other words, just the lowdown.

Proxies on the screen must be proxies on the bill boards. But all of those "caught-in-the-act" and "pinching and feeling" poses must be substituted. Still the poses must not infer integrity since that would misrepresent the picture and thus violate the basic principle of the printed code which is "truth, honesty and integrity." This unveils Clause II, which specifies to the reading public that "Nudity with meretricious purposes, and malicious postures, shall not be used. Incidentally a producer dictionary defines "meretricious" as "pertaining to or befitting a harlot."

The lowdown on Clause No. 4 is admitted one of the severest for some publicity directors. Pictures that get panned by the daily reviewers must stay panned. The old trick of working in astrisks for re-prints and theatre fronts making the show size up with the sobbers as the most important Broadway thing they have ever seen, is definitely out—or Hays will speak.

MacK-Sennett would be put out of the business, according to Clause 3 (the printed version). But it isn't that way at all on "the inside." So long as cops are ridiculed in a comedy, clap all the pies in the studio bakery at 'em on the bill boards, the boys are informed. But it's about a cop in a movie, the cops then must all be Whalens. They can't do or go wrong—at least in the advertising.

"But," leaped the sweet little thing at this point in the explanation, "Supposn' it's in the picture. Then it would be a lie if the bill boards made a bad cop on the screen a hero."

It interrupted the story teller, "there will be no more pictures of that kind made in Hollywood."

Clause 7 was a tough one even to explain to the press agents, it was admitted. It reads simply: "Profanity and vulgarity shall be avoided." It couldn't be any longer or stronger, it was related, because then some of the more learned public might have gotten the impression that the screen once had gone in for a little of both.

Clause 10, dealing with Prohibition, is another tough one. It reads well as written for the dailies but the fact is that if there is drinking on the screen there must be glass lifting on the bill boards, posters and in the newspaper mats. Advertising the guzzling angel, however, should be handled in a different way. A drink, it is conceded in the lowdown, should be made as near dignified in the posters as a drunk of the better order could be.

Clause 9 is designed to keep posters from luring student crooks into dark theatres for a wise-up on new gagging methods, safe cracking, etc.

Respecting the flag-waving feelings of all countries is the essence of Clause 6. The clause is in effect a warning to foreign stars not to over-patriotic artist in the past. This must not be repeated. The more flags a picture waves the better it will meet, with this covenant.

The rest of the clauses, and there are 12 in all, can be interpreted from the Barnum's continuous version.

Clara Bow's continuous attempts to wash herself up in pictures through such publicity as she has received in the Harry Richmond affair and the Texas smelter, if not wholly successful for the lucky girl from Brooklyn, will at least cost her a hunk of dough from Paramount.

The Clara is said to have been named the beneficiary of a bonus of \$50,000 at the expiration of the five-year contract Paramount gave her, if she didn't run such publicity in for a while.

However, the "IT" gal is reported to have gotten \$30,000 on account out of Paramount to square the Texas alienation suit started against her by the wife of the Dallas doctor. But when the affair leaped on the front page and Clara helped to give it impetus, in person in Dallas, she counted herself out by the contract's "morality clause" of the half million, with Paramount saving that amount minus the \$100,000.

Clara hasn't been keeping track of the grosses lately. They have dropped faster than Wall Street, and the Bow's losses at the box office apparently bumped those for Richman's U. A. picture also. Many agreed who saw the "Ritz" talker it was all right, but not enough saw it, which may be understandable publicity's kick back double.

Cutting scales in theatres here and there isn't as simple as it may sound. Some houses have nearly chopped their prices in half. It's not too common so far. Judgment may be withheld for the box office statements. They, as ever, will tell the story.

Some things that happen when a scale is slashed are that the balcony empties while the orchestra fills up, those who have gone to the balcony at the lower price above instead with the cut go downstairs, or the cut may draw from other houses that class of trade that did not go to the theatre with the higher prices, and if the balcony doesn't hold many people, the increased orchestra at the cut scale can hardly fill up the gross sold left by the upstairs empties.

While the cut scale may draw a larger attendance, the gross at the week's end may not grow, if even it does not reach the previous average under the former scale.

Admission to the picture houses did not go up by leaps. The advances were gingerly put on and often with some trepidation. Decreases might be tried in the same way to at least hold the built up steady patronage, as a new crowd pushing into a house drawn by a slashed admission may push the regulars out in time.

Of course it's understood the capacity must be capable of standing a cut scale. In the olden days a pop price vaude house tried the cut but forgot at the same time to cut the overhead. For several weeks the house, in a New England city, appeared always in the red. Thinking the opposition had stolen the business, one of the circuit's execs dropped in to investigate. The house was playing to capacity, but at the cut scale its capacity couldn't meet the overhead. The house manager had neglected to mention that in his reports.

Paramount-Fox product deal was one-sided, Paramount agreeing to use 48 Fox talkers next season. Last season Par did not use any of the Fox product owing to a disagreement arising in the preliminary negotiations.

Fox has been a steady user of Paramount features where available to Fox. A Paramount contract with Fox would not have meant a great deal in territory, since Paramount product is pretty well sewed up against Fox in opposition spots and also in Greater New York. In New York, Low and R-K-O have first and second call for Paramount re-

leases, while in Chicago, Detroit, St. Louis, Coast, etc., Paramount's first runs go into its own houses.

That Fox had sold Paramount 48 pictures was seen over the news tickers in New York's financial district but it had no bearing upon Fox's quotations. First time a strictly trade picture matter has been given out as a financial item of moment.

Metro has temporarily shelved "The March of Time," while putting it through a process of re-editing. This is the picture for which a number, and time ago stars were brought to the Coast from New York with the studio intending to put it out on this year's schedule. From the way it looks now it may not be shown until next year.

The wane of revue type pictures is another reason why Metro is holding back on this one.

Although it's a critic's rave, Paramount doesn't foresee better than mediocre business prospects for "Silent Enemy," the picture saga of the North American Indians. Fact of picture being silent, with exception of sound effects, and American opposition to anything which might be called educational, are the reasons.

However, execs look for the heavy pull from Europe. Anything about the Indian is still good b. o. there, and Par's foreign managers who have seen the picture say it is in for coin abroad.

Small town circuit theatre manager complained that if he ever ran his houses as they do on Broadway, the natives would run him out of town. Says the Broadway houses have no idea of how to handle their theatres; too much front office direction; too much formula and blue-print stuff, and that a house manager is nothing but a head usher as a result.

In small town the district manager lets the local manager strut his stuff, with the result the house falls or rises by the local manager's showmanship, so the small town sard.

## Inside Stuff—Legit

Last week's managerial conferences over the divisibility clause in the copyright bill is but one phase of a long discussion that has been going on for six years. It concerns the same Vestal bill that has been continuously in-committee and which is the purpose of the managers and authors to get on the floor of the House before the session adjourns, with the idea to have the Senate pass it in the fall.

The managers are somewhat set up over the chance of not being admitted in the International Copyright Union at Bern. Only countries outside the union are the U. S., China, Russia and Siam. The Berne conference appears to have been irritated over America's dalliance and passed a resolution that if it did not join before the end of the year, the U. S. will be excluded. The Vestal bill provides for joining the other countries and explains why showmen want the measure to become a law.

Membership in the Berne conference means that plays and books copyrighted here would automatically be copyrighted in other countries. Otherwise all works must be individually filed for copyright in each foreign country.

Another copyright group is known as the Rome conference. Managers want no part of that body, since there is a provision stipulating that an author has the right to sue for damages if his work is changed, even though he grants permission to make changes.

Despite C. R. Reno's "Ten Nights in a Barroom" company had stranded at Catskill, N. Y., the troupe is and will continue to give performances of the temperance play during the summer in the resort section.

Reno declares that while the show failed to draw at Catskill and did not do much business in other Hudson Valley towns, it attracted paying audiences in Schoharie county.

Billy Grady, the legit agent, had to buy "Penny Arcade," the stage show, and sell it to Warner Bros., to make them buy James Cagney and Joan Blondell of the cast also. Both are now set with Warners and Grady. Cagney and Miss Blondell are in the show. Grady bought all its rights and resold the film rights to Warners only on condition his proteges go with it.

Miss Blondell is Ed Blondell's daughter.

Amused eavesdroppers at Tony's the night "Garrick Gaities" opened listened to an after-theatre round table in which Howard Dietz and a bunch of those connected with "The Little Show" put the Guild revue on the pan as an imitation of their own show.

Dietz, et al. seemed to forget that the original "Garrick Gaities" predated "The Little Show" by several seasons.

## Inside Stuff—Vaude

Report of any animosity between President William F. Canavan and the retiring secretary-treasurer, Richard J. Green is not only denied by Green who says he resigned, but was given special comment by Canavan in a talk before the I. A. convention in Los Angeles. In his convention speech he declared that he was sorry too, that his old friend, Dietz, had to be with him again. He stated that some of the delegates had formed the opinion that he was having feelings between him and Green. This he denied, saying that he and Green were the best of friends and always would be.

Green is shaping his books up so that he can step out of the New York A. quarters June 30. He left Friday with Canavan for Chi to attend the testimonial dinner there for Tom Maitoy who's Chi local No. 119. He expects to come right back for a farewell getaway from Broadway before the Fourth. Then he's going back to Chi.

That the R-K-O office was contemplating a change in its radio hour did not mean some time ago but Rosalee Stewart remained as its conductor. James H. Turner, assistant to Hiram Brown in R-K-O, gave the matter his personal attention. A number of things came up that made it imperative that a change be made.

One of the things that also had its disadvantages was the absence of a complete program form in the evening papers carrying them. N.B.C. office said that R-K-O to get the benefit of that printed program must have it ready a week in advance.

The R-K-O hour on the air on Thursdays was recently cut to a half for the summer and the short time permitted only several old R-K-O air standbys and Milton Schwarzwald's orchestra in selections. In toto the R-K-O broadcast had just about simmered to a poor representation of the huge circuit. Miss Stewart was receiving \$15,000 yearly for the radio labor.

Edgar Allen says he has Max Schmeling alone and officially for vaude, that nobody else was authorized to offer him and that Allen did nothing until Arthur Buhler, the German for Tom Maitoy, agent between the heavy weight champ and Joe Jacobs was sent. Buhler held a contract for Schmeling for everything expiring Oct. 30, 1930. That contract was bought off Friday (20) and settled by Schmeling-Jacobs leaving a lump sum with the Boxing Commissioner to insure Buhler's claims.

Allen hopes to place the champ in vaude.

# TICKET CONTROL'S TEST

## Shuberts May Help Producers

### Finance New Plays Next Season

Shuberts will adopt a financing plan for promising young producers next season somewhat similar to the plan previously announced by Erlanger interests.

Erlanger's have the edge, however, through a head start and have already lined up Max Gordon, Morris Green, of Jones and Green, George Lederer and may also get John Murray Anderson upon completion of his contract with Universal.

Stanley Logan, general stage director for the Shuberts, is reported lining up the producers which the Shuberts will finance, with none as yet but Logan interviewing possibilities daily.

With most of the former allies tentative and many bangles, Shuberts may swing some of the latter into the proposed financing plan and give them an opportunity for comeback in the producing field next season.

According to the plan as now outlined, the producers will be permitted to pick their own scripts and casts, with Shuberts financing production with producers on salary and a percentage of profits on successful production, with Logan in post of general supervisor on productions.

## MANY THEORIES AT STOCK MGRS. GABFEST

Stock managers convention held at Hotel Pennsylvania last week closed with the few attending members as far away from a solution of ways and means to combat talker opposition than ever.

James Thatcher's declaration that he had sufficient faith in the comeback of stock that he may operate 30 stock houses under a certain theatre circuit alignment next season was taken with the proverbial grain of salt by the wise ones. Lately pointed out that Thatcher through being interested with Thomas Kane in the Century Play Company, with remarks on stock managers the mainstay of the business for years might plunge into such an activity perforce to enhance earning power of his products.

Equity President Frank Gilmore's plan of granting equity assistance in lining up financial backing for stock hit home with a few, but the showman group couldn't see this angle either. The dissenters claimed that the stock coin, didn't need either outside money or its attendant interference any more than they intended tossing good money after bad to stay in a racket that had become a continual loser for the past two seasons.

### Revival Hope

Many of those still hoping for a strong comeback in the stock division next season have hitched their hopes that their public will demand flesh rather than photographic talent, but not laying any heavy odds that it will happen but still hopeful.

Reduction of operating expenses, stagehands and musicians' salaries and for a lesser number of both, as well as lower royalties for play releases was again talked about as in previous sessions with the mob adorning for social activities for remainder of the convention.

Aside from the social angle for the visiting stock men the third annual convention of the Theatrical Producing Managers' Association was just a nice holiday for all, but far from any solution to resuscitate a demand for stock shows.

## SAN ANTONIO'S OPERA

First Southern City to Tackle Outdoor Musicals

Dallas, June 21.

Following the example of St. Louis, San Antonio is building a municipal outdoor opera in Breckenridge Park. Town, noted for historic spots and scenery, has heavy summer tourist trade which is believed will put it over. Is first of type in south.

Opening with "Yeomen of the Guard" (Gilbert - Sullivan), with semi-pro and native amateurs. To give project class, promoters building arena in middle of sunken garden.

## ANN MURDOCK LOSES ALF HAYMAN FUND

Appellate Division has decided that Ann Murdock, is not entitled to a trust fund of \$250,000 left her in the will of Alf Hayman, and has upheld a decision by Surrogate Foley that the fund goes to nephew and nieces. The money was part of the \$1,502,612 left by Alf Hayman partner of Charles Frohman, to his wife, Minnie Hayman, with the provision that she was to get the entire income for life and on her death \$250,000 of it was to go to his brother, Alf, with power to dispose of it.

Mrs. Hayman outlived her brother-in-law and he never got any of the income, but he made a will leaving the fund to Miss Murdock and on her death the Actors' Fund was to get \$10,000 and the rest was to go to two Catholic and two Jewish charities.

Court decided that because the will of Alf Hayman failed to say what was to be done with the money in the event that his brother died before his wife, the money must go to the near relatives of Alf Hayman.

## Daniel Frohman Will Launch Bristol Stock

New Britain, June 21. Walter Hartwig's company will open the Manhattan Repertory Theatre season in Bristol on July 7 with "Trelawney of the Wells". Eight plays will be given. Among the players who will appear in the productions are Margaret Wycherly, Cusks Cooksey, Louise Prussing, William Podmore, A. J. Herbert, Octavia Kenna, Carl Reid, Daisy Atherton, Fuller Mellich, May Ediss, Hugh Miller, Adele Ronson, George Hare, Kate Mayhew, J. Halford Foster and Antonio Bundman.

It is announced that Daniel Frohman, who made the original production of "Trelawney of the Wells" in this country, will supervise the final rehearsals and address the audience on the opening night.

## Weiting, Syracuse, Turned Into Garage

Syracuse, June 21. Faint hopes that the present owners of the Weiting Opera House, ancient home of the travelling legions, would reconstruct it for theatrical purposes were blasted completely when directors of the Lincoln National Bank announced they would form a separate corporation to purchase the property for conversion into a seven-story ramp garage. In a statement issued by the bank the intimation was most apparent that Syracuse needs adequate garage facilities more than it does road shows.

## NOW ORGANIZING FOR JULY START

Nothing Much During Summer to Handle—Test Will Come with Season's Openings and Hits—Especially "Smashes"—Outsiders Doing League's Policing

### ENOUGH MANAGERS IN

By the middle of last week there were enough managers reputed to have signed up with the New York Theatre League to assure the test of a plan to control ticket agencies and the League's head, to proceed with engaging a staff and permanent offices, which will be in the Paramount building. July 19 is the tentative date for the League to start work.

Col. Savage, who has specialized in the building up of sales organizations of the various corporations he headed, feels confident of benefiting the League's head, to proceed with engaging a staff and permanent offices, which will be in the Paramount building. July 19 is the tentative date for the League to start work.

In the management of the League's offices, Savage's immediate staff will, like himself, be made up of aids outside of show business. There will, however, be practical ticket men for the actual handling of tickets. All tickets to be allotted to the agencies must pass through his office. No less than 25% of all lower floors must be retained by the box office. No "buys" and not more than 75c premium is the League's slogan.

The percentages to be allotted to each ticket broker are not yet fixed. That was to have been up to the agency men themselves, but they failed to agree, most of the 16 brokers recognized by the League are said to have claimed to have sold more tickets than they actually did. The claims were to have been the basis of the allotment percentages.

Inflated Figures The brokers, if failing to agree among themselves, must turn over the percentage equitable to the League, which will adjust the allotments from time to time anyway. The agencies are said to have sold 1,000,000 tickets last season. McBride's claims to have disposed of well over 1,000,000. Others claimed to have sold as high as 300,000 and more each. These figures appear to be inflated.

McBride's asked for 33% of the League's total allotment, by far the largest. A suggestion of 25% was left on the table. All the agencies appear to be seeking a bigger allotment than they rate. Col. Savage said that the agency percentage matter was being cleared up and that there would be no difference in the figures then proposed.

High prices for tickets to hits have been associated with Broadway from the early days of the legitimate theatre. Buyers have seen an insidious factor. Federal admission tax law is another. One provision of the law calls for the manager to pay the government one half of all money he receives for a ticket over and above its face value. Before the law there was a gratuity to the box office which was generally split with the manager. After the law became operative, the manager did not figure it worth while to collect and split with the tax collector. Since that time theatre admission

## 3 Shubert Shows Equity-Allowed To Lay Off, No Pay, in July 4th Wk.

### THE FAWCETT FAMILY

Geo. Frau and Daughter Enjoyed Themselves in L. A.

Hollywood, June 21. George Fawcett will ring the curtain down on his legit activities after a six weeks' tenancy of the Vine Street. He vacates June 28.

"Great John Canton," starring himself, ran four weeks. "Under Virginia Moch," starring his wife, Percy Haswell, and written by his daughter, Georgia Fawcett, runs two.

Everybody had a lot of fun.

### Altman's Kin as "Tmd"?

Birds of Paradise and Whalen for "Bird of Paradise" Arthur Hammerstein will feature his "discovery," Ruth Altman, kin of B. Altman, founder of the 6th avenue department store, bearing his name. Hammerstein will allow Miss Altman's professional name.

Lillian Bond also set for same musical.

### Wotta Show?

"Artists and Models" being strengthened, revised and re-staged. Shaw and Lee going in to bolster the comedy.

prices have advanced and the ultimate price asked for good tickets jumped as much as the increase, and more.

### Zieggy Off League

Flo Ziegfeld, soon to return from the coast, issued a long statement declaring himself opposed to the League and its plan, also taking a shot at out rates, giving his opinion that that is more the matter with the legit than high prices. Although there is no managerial affection between him and George White, Zieggy says he is with White and Jed Harris in being off the League and its 75c premium plan.

How many other managers have taken a similar line was not certain late last week. The League stated that both Erlanger and the Shuberts have signed. Ziegfeld is on the board of the Erlanger directors and while the board has voted the Erlanger houses in the plan Ziegfeld's own theatre will be on its own. He is interested in the lease of the New Amsterdam along with Charles Dillingham and the Erlanger estate.

Earl Carroll also voiced objection to the League last week. That came after he sought a buy for his "Fantiles," which opens the New Amsterdam next week. Carroll wanted the buy at least up to the time the League starts functioning. The house in Erlanger-controlled and his objection will hardly count. In addition, the known objectors are White and the Chansins. Latter are managing the buy for "The Green Pastures" extends until Labor Day. Same applies to White's "Flying High."

The League expects to have some trouble along the lines mentioned by Ziegfeld—the bootlegging of tickets, but is expectant of curbing the violations.

The League's aim is to remove the admission tax entirely. At present 10% applies on all theatre tickets priced at more than \$3. Revenue to the government from Broadway is comparatively small on such tickets. A downward readjustment is anticipated with the tax off.

The League will start in the middle of the summer, at which time few tickets command "a price." When the hits start in the new season, the new system of price control will get its first real test.

A rule the League is that any manager not a member by July 15 will not be permitted in for six months.

Three Shubert attractions will lay off next week (30) which includes July 4 (Friday). Anticipating a heavy exodus over the holiday the suggestion of closing was made to Equity, with permission granted.

First time for that sort of lay-off trick but somewhat in line with Equity's idea of prolonging engagements at the tail end of the season and in summer. Hereafter regular lay-off weeks provided for are those immediately preceding Christmas and Easter. Shuberts guarantee at least two weeks or more from the date of resumption.

Shows are "Three Little Girls" (Shubert), "Young Sinners" (Morosco) and "Topaze" (Music Box). Since asking for the lay-off privilege it was decided to end the run of "Topaze" this Saturday.

Instead of "Young Sinners" actually laying off, it may be sent to Atlantic City next week, with Brighton Beach week of July 7 and back to the Morosco July 14. Open booking appears to have developed at Atlantic City when the season reaches full stride on or about July 4. "Three Little Girls" due to resume July 7.

## ONLY ONE IN "SOUTH" SQUAWKED ON 25% CUT

Chicago, June 21. All members of "Solid South" at Harris theatre, Chicago, except one, consented to a 25% salary cut. Objector was not Richard Bennett.

### Zieggy and 'Follies'?

Ziegfeld may do another "Follies" although where he'll put it the legit agents don't know. Still he's talking of "looking around" for suitable place.

Zieggy's Marilyn Miller-Astaire show for the Ziegfeld is set, with William Anthony McGuire having started writing "Tom, Dick and Harry"; Vincent Youmans on the score. McGuire meantime is with Joseph M. Schenck on the coast and the usual McGuire search is on for him to finish up.

Ziegfeld has a \$30,000 stop clause with Earl Carroll for the new "Fantiles" at the New Amsterdam, which may be an out for Zieggy should he need the Amsterdam for the "Follies."

### "Frisco Kate" for Mae

Mae West will make another try at vaude prelude to returning to legit in autumn in "Frisco Kate."

"Flaming" Mae played several weeks for Fox Circuit in an act that was a scorcher. After undergoing censoring Mae lost her act.

Miss West may do a new one, song cycle with pianist.

### Michigan Stockless

Chicago, June 21. For the first time the entire state of Michigan is without any stock company. Only exception is the Henderson Players at Ann Arbor, which are subsidized as a community little theatre.

### JUST IN CASE

Hollywood, June 21. Figuring that his first name would probably look too lengthy in lights, Oliver McLennan, from musical comedy, has changed his front handle to Rock. McLennan is out here for a try in pictures.

## Literati

### 50c. Headache

Another headache for the book-sellers is the plan of the United Cigar Stores to place on sale at its stores mystery and detective books to sell for 50c. It's half the price of the dollar books gotten out by some of the publishers. None of the booksellers have anything to compete with the 50c. thing.

The United's 50c. books will be of quality, with Edgar Wallace and a number of other top-notchers signed up.

The 50c. book is another argument against the contention of some of the publishers that a book can't be gotten out at less than \$2 and show a profit. It might be pointed out that a number of British publishers, notably Herbert Jenkins, get out mystery and detective story books selling at two shillings, or about 50 cents at the rate of exchange. They have been doing it for years, and prospering.

United has been in the book business before this. Some time ago it acquired a huge quantity of publishers' remainders, or odd lots which failed to sell, and has been disposing of them at cut-price.

Pessimistic booksmen see in this the eventual finish of the strictly bookseller, with books to be disposed of along with general merchandise. At least, retail book-selling the past year would bear this out.

### Newspapermen Everywhere

An issue in the contempt of court proceedings against the Los Angeles "Record" arrays a lawyer, who a few years ago was a newspaperman working in the "Record" office, against his old association. William Gibbs McAdoo for the "Record" has gone to the California supreme court with charges that the superior court judge trying the contempt case is prejudiced. Defense of Judge Frank C. Collier has been assigned to Robert W. Kenny of the Los Angeles county counsel. Kenny used to be night correspondent for the United Press and worked on the other side of a glass partition from Gilbert Brown, one of the "Record" editors cited for contempt.

### Sonny McLaren Killed

Lorrimer (Sonny) McLaren, who formerly did Broadway for the "Morning Telegraph," was run down by an auto near a small Illinois town last week and killed. He was hitch-hiking to the coast with two other fellows. After leaving the "Telegraph," McLaren went to the "Daily News" and more recently was making up for the New York "Evening Telegram."

It was to have been his second trip to Hollywood, where he wrote several years ago. McLaren was 26. A young widow survives. Remains were brought back to New York for burial.

### Rockwell Refunds

Doc George Rockwell ceremonized the blow-off of his monthly "Mustary Plaster" with a heavily shadowed benevolence card. Attached to the card was a refund for each subscriber to the defunct humorous mag.

The Doc stated his baby had passed out Feb. 12, last, from "an acute attack of inflammation on the rumble seat," but "the family was at the bedside and a good time was had by all."

No reason given, no liabilities or no assets mentioned. Just a bust of a good idea that didn't get over. Doc can blame it on Wall Street or the tariff or the Shuberts.

### G. D. Eaton's Death

With the death of G. D. Eaton last week, "Plain Talk" may pass out. The mag was the individualistic expression of its editor, one of the reasons why Burton Rascoe stepped out as associate editor.

Eaton harbored the idea of "Plain Talk" for years, and his concentration on his task led to the breakdown leading to his death.

Before establishing "Plain Talk," "G. D. E." was book reviewer for the "Morning Telegraph" and a special writer on other newspapers and news syndicates.

### Clew Merely on Staff

Steve Clew stresses he is only the editor of the "New Broadway Breviews" and in the publishing corporation's employ; that of "the about eight pages of Broadway Gossip" nothing is scandal; that Senator Lorimer, publisher's attorney, is the first subject of a New York Who's Who series. Adv. rate card says "there is no room in this publication for misrepresentation, intimidation or coercion," and that all advertising is devoid of any editorial strings, and vice versa.

### Contest Extended

Dorrance & Co. having some difficulty getting that story on prohibition which it hopes to be the "Uncle Tom's Cabin" of the dry era. Contest, which closed last month, was unproductive of a single book thought meritorious by the committee. All the entries have been returned and the contest extended until November. Prize is \$1,000, irrespective of royalties.

### True Sleuth Stories

Chance for police reporters on the dailies to cash in is the new fad in detective stories of first-person accounts by detectives and police in solving mysteries, "as told to" etc.

Capt. Billy Pawcett is changing the policy of the "Starling Detective Adventures" in which he will

eliminate fiction and use only the true detective tales.

### Real Names of Authors

Sutton Kays listed here recently as Roy Vickers, G. Durham and Frederick Lady are also Roy Vickers, Ursula Bloom is Mrs. Charles Gower Robinson, John Davis Conington is Alfred Walter Stewart, Robert Barclay Dillingham is William Dudley Foulke and Gordon Holmes is Louis Tracy, but who is Bridget Dryden?

### Missed Cash

Reorganization of the floppo book publishing house, Louis Carrier & Co., has Alan Isles in, with the new name Louis Carrier & Alan Isles.

Original firm came down from Canada to cash in on the American field, but found no cash here.

### Hy Daab Quittless

That forthcoming Putnam book, "Three Titans," was not written by Hy Daab.

"Music World" is a new monthly magazine in the Coast published by Walter David, formerly associated with a music company.

John Smallman, Dr. Sigmund and Charles Wakefield Cadden are co-editors.

Maybe the book business isn't so good now, but William Seward and Anthony have organized the Huntington Press, with offices in New York. Seward was formerly of Doubleday Doran.

Street and Smith have a new mag, "Excellent." Lawrence Lee, of the staff, will edit.

### Engaging, Anyway

Aarons & Freedley are engaging people for their new Bert Lahr musical despite the fact that Lahr's contract not being adjudicated as yet. George White has a claim on the comic solo.

June Carr is slated for the Lahr show. Jack McGowan and Guy Bolton are co-authoring it; score either by Rodgers and Hart or Gershwin.

### Stock on Hudson

Summer stock in this week at the Elverhol, Milton-on-the-Hudson, N. Y., with "The Bad Man" as opener. Company includes distribution through Emly Smiley, Starr Jones, Jess Sidney, Isabelle Jones, Douglas Dumbrille, Wells Richardson, Antonio Salerno and Paul Jones.

### Miss Hastings' Escape

Altoona, Pa., June 21. Catherine Hastings, of the city, appearing in "Little Accident," New York Theatre Guild play, but home for a brief vacation since late last week, figured in a little accident with a commercial plane Saturday from which she escaped, with only bruises.

### "Ghosts" in Hollywood

Hollywood, June 21. "Ghosts" settle in Hollywood to day (24) for a 10-day run at the Play Shop, a little theatre near Gower and Santa Monica. Production is directed by David Graham Fischer and has Lucille La Pointe, Frank Dell, William Moran, Virginia Barbe and Allan Brock in the cast. Producer is Ralph Herman.

### "Candle Light" Added Month

Chicago, June 21. "Candle Light" will stay at the Princess until July 25, and not close as reported. Show will go west and open at Santa Barbara, Cal., July 21, and at the Garry, San Francisco, Aug. 3. Cast, with Eugene Leonovitch, Donald Brian and Allan Mowbray, will remain intact.

### Another Goe Sound

Chicago, June 21. Englewood district lost its only stock spot, the National theatre, to talkers. House opened as a wired spot last week operated by S. Abrahamson, indie. Last dramatic troupe here had a tough season.

## COAST STOCK OPPOSITION

Fulton Playing Against Dufwin at Oakland

Oakland, Cal., June 21. Fulton finished its first week under the resumed George Ebeby management with good returns for "Her Cardboard Lover" with, Edward Everett Horton starred, outrunning in box office returns "Little Accident" at the Dufwin with a no-name cast.

The week Fulton revived "Just Married" with Horton. Its 50 week will have "The Bachelor Father." Jane Foosehe returns in "The Bachelor Father."

The Dufwin line-up includes "The Wasp" and, as possibility, "Nancy's Private Affair."

## Future Plays

"The Lawless Lady," by Samuel Ruskin and Paul Dickey, produced by Filgrim Productions, with Helen MacKellar in lead. Set for early season.

"Wimble Fingers," comedy by Ann McGrath, will be given stock trial next week (June 30) by the Stamford Players, Stamford, Conn.

Piece will be given legit reproduction next season, by Thomas Lawless, newcomer to producing ranks.

"The Long Road" is the new title selected for the Hugh S. Stange rehearsing for a try-out at the Longacre. First called "Valor." Herman Gantvoort producing.

"Strut Your Stuff," colored musical by Alex Clark and Dabney Carraway, which Harlem Productions is producing, has gone into rehearsal and scheduled to open cold at a New York house, July 14.

Cast includes Alex Clark, Dabney Carraway, Lucille Maya, Ted Hunt, Lulu Grimes, Adele Blank, Grace Pearsall, Tom Emery, Frank Harrington, Ruth Green, Luke Peters and Ned Randolph's Lenox Syncopators, latter a 10-piece band out-st doubling stage and pit.

"Taxi Fare," farce by Martin Mooney, is set for production next season by a new producing firm in which the playwright will be financially interested.

Mooney co-authored "Sisters of the Chorus" with Thomas Burtis, now current in Chicago.

"Up and Up," comedy by Martha Madison and Eva Felt, is set as initial production of the producing combine of Edward A. Blatt and M. J. Nibolas.

New film was to have made entry with a revue tentatively titled "New Yorker," but have side-tracked musical until next season to give non-musical precedence on schedule. Latter now being cast and goes into rehearsal in two weeks.

"Marching As to War," by Robert Sherwood, for production next season by McGowan & Reed, who have taken piece over from Winthrop Ames, previously reported returning to production field.

"Crumba," dramatization of the novel of the same title by William Hemmings will reach production next season via George Lunney. Arthur Bowers will make the dramatization.

## "Blackbird's Cast"

Complete line-up of Lew Leslie's new "Blackbirds" has Ethel Waters, Buck and Bubbles and Miller and Lyles heading the cast. Also Valada Snow from Paris nite clubs, Minto Cato, Bill Bailey, Broadway Jones and Eubie Blake's Blackbird Band.

Leslie states that Edgar Allen did not have any "piece" of his \$100,000 "International Revue" nor of his new "Blackbirds." Emphasizes he and his wife went for the 300 grand alone without any outsiders.

## Felix Sues Ziggy

Hollywood, June 21. Seymour Felix fled suit here against Flo Zeigfeld for \$3,750. This allegedly unpaid balance at \$1,500 weekly for staging dances of "Simple Simon."

## "Maybe" Doctoring

"Maybe She Will," musical produced by Beaux Arts Productions, Inc., folded for repairs & recasting last week after two weeks try-out. Piece will make a fresh start in August.

## UNION CONTRACTS FOR LEGIT COMING UP

With delegates of the stage hands and musicians unions back in New York last week from conventions, the matter of new contracts with the Legit for the coming season arose. Contracts covering wage scales for two years expire Labor day, covering New York, Boston, St. Louis and other key cities.

The bad season just ended for the legit field especially gave rise to an idea that the unions would hardly seek a high scale. It is the policy of union labor to go forward, never recede. Negotiations are being by stage hands and musicians several stands last season, notably Philadelphia and Cincinnati, where theatres were kept dark through autumn. The unions demanded was pay for dark weeks.

Regardless of what terms are arrived at, the problem of the road hardly figures to be improved. The Legit theatre, existing stage shows outside of New York is about 60% than in 1916. With local costs up, the matter of railroadings is the main burden, since shows must make longer jumps and must pay fare rates of three and six-tenths per mile as against 14c. per mile before the war.

The stock managers in convention here two weeks ago declared they would engage but three men back stage. That is a matter to be locally adjusted and will probably precipitate trouble. Stock theatres are now required to use four and five men crews.

### In New York

No indication has been had what demands will be asked by New York unions. In other points the unions appear to be content with less work rather than reduced scales. Some local unions have protected themselves with closed shops. Los Angeles is an instance, no men having been admitted to the stage hands' union there for 10 years. When more help is needed back stage there is a reserve list called up. These men must stay 11 night to the union for the job but are not members of the union.

## Shapiro's Jam

Buffalo, June 21. Lawrence Shapiro, theatrical company (Yiddish) manager of Toronto, has been imprisoned here accused of helping an alien, Essie Wanchell, to enter the United States.

Wanchell, a former resident of this country, overstay his time in Canada and requested Shapiro to get him back.

Shapiro was arrested at the American end of the International Bridge, Shapiro is being held in \$5,000 bail.

## Union-Operated Denham Closes for Summer

Denver, June 21. Denham stock company, which has been backed by stage unions in the Denver Amusement council, closed for three months Saturday.

Hot weather and the opening of the Elitch company for an eleven-week run proved too much. The Denham cut their prices in half two weeks ago but could not pack 'em in solid enough to make up for the slash in admission.

About fifty union men, including an orchestra of 25, were employed. A co-operative basis of 100 hands worked in two crews, one band working five days a week and the other four. The actors and stage managers received regular salaries.

"Dracula," mystery play, was the closing offering.

## "Little Show" at Royale

Playhouse, New York, will not get the second and forthcoming edition of "The Little Show" through a decision to continue run of Grace George in "The First Mrs. Fuster" throughout the summer at that house.

Brady, Wilmann & Weatherly may place the new edition at the Royale, New York in later August.

## Staging "Man Saul"

Arthur Lubin, of the Crosby Gaiety office, left for the Coast, where he is to direct the stage production of "The Man Saul" by Sidney Buchman. Paul Muni, Fox star, will have the principal role.

The show is to be tried out at the Pasadena Playhouse. Lubin will return in five weeks to the Gaiety office.

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# "EAST MILE" IN L.A. COULDN'T LICK SPECS

Los Angeles, June 21. Five local legit houses are dark this week, but no one seemed to notice it. It didn't help those still running. "Caprice" (Belasco) opened the week with close to \$11,000 on the seven days. Piece is in for four weeks.

"The Last Mile" at the Majestic sold to \$5,000. MacLoon started to fight the ticket brokers with this one and it looks as if he hooked the wrong play as a wedge. At the El Capitan, Henry Duffy opened "Nancy's Private Affair" after giving it a moral cleansing to conform with his clean play policy. That the cleansing didn't help is evidenced by a take of \$3,000 on the week.

"Crime" at the President opened to \$4,000. The President has a mystic complex; this is the fifth play in succession of that type to come in. "Decency" at the El Capitan to \$3,700 after two and one-half weeks of pains. Produced with a "moral" wink to the ticket buyers, it failed to get over. "Molly Magdalene," new play by Crana Wilbur, opened Sunday.

"Under a Virginia Moon," produced at the Vine Street, by George Fawcett, with his wife, Percy Haevel starred, got away to a poor start at \$4,500. Piece is by George Fawcett, daughter of Fawcett, making it quite a family affair.

**Estimates for Last Week**  
 "Caprice" (Belasco, 1st week). Only fair at \$11,000 with the play after the first week. "Crime" (President, 1st week). Draw credited to Fay Bainter.

"The Last Mile" (Majestic, 3d week). With two more nights the agencies and selling only at the b. o. take was down to \$5,500.

"Nancy's Private Affair" (El Capitan, 1st week). Started via, Duffy purification; \$6,000 trickled through the b. o.

"Crime" (President, 1st week). Got away to fair start at \$5,000. This house is headquarters for mystery plays on the west coast.

"D. A. New" (Majestic, 1st week). Failed to make any impression and folded Saturday to \$3,700.

"Molly Magdalene" (El Capitan, 1st week). Started via, Duffy purification; \$6,000 trickled through the b. o.

"Under a Virginia Moon" (Vine Street, 1st week). Estimated at \$4,500, which about the average draw at this house.

## CHI. SANS MUSICALS IN BLEAK SUMMER Only Three Against Last June's List of Eight Attractions

Chicago, June 21. It is and will be a very slack summer.

Only three productions on tap, and the first, "Solid South," scheduled to close Saturday. Cast took a salary cut last week, however, and continuing is a possibility contingent on business.

Corresponding week last year there were seven attractions on tap, including two musicals. This year the only draw for visiting tourists is "Sisters of the Chorus," with a come-on title.

Last year's list for the corresponding week shows "Harlem" in its eighth and final week; "Connecticut Yankee" in its 12th week; "Nut Farm," which ran all summer; "Pleasure Round," which did the "Nut Farm" in its 12th week; "108 Years Old," which ran for "Frankie and Johnnie" had been closed by police.

With only three pieces splitting all the business, a nice rise was noted both by "Solid South" and "Sisters of the Chorus," which is the leading. "Candle Light" ought up the rear. "Sisters" has sliced very little since the piece opened in Brooklyn last year, and is dark by bluecasts. Police here have other worries.

**Estimates for Last Week**  
 "Candle Light" (Dance, 10th week). Will now make a bid for summer run, reversing plans to close tentative, a fortnight ago. Was up to around \$3,200 and getting by on less.

"Sisters of the Chorus" (Apollo, 7th week). Roughly steady, and did chorines rose again and hit \$10,000. Although on cut rates, box office regulars are in the majority.

"Solid South" (Harris, 8th week). Comedy rose again, and broke \$10,000. At this figure can show profit \$600. Has taken a 25-cent tentative closing date, June 28.

## Frisco Grosses

San Francisco, June 21. Improvement all along the line was noted at the legitimate theatre box offices last week. "Strictly Dishonorable," at Edinger's Columbia, copping cream trade and showing a decided build over the opening week. This show, which opened disappointingly, picked up before and of first week and second stanza climbed more than two grand over the takings for initial week. Got \$15,000.

"The Student Prince," in third week at Curran, held up to nice profit at \$15,000. Next door at the Geary "Journey's End," in how out seven days brooded heavily finishing off to bare \$4,000.

Both Henry Duffy's houses showed a spurt. Leo Carrillo in "The Bad Man," at the President, pulled nice \$6,000 with heavy advance indicating a run. "Nancy's Private Affair," at the Alcazar, above average and still profitable at \$4,000.

Tiny Green Street, with "Hot 'n' Bothered," slipped, some, but can still stay on at around \$900 because of inconsequential overhead.

## Only Owed \$9.35, Each

Warrensburg, Mo., June 21. When the Clarence Cramer company with the "Passion Play" quits its five-week run here, Cramer only owes each member \$9.35.

That's a record nowadays for traveling managers in the sticks.

## Renamed "Gay Paree"

The Chic Sale show, "Hello Paris," which closed in Chi and was not brought into New York for a summer engagement, is to re-open early in August, by the Shuberts as "Gay Paree."

## Maude Won't Travel

George C. Tyler is trying to interest Cyril Maude in a repertory for next season.

Maude, who is doing "Grumpy" for Paramount, has agreed to appear in New York, but has flatly refused to tour in America.

## "Fioretta" Suit Dropped

Marie O'Connell, who sued Earl Carroll for \$50,000 for services on the grounds that she helped persuade Mrs. Frederick Courtland Penfield to back "Fioretta," with big loss to Mrs. Penfield, got a decision from the Appellate Division permitting her to discontinue the suit after she found out that it wouldn't be heard by a jury.

Carroll's attorneys figuring that she intended to bring a new action and ask for a jury trial, wanted her to start to compel her to stipulate that if she sued, Maude she wouldn't ask a jury trial, but the case was dropped without any stipulation.

## Tab Stock with Films

Canton, O., June 21. George Sharp Players, after 62 weeks in Canton, will inaugurate a summer season of stock at the Palace theatre here Saturday, June 28. The venture will be an innovation here, the stock presentations being offered in connection with the regular film program. The stock bills will be offered in tabloid form and with a smaller cast than formerly.

The "Nut Farm" is the opening bill, to be followed by "Danger" and "Salt Water."

## Edward Royce's Spectacle

Edward Royce is reported about to sail for London, to produce a stage spectacle over there along the lines of "Chu Chin Chow."

Following the stage run, it is said Royce will direct the show as a talker for British International.

## "Jungle Love" Revamped

"Jungle Love," withdrawn for revision after tryout at Atlantic City two weeks ago, will make a fresh start at the Brighton Beach Music Hall, Brighton Beach, next week.

Agnes Ayres and Herbert Rawlinson, pictured last week, may comprise featured triumvirate of cast.

## Five Shows Out

With a minimum of five withdrawals from Broadway the total number of legit attractions will have dropped under 20 for the first time in years.

"It's a Wise Child," presented by David Belasco at his theatre, closed Saturday after piling up a fine run of 47 weeks and was the most consistent high gross comedy ever at this house. Held around \$20,000 for the entire run of the engagement. Might have spanned summer but is going to coast.

## IT'S A WISE CHILD

Opened Aug. 6. Atkinson (Times) reported "immensely entertaining." Few of the critics were on the job so early in the season.

Variety (ibid) said: "Should be a cleanup."

"Ada Beats the Drum," presented by John Golden at his theatre, closed Saturday after a fine run of 47 weeks and was the most consistent high gross comedy ever at this house. Held around \$20,000 for the entire run of the engagement. Might have spanned summer but is going to coast.

## ADA BEATS THE DRUM

Opened May 5. "Old and standard," "Ada Beats the Drum" (Graphic), with most of the scribbles, concerning Garland (Telegram), led the affirmative, deciding the fate of the springtime entertainments. It has sophistication, wit, and a very pretty melody.

Variety (ibid) said: "Not strong enough to combat the mercury."

"Hotel Universe," presented by the Theatre Guild at East 86th closed Saturday. Played 10 weeks. Started well enough with a smart draw and might have lasted longer if presented earlier. Puzzling nature of play caused distinct difference of opinion. Got \$15,000 or more during subscription period. Last weeks away off, under \$7,000.

## HOTEL UNIVERSE

Opened April 14. "An evening that can only be described as a pretty terrible beating," "Hotel Universe" (Graphic), was a waste, echoed Anderson (Journal).

Variety (ibid) wrote: "Chances against run."

"Topaze," at the Music Box, will end its season Saturday, completing an engagement of 20 weeks. Something of a surprise.

## TOPAZE

Opened Feb. 12. Darwin (Eve. World) found the proceedings "naive and indifferent." Brown (Post) reversely thought "The play is a clever and amusing French satire."

Variety (Char) said: "Chances for a run look slim."

"Uncle Vanya," presented at the Cort by Jed Harris, closed Saturday, 10 weeks. Comedy from Russian started at \$14,000 gain and after first two or three weeks drew \$12,000. Though it was profitable, was not expected to last and past three weeks dropped away off. \$5,000 last week.

## Art-Heat-Village

Bandbox theatres of Greenwich Village are in keen competition to survive the summer heat and attract whatever patronage may be hitting the Village district.

Triangle and Cherry Lane Playhouse, survivors of the arty group and employing sandwich men, and handbill distributors, the latter touring the restaurants at dinner hour and advertising their attraction on respective playhouses and current attractions. The Triangle is projecting "Rare Fats," intimate revue, while "The Gimme Girl," musical, is at the Cherry Lane. In its final two weeks previous to being supplanted by "Cherry Lane Follies."

Both Triangle and Cherry Lane are unlicensed and operate under a subscription method. Both get around the subscription angle legally through inducing patrons into membership prior to performances and for a sum equivalent to price of admission.

## Shurt Returning

Hollywood, June 21. Louis Shurt, legit picture agent, leaves here for the East Thursday.

# Shows in N. Y. and Comment

Figures estimated and comment point to some attractions being successful, while the same gross accorded to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities with the varying overhead. Also the size of cast, with business good to pieces, in necessary great difference 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 lay applies on tickets over \$3

"Ada Beats the Drum" John Golden Stopper last week; six weeks; with business good to pieces; Broadway generally off with warm weather.

"Apron Strings," 48th St. (23th week) (C-350-\$3). Around \$5,000 but with operating costs down and pooling, can go along; cut rates help materially.

"Artists and Models," Majestic (3rd week) (R-170-\$5.50). New revenue with comparatively little opposition, okay to date; around \$20,000.

"Fifty Million Frenchmen" Lyric (31st week) (M-1,400-\$5.50). Last week held to about same as previous week when trade improved to \$20,000. Indefinite.

"First Mrs. Fraser" Playhouse (21th week) (C-870-\$3.85). Pooled and showing some earnings; estimated at \$20,000; hardly figures to last much longer.

"Flying High" Apollo (17th week) (C-1,051-\$3). Under resat; opposition for that rating near week when "Vanties" arrives at New Amsterdam; around \$40,000.

"Garrick Gaities," Guild (4th week) (R-951-\$3). Guild's junior revue doing exceedingly; claim of \$18,000.

"Hotel Universe," Peck Stopper last week; six weeks; with business good to pieces; Broadway generally off with warm weather.

"Lost Sheep" (10th week) (CD-1,067-\$3). May be breaking even at \$5,000 to \$7,000.

"The Little Rascals" Billmore (6th week) (C-1,000-\$3). One of several small gross shows which go along; last four months have been \$1,000; reported closing last Saturday.

"Lystristrata," 44th St. (4th week) (C-1,125-\$5.50). Remarkable business to date; \$34,000, above week before; summer surprise.

"The Royalist" (1st week) (M-1,118-\$3). Presented independently. (James M. Gray), musical show with mystery play plot; only opening of week; promises \$20,000.

"Sons of Guns" Imperial (31st week) (C-1,118-\$3). Presented independently. (James M. Gray), musical show with mystery play plot; only opening of week; promises \$20,000.

## Bayard Veiller Must Pay Broker \$85,000 Royalty

Bayard Veiller has lost out in his row with the American Play Company over royalties from "Trial of Mary Dugan." The Appellate Division has upheld a decision that when he got \$3,000 from the play broker in December, 1922, on an agreement to give it 10 per cent of the royalties from his plays for three years, and then put out "Mary Dugan" last four months before the time was up it was binding on the "Mary Dugan" royalties even if he assigned his rights to his wife, Marguerite Veiller.

The American Play Company was entitled to 10 per cent royalty, and the other 10 has been held up since the suit was started three years ago, but the entire 80 has been paid to Mrs. Veiller. More than \$85,000 is now due the play broker as a result of the decision. By the time the case was tried in March the income was more than \$400,000, which included \$125,000 for the film rights. The broker charged that Veiller had assigned his right to the company in order to be "judgment proof" and defeat the claim to the additional 10 per cent.

## Southampton Stock

"Let's Get Married," comedy by Frances Goodrich and Albert Hackett, will be given a stock trial by the Southampton Players at Southampton, L. I. July 2.

H. C. Potter and George Haight will operate the stock for the summer in the fashionable colony.

## Alfred Lunt, D. Litt.

Milwaukee, June 21. Alfred Lunt, New York Theatre Guild star, who with Mrs. Lunt (Lynn Fontanne) is spending the summer at the Lunt summer home at Genesee Depot, was made a doctor of literature by Carroll College. He studied there the time of his first stage effort in "The Private Secretary."

M-1,466; \$6.00). Like most other run attractions, now on summer salary scale; again quoted at \$33,000 and slated to stay into September.

"Stepping Sisters," Masque (10th week) (R-700-\$3). Attendance looks okay; but tickets sold at low prices; claimed around \$5,000.

"Strictly Dishonorable," Avon (41st week) (C-530-\$3.85). Last week nearly as good as week before; \$14,000, and indefinite.

"Strike Up the Band," Times Square (24th week) (M-1,067; \$6.00). "Paces to week; any show due to stop soon; maybe \$20,000.

"Green Pastures," Mansfield (18th week) (C-500-\$4.00). Money maker; seems as strong as ever; \$25,000.

"The Last Mile," Harris (20th week) (C-1,051-\$3). Under resat; average pace last week, but satisfied with \$3,000.

"Three Little Words," Waring (11th week) (M-1,395; \$5.50). Waning; estimated around \$16,000; lays off next week and resumes \$18,000.

"Topaze," Music Box (20th week) (D-1,000-\$3). Final week; success; some money; around \$20,000; may resume in August.

"Uncle Vanya," Cort. Closed Saturday; 10 weeks; had to better \$20,000 play this week; closed.

"Wise Child," Belasco (41st week) (C-1,050; \$3.85). Final week; only smash and big money; maker; due to open on coast July 21 after a week or so at seashore.

"Young Mr. Trenchard," Morosco (31st week) (CD-881-\$3). Money maker in lesser degree, but success; under \$9,000; goes to seashore for two weeks.

**Special Attractions**  
 "Song and Dance Man" Fulton; "The Cloves, season with revival this week."

"Michael and Mary," Hopkins; final weeks announced for past month.

"Barry the Twisted," Fulton; "Gimme Girl," Cherry Lane (VH-lage).

## HARTMAN STILL UP IN AIR OVER OPENING

Hollywood, June 21. Ferris Hartman's tribulations in trying to launch a season of Victor Herbert operettas here may become an eventuality, with Hartman as director of a brand new organization, founded by A. H. Mauer, local attorney.

Hartman's own venture, went bloomy with Lew Jacobs, the manager, still to decide what to do with the show.

Meanwhile new group starts June 26 at the Philharmonic Auditorium with "The Fortune Teller."

## Duffy Creditors Will Meet July 1—Solution?

San Francisco, June 21. First meeting of Henry Duffy's creditors is scheduled for July 1, under a call issued by the United States referee in bankruptcy.

The creditors' meeting of the company, which is now in liquidation, is permitted for Duffy to step out, completing the bankruptcy to take its course.

Alcazar and President theatres here would revert to the Winship Trust if the liquidation of them, and Duffy probably returning to operate houses for the estate with its backing.

Confirmation is unobtainable in the absence from the city of Duffy and Receiver G. A. Blanchard.

## Coast "Code" Cast

Los Angeles, June 21. Coast production of "Subway Express" is rehearsing at the Mason theatre under direction of Ralph Simone, who was stage manager of the New York production. It opens June 29.

Leo Curley plays the inspector here and is set for the same part in the London production next fall. He came to Los Angeles with "The Criminal Mind." Juvenile leads in "Subway Express" here are by Lillian Rich and Edgar Reeves.



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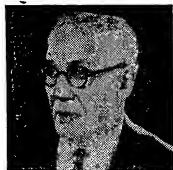
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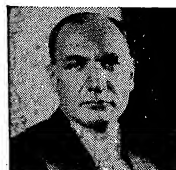
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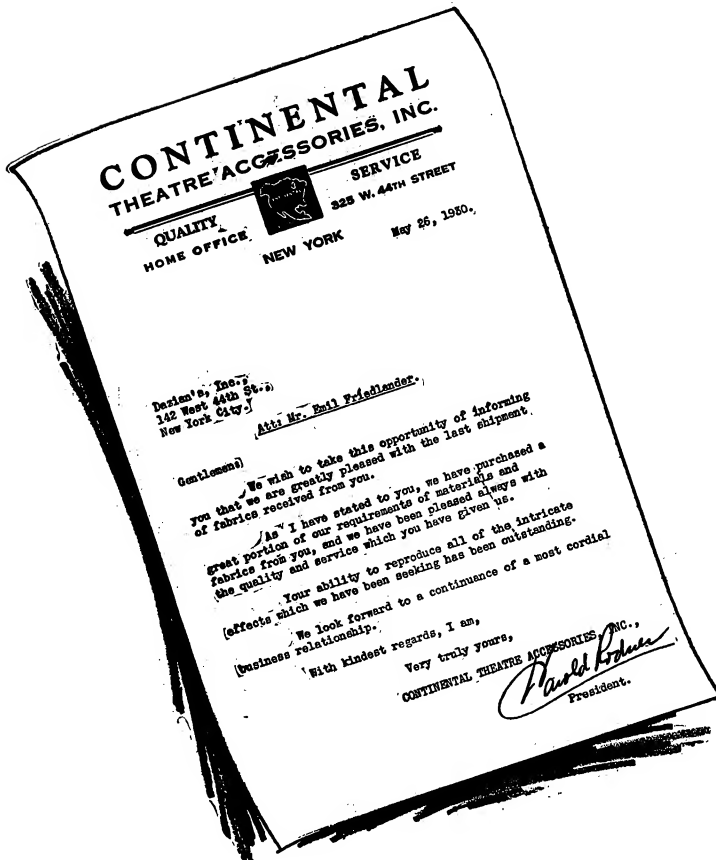


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**"HAJI"**

IN

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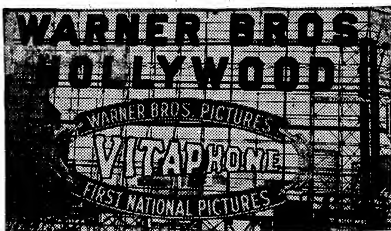
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yamekraw  
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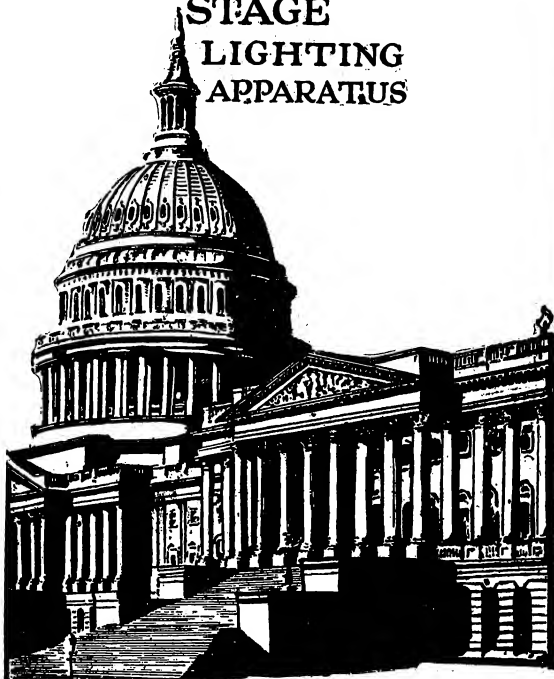
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**TO**  
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**ON THEIR**  
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# WARNER BROS. 25<sup>th</sup> ANNIVERSARY

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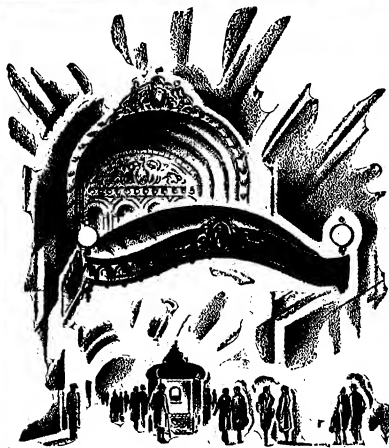
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"THE ROAD TO PARADISE"  
"WHEN WE WERE TWENTY-ONE"  
"QUEEN OF MAINSTREET"

*and*

**MR. RICHARD BARTHELMESS**

*in*

**"THE DAWN PATROL"**

**MR. OTIS SKINNER**

*in*

**"KISMET"**

*In Production:*

"FATHER AND SON"



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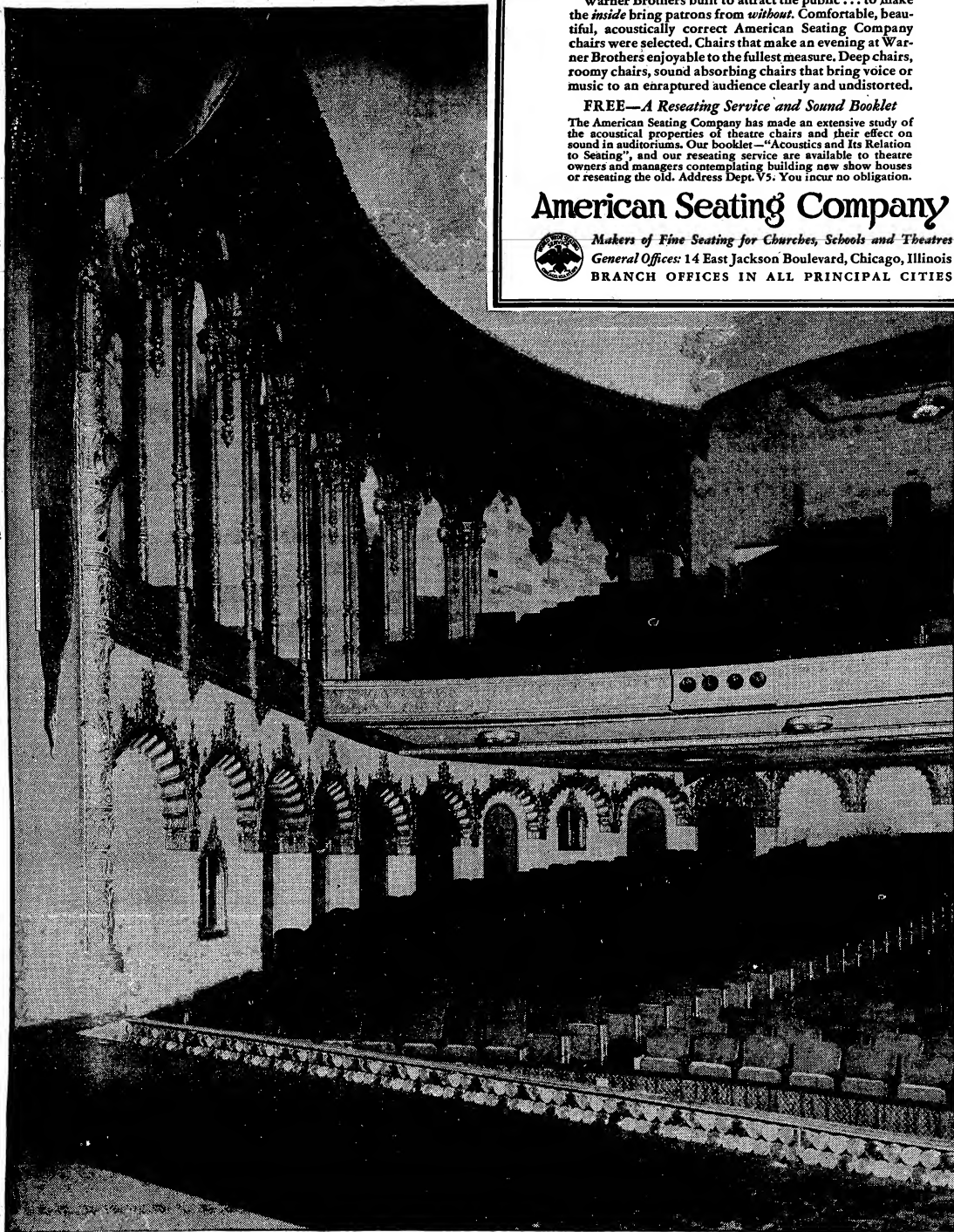
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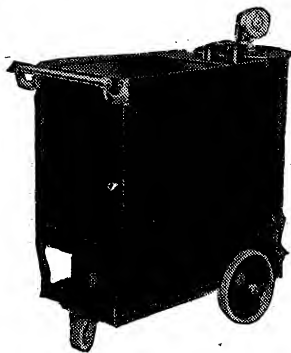
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"FAST LIFE"

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"KISMET"

With MR. OTIS SKINNER

FOR

First National-Vitaphone Pictures

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## RUTH ETTING

ZIEGFELD'S "SIMPLE SIMON" 1930  
Ziegfeld Theatre, New York

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"SONG OF THE WEST"

"SALLY"

"HOLD EVERYTHING"

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"Back Pay"

"Prisoners"

"The Toast of the Legion"

"Footlights and Fools"

"When We Were 21"

"The Flirting Widow"

"Smiling Irish Eyes"

"The Love Racket"

"Strictly Modern"

"Going Wild"

for:

*First National-Vitaphone*  
Productions

## HOBART HENLEY PRODUCTIONS FOR 1930

"The Lady Lies"— *Paramount*

"Roadhouse Nights"— *Paramount*

"The Big Pond"— *Paramount*

IN PRODUCTION:

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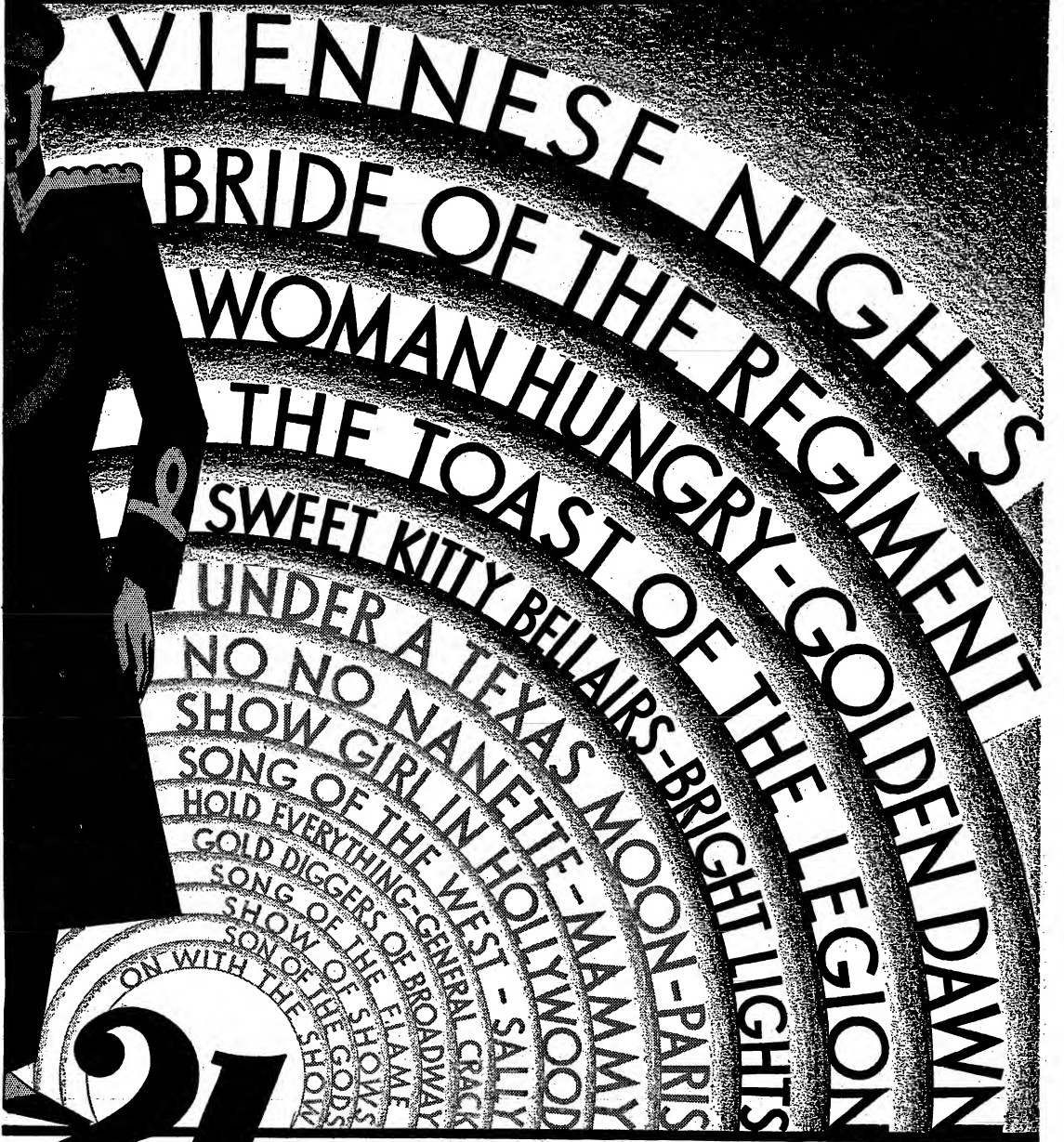
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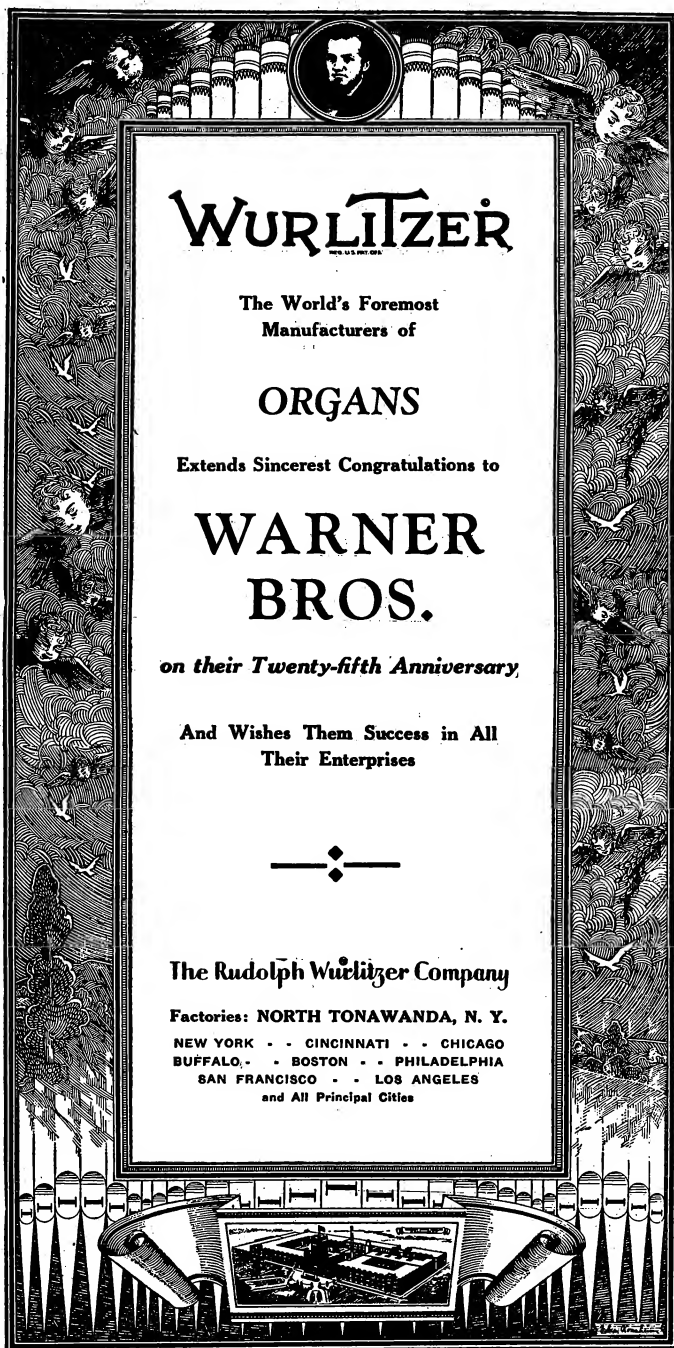
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### Elizabeth Yeoman, "HOLLYWOOD CITIZEN"

A distinguished audience packed the Mayan theatre last night to greet Chevalier and Ben Bernie.

Ben Bernie and his orchestra offered a variety of entertainment that met with much enthusiasm for the first half of the program. In addition to the popular songs played by the entire orchestra with infectious rhythm, there were vocal solos by Pat Kennedy, and a corking xylophone solo by Dillon Ober.

### Llewellyn Miller, "LOS ANGELES RECORD"

Ben Bernie and his band of musical sloons were exceptionally good. Surprising to be exact. The program, excellent all the way through, is divided into two

parts. First, Bernie and his music and then Chevalier.

### "LOS ANGELES DAILY NEWS"

Preceded by a comprehensive program furnished by Ben Bernie and his orchestra, in an impromptu rotation, the Parisian star's reception was a tremendous ovation to his ability.

Bernie's knights had a round table convale as a novelty, and surprising enough, most of his musicians sing well, especially Pat Kennedy, a tenor, Dillon Ober, an xylophone soloist with a comedy flare, provided some hilarious moments.

### Edwin Schallert, "LOS ANGELES TIMES"

The program provided an intimate view of Chevalier skill and presence and of his

smile, the piquancy of his humor—his effervescent gaiety, persistent in its spell of sunshine, captured the first night crowd.

Ben Bernie, in an entirely different vein, furnished plenty of competition. Repartees between members of the band, their very original "Knights of the Round Table."

### Patterson Greene, "LOS ANGELES EXAMINER"

Ben Bernie's Band fills up the first half of the evening. It is a difficult assignment to entertain an audience that is waiting rather impatiently for Chevalier, but Bernie's organization succeeds admirably. His men have plenty of versatility, supplying song as well as jazzed instrumentation, and passing the moments along with good comedy.

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# WARNER BROS. 25th ANNIVERSARY

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But Anticipate  
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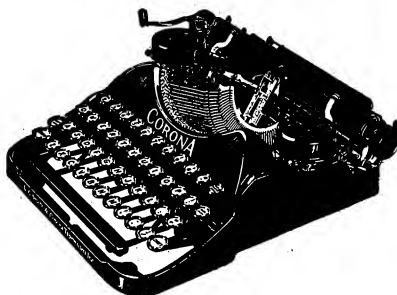
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**WARNER BROS. 25th ANNIVERSARY**

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***SALUTE!***

**WARNER BROS.**

***GEORGE ROSENER***

**HARVEY THEW**

**EXTENDS CONGRATULATIONS**

**TO**

**WARNER BROS.**

**AND ACCEPTS CONGRATULATIONS  
ON BEING HIMSELF WITH**

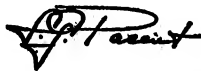
**WARNER BROS.**

**PRESENT ADDRESS**

**WARNER BROS.**



To Warner Brothers on their twenty-fifth anniversary, I extend my heartiest congratulations, my thanks and my assurance that the new Pacent Reproducer Systems are keeping pace with the great strides in sound recording since VITA-PHONE first thrilled the world.



## Only this new and better equipment can do justice to the new and better pictures!

THE greatest array of talking pictures in the history of the industry is scheduled for the coming season. Only the last word in sound equipment will do these new pictures justice . . . only *new* and *better* equipment will make them *letter-perfect* to the eyes and ears of your audiences. They demand true, faithful, life-like sound reproduction—you owe it to them *and to your box-office* to install the new Pacent Reproducer System.

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For houses up to 500 seats

#### Other New Pacent Models

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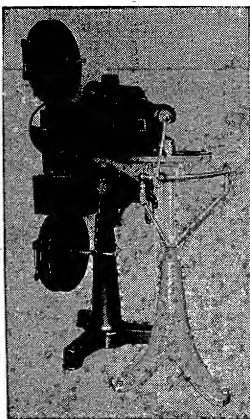
XXDF Disc . . . . . \$1495.00  
XXDF Sound-on-Film . . . . . 2195.00  
XXDF Disc and Sound-on-Film . . . . . 2595.00

For 2000 Seats or less—  
Synchronous Equipment

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XXF Sound-on-Film \$250.00  
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### Pacent brings you many new features

- 1 PACENT TONE COLOR CONTROL: Corrects varying acoustical conditions—assures faithful reproduction of those finer characteristics peculiar to the individual artist or musical instrument.
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- 4 PACENT SOUND-ON-FILM SYSTEM: Plays variable area and variable density recordings with equal efficiency.

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Pacent equipment will make every performance in your house a *de-luxe* performance. Pacent equipment will give your house a new standing in the com-

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Write us for the complete details, stating location of your theatre, capacity, type of pictures you show and any other information you think we should have. This involves no obligation, of course.

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Sales and Service Representatives in Principal Cities throughout U. S. A.

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**WARNER BROS. 25th ANNIVERSARY**

*Settings for*

**Warner Bros. First National  
Vitaphone Pictures**

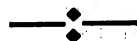
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**JACK OKEY  
JOHN J. HUGHES  
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**SUPERVISING DIRECTOR**  
of the Trick Department

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**WARNER BROS.  
and  
FIRST NATIONAL**

**THE FILM EDITORS**

of

***First National***

congratulate

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# WARNER BROS. 25<sup>th</sup> ANNIVERSARY

## BEST WISHES

from

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FRANCIS FARAGOH

ROBERT N. LEE

LOU LUSTY

HENRY McCARTY

B. HARRISON ORKOW

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A. D. T. Central Station Services are providing sure protection against fire and theft to many leading theatres throughout the country. These are typical users of A. D. T. Service:

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STRAND THEATRE, N. Y.  
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*And These Theatres in Many Leading Cities:*

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Where watchmen are on duty A. D. T. Central Station Watchman's Compulsory Tour and Manual Fire Alarm Service provides protection against fire and theft. Other A. D. T. Services are Central Station Automatic Sprinkler Supervision, Burglar Alarm and Holdup Alarm Services and Aero Automatic Fire Alarm. A. D. T. Central Station Protection Services are available in principal cities throughout the country. Ask for descriptive bulletin.

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ON THEIR

25th Anniversary

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"Maybe It's Love"

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Complete "Automatic" Fire Protection for all  
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Deluge Systems for Film Vaults, Cutting and  
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Lowe "Automatic" Fire Door Releases for  
Quick Closing of Fire Doors.

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WARNER BROS. 25<sup>th</sup> ANNIVERSARY

*First Picture Assignment  
Titles on  
"DON JUAN"*

WARNER BROS. 1925



MAUDE FULTON

*Present  
Assignment  
"CAPTAIN APPLEJACK"*

WARNER BROS. 1930

# WARNER BROS. 25th ANNIVERSARY



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to  
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Brunswick-Balke-  
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ANNIVERSARY  
For Your Continued Success  
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**Joseph Jackson**

"The Barker"

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**BEST WISHES**

TO

**WARNER BROS.**

**David Belasco**

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FROM

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GAYLOR**

"The Whispering Serenader"

**SAM SAX**

*Production Manager*

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# WARNER BROS. 25th ANNIVERSARY

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Alexander Smith & Sons Carpet Co.,  
Tonawanda, N. Y.  
Gentlemen:

A approximately a year ago we installed Crestwood Carpet in a New England Theatre. Its appearance and its long wearing quality have convinced us that Crestwood Carpet is an ideal floor covering for theatres. Since this first installation we have placed this grade of carpet in over forty theatres in the East.

Very truly yours,  
CONTINENTAL THEATRE ACCESSORIES, INC.  
*Donald Fisher*  
President

## CRESTWOOD CARPET

HOLDS THE LEAD!

Leading theatres in the East have used thousands of yards of Crestwood during the past year. The largest theatre chains have standardized on this quality. Crestwood is a product of Alexander Smith & Sons Carpet Co., weavers of fine rugs and carpets for over 70 years. For better wools, designs, colors and sturdy wearing qualities—for the utmost in value—specify Alexander Smith Carpet.

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CENTRAL .....	Washington, D. C.	ALHAMBRA .....	Philadelphia
CAMEO .....	Bridgeport, Ct.	MOSQUE .....	Newark
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AFFILIATIONS OF WORLD WIDE SIGNIFICANCE, EX-  
TEND HEARTIEST CONGRATULATIONS TO

## WARNER BROS.

On This Their Twenty-fifth Anniversary



Member Federal Reserve System  
Member New York Clearing House

BEST WISHES TO

## WARNER BROS.

ON THEIR 25TH ANNIVERSARY

WE TAKE PLEASURE IN ANNOUNCING THAT

MR. J. C. ENSLEN

HAS BECOME ASSOCIATED WITH OUR FIRM AS  
GENERAL SALES MANAGER

## GENERAL REGISTER CORPORATION

PARAMOUNT BUILDING

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"TICKET REGISTERS"  
"AUTOMATIC GOLD SEAL"  
"SIMPLEX TICKET REGISTERS"

# Congratulations Warner Brothers

We are indeed proud to participate in an industry of which you are a part. We are happy too that the year which marks your anniversary also marks the announcement of the strongest program of box-office pictures ever made by Columbia.

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Subway Express  
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Rain or Shine  
Tol'able David  
Charley's Aunt  
The Lion  
and the Lamb  
Fifty Fathoms Deep  
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Virtue's Bed  
Meet the Wife  
Dirigible  
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Brothers  
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Lover Come Back  
Arizona  
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**Proved Product from  
Columbia 1930-1931**

WARNER BROS.

25th

ANNIVERSARY

CONGRATULATIONS

to

**Warner Bros.**

on their

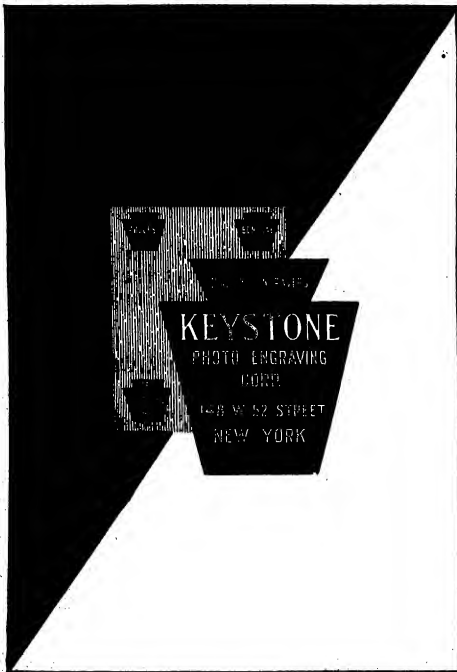
25TH ANNIVERSARY



ASSOCIATED SCREEN NEWS

LIMITED

MONTREAL, CANADA



**HENRY HAUG, Inc.**

WE CONGRATULATE WARNER BROS.

on their 25th Anniversary

Again we were chosen to do one of Broadway's most beautiful theatres.  
All the Curtains, Draperies, Wall Coverings in the

**HOLLYWOOD THEATRE,  
NEW YORK CITY**

were designed and made by us

Here is a list of a few of the theatres we have done for the Warner Bros. Circuit, thanks to the Continental Theatre Accessories and Mr. Jules W. Cataloff:

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Warner.....	New York City
Strand.....	New York City
Mastbaum.....	Brooklyn, N. Y.
Warner.....	Philadelphia, Pa.
Central.....	Atlantic City, N. J.
State.....	Philadelphia, Pa.
Stanton.....	Philadelphia, Pa.
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CONGRATULATIONS TO

**WARNER BROS.**

Upon Their

25TH ANNIVERSARY

# WARNER BROS. 25th ANNIVERSARY

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Specialize in the manufacture of Chemical preparations to sterilize and purify the air in theatres, buildings, hotels, etc. This method eliminates plumbing troubles by the cleansing of the plumbing equipment and the maintenance of a perfectly clean, odorless and sanitary condition.

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QUALITY — UNIFORMITY  
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After exhaustive tests adopted for use  
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Congratulate Warner Bros. on Their  
25th Anniversary

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Telephone Mulberry 1124

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For SOUND or Silent Films

Anniversary Greetings to Warner Brothers

# KAY STROZZI

FEATURED IN

WARNER BROS. VITAPHONE PRODUCTIONS

WARNER BROS. 25<sup>th</sup> ANNIVERSARY

# WHERE ALERTNESS REIGNS NO ERROR REMAINS

Warner Bros. and all those with whom they have surrounded themselves are responsible for

## *A Business Phenomenon*

Fair dealings and sincere human consideration in private and business affairs has brought deserved and rare good fortune at home and in business to Warner Bros. and their Associates.

## *My Congratulations!*

May increased success and happiness come to you and may the well earned and thoroughly established good will and respect of the public and all those who have come in contact with you grow to make you still more successful and happy!

# JOHN EBERSON



**WARNER BROS. 25<sup>th</sup> ANNIVERSARY**

CONGRATULATIONS

**WARNER BROS.**



**NATIONAL LAMP WORKS**

OF

**GENERAL  ELECTRIC CO.**

**JOHNSON-FOSTER**  
*Interior Decorators...  
Painting*

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*Specializing in Modern Theatre Decorating*



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WARNER BROS. STRAND, Worcester, Mass.  
WARNER BROS. Strand, Akron, Ohio  
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Somerville Theatre, Somerville, Mass.  
Uptown Theatre, Gardner, Mass.  
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**TOM GERUN**  
and his  
**ORCHESTRA**

**NOW FEATURED**

AT THE

**LINCOLN TAVERN**  
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BRUNSWICK RECORDING ARTISTS  
MANAGEMENT  
MUSIC CORPORATION OF AMERICA

WARNER BROS. 25th ANNIVERSARY

# ANTONIO MORENO

TITLE ROLE

"EL HOMBRE MALO"

# FRED KOHLER

Is Proud to Be Associated with

First National Pictures

and

The Warner Bros.

Organization

"BROADWAY BABIES"

"WOMAN HUNGRY"

"THE RIGHT OF WAY"

"ADIOS"

"CAPTAIN BLOOD"

Anniversary Greetings

# IRENE DELROY

Featured in

WARNER BROS.  
FIRST NATIONAL  
VITAPHONE  
PRODUCTIONS

Management

LOUIS SHURR

# HENRY BLANKE

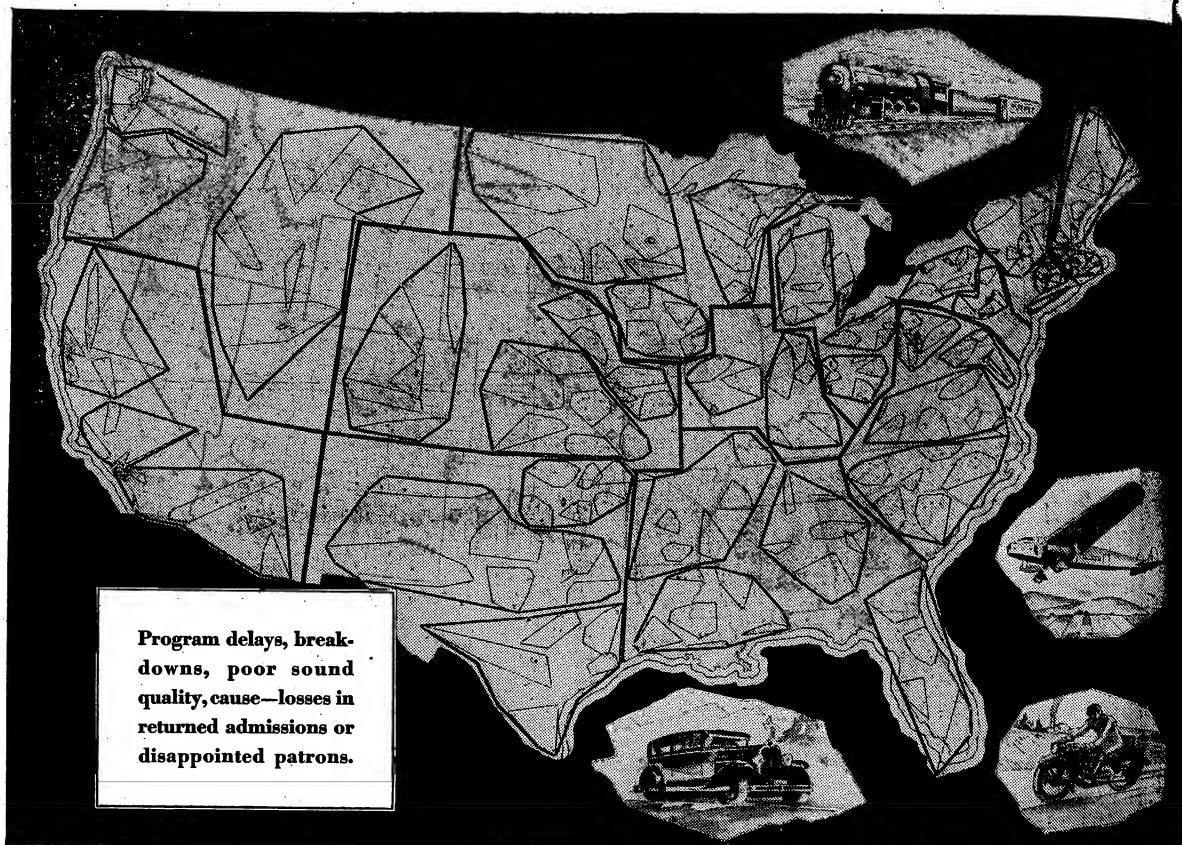
SUPERVISOR

FOREIGN PRODUCTION DEPARTMENT

WARNER BROS.

AND

FIRST NATIONAL



Program delays, breakdowns, poor sound quality, cause—losses in returned admissions or disappointed patrons.

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YOUR INSURANCE

Heaviest lines indicate operating divisions. Medium lines indicate branch office territories. Lightest lines indicate resident engineer territories.

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If trouble comes, speed is essential.  
Most of the 4,000 theatres now equipped can be reached by expert assistance with a supply of parts within an hour.  
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Application of every scientific method of prevent-

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How Western Electric equipped theatres profit—  
1928 — One emergency call per theatre per month.  
1930 — Less than one emergency call per theatre every six months.

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ERPI will continue these exclusive features during the continuance of its contracts—with an ever increasing effort to improve the standard of talking picture performance.

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80% of the theatre profits gained by talking pictures is credited to the 4,000 theatres now equipped with Western

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**Western Electric**  
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**Electrical Research Products Inc.**

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WARNER BROS.

25<sup>th</sup>

ANNIVERSARY

CONGRATULATIONS

# WARNER BROS. SKOURAS BROS. ED. LOWRY

AMBASSADOR THEATRE,  
ST. LOUIS

**"It increased our box-office receipts,"**

*says this theatre owner*  
(name on request)

His story, as told in a recent letter, is typical of hundreds of theatre owners in city and town the country over. Perhaps his experience can be turned into profit for you. A few brief phrases tell the story.

"We changed from silent to talking pictures . . . faced with necessity of correcting acoustics . . . careful investigation . . . decided BALSAM-WOOL Acoustical Blanket was the best material for this purpose . . . applied direct to walls and covered with a figured damask . . . not only corrected acoustical defects, but gave a handsome decorative effect as well."

And here's the net: "This change was made last fall—since using your material and with the good results obtained we have increased our attendance and our box-office receipts to a very satisfactory degree. Several acoustical engineers as well as some of our patrons have told us that we have the best acoustically corrected theatre in the city."

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25TH ANNIVERSARY

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**STRENGTH OF THEATRES**

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on Their 25th Anniversary  
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# WARNER BROS. 25th ANNIVERSARY

*Congratulations and Best Wishes*

*to*

## WARNER BROS.

*on Their*

### 25th ANNIVERSARY

*One of Our Highly Regarded Business Associates*

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### THE THEATRE MANAGERS . . .

We are in a position to take over old theatres, remodel, establish a complete HEATING, VENTILATING AND SUMMER COOLING SYSTEM and turn it back in perfect operating condition.

If you desire an estimate we will be glad to do so without charge.

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VICTORY, Philadelphia, Pa.  
LOGAN, Philadelphia, Pa.  
STANTON, Philadelphia, Pa.  
PALACE, Philadelphia, Pa.  
REGENT, Elizabeth, N. J.  
MONTAUK, Passaic, N. J.  
CAMEO, Bridgeport, Conn.

## MINER D. WOODLING

HEATING  
and  
VENTILATING  
COMPANY

### THE HEALTH AND COMFORT OF THE PUBLIC IS OF PARAMOUNT IMPORTANCE.

Proper ventilation with control of temperature and humidity is essential to the successful operation of theatres and all buildings where people congregate in large numbers.

The illustration on the right is a typical Miner D. Woodling installation, showing part of a compressor room with synchronous motors, compressors and control board.



*The equipment for heating, ventilating, and cooling of many Warner Bros. Theatres is installed by*

# MINER D. WOODLING

HEATING AND VENTILATING COMPANY

NEW YORK OFFICE  
Salmon Tower Bldg., 11 W. 42nd St.

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Exclusive Brunswick Recording Artist

## IRVING MILLS

and  
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ALSO

"Jungle Band" under the direction of Irving Mills

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Many thanks to LOUIS KATZMAN, JIMMY O'KEEFE and JACK KAPP for the courtesy and co-operation extended us

Brunswick Recording Artist

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His Woodmansten Music

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A three-year contract with R-K-O which Miss Clark has fully enjoyed, terminates December 30th, 1930. She is now free to consider future contracts. Starring in Warner Bros. Vitaphone "SEEING SARAH OFF"

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**WARNER BROS. 25<sup>th</sup> ANNIVERSARY**

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WARNER BROS. 25th ANNIVERSARY

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"I FAW DOWN AND GO BOOM"

"LOUISE"

"MYSTERIOUS MOSE"

"AIN'T MISBEHAVIN' "

"SINGIN' IN THE BATHTUB"

"KISS YOUR HAND, MADAME"

"SOMEWHERE IN OLD WYOMING"

"THEY CUT DOWN THE OLD PINE TREE"

**The INTERNATIONAL RADIO and RECORD STAR**

NEW YORK—N.B.C.

B.B.C.—LONDON

**M**Y Best Wishes to Warner Bros. for Continued Success on their 25th Anniversary.

Also am happy to announce that I have just signed a year's contract to record exclusively for Brunswick-Warner.

I want to thank Mr. Louis Katzman, Jimmy O'Keefe and Jack Kapp for their kind assistance in making this possible.

## NICK LUCAS

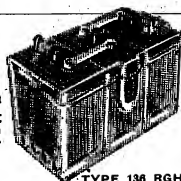
Personal Mgr.,  
LEO FITZGERALD,  
226 West 47th Street,  
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# WARNER BROS. 25th ANNIVERSARY

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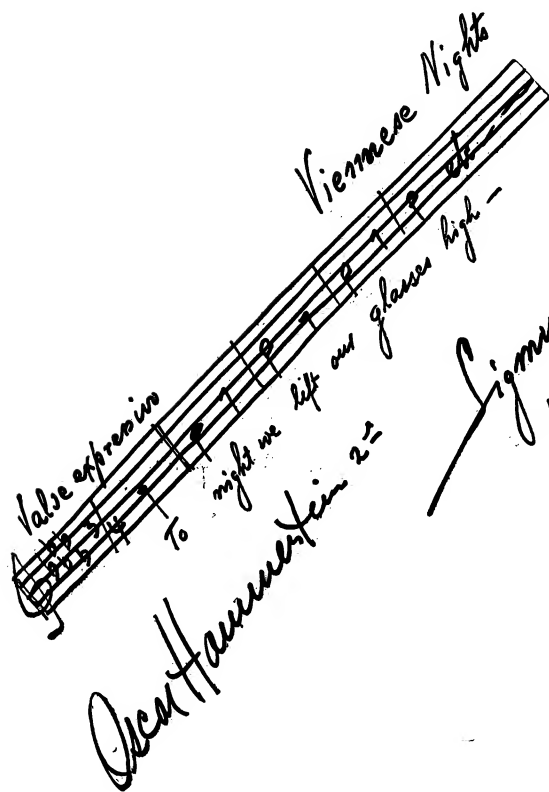
It is our distinct pleasure to pay honor to **WARNER BROTHERS** in commemoration of their twenty-fifth anniversary . . . prizing no less the privileges afforded us in the past to assist in its present glorious consummation.

**Chesterfield**  
FURNITURE CO., INC. NEW YORK

216 East 45th St. New York

PHILADELPHIA CHICAGO LOS ANGELES

WARNER BROS. 25<sup>th</sup> ANNIVERSARY



Sigmund Romberg  
Hollywood 1930

# WARNER BROS. 25th ANNIVERSARY

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In All Stanley-Warner Theatres

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in-Chief, Warner Bros. east-  
ern Vitaphone Studios:  
"Eaves costumes and service  
have proved very satisfactory  
to us at all times."

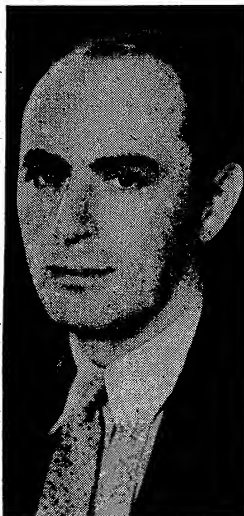
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and others. Productions  
completely costumed or indi-  
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"The Man from Blankley's"



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for  
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SPINNERS OF ALL METALS  
LIGHT STAMPING  
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## WALTER MOROSCO

# ARTHUR FISHER

Select Vaudeville Agency

Extends his greetings  
and congratulations to

# WARNER BROS.

# WARNER BROS. 25<sup>th</sup> ANNIVERSARY

*"I am all the Arts in one—and yet a child of each. The stage with the four walls knocked out. The motion picture with the silent ghosts of characters brought to life. My heritage is to hold the mirror of Comedy and Tragedy up to Life. My destiny, to entertain as no Art has been able to entertain before me. They call me the 'Talkie'—and I owe my being to*

## WARNER BROS."

*Heartiest Congratulations*  
**J. Grubb Alexander**

*Congratulations to*  
**WARNER BROS.**

**CHAS.  
KENYON**  
*Scenario and Dialogue*

**"RECAPTURED LOVE"  
"OFFICE WIFE"  
"THE RIVER'S END"**

*In Preparation:*  
**"EX-MISTRESS"**

*Congratulations to*

## WARNER BROS.

*on their*

## 25th ANNIVERSARY



## ALFRED E. GREEN

**DIRECTOR**

**"DISRAELI" with George Arliss**  
**"THE GREEN GODDESS" with George Arliss**  
**"THE MAN FROM BLANKLEYS" with John Barrymore**  
**"SWEET KITTY BELLAIRS" All Star**

*Coming Release:*  
**"OLD ENGLISH" with George Arliss**

**WARNER BROS. VITAPHONE PICTURES**

# WARNER BROS. 25<sup>th</sup> ANNIVERSARY

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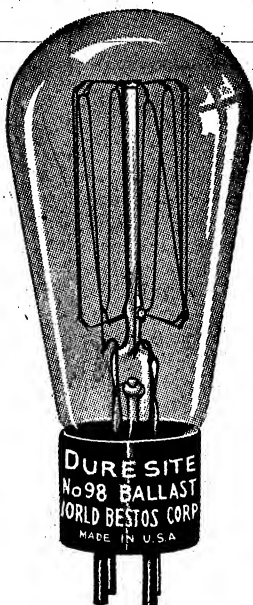
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Impregnated Magneto Tubing  
Optical Tubing, Flash-proof  
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of  
World Bestos Corporation

52 Courtland Street

PATERSON, N. J.

## Warner Bros. 25<sup>th</sup> Anniversary

Marks the 63d year of our business and the 13th year of regular service to them (including affiliated companies) as

## REFINERS

of their silver residues.

They recognize that experience and scientific refining in a large, well-equipped plant devoted entirely to the manufacturing and refining of precious metals insures a thorough recovery of all the value in their materials.

We are proud to quote their comments as follows:

### HANDY & HARMAN:

"... It is a pleasure to state that our dealings for the past number of years with reference to silver refining have been very satisfactory. . . ."

WARNER BROS. PICTURES, Inc.

WE WISH THEM SUCCESS AND HOPE THAT EACH SUCCEEDING ANNIVERSARY WILL MARK PROGRESS FOR THEM AND THE INDUSTRY

### HANDY & HARMAN

DEALERS AND REFINERS

Principal Plant:	GOLD, SILVER and PLATINUM . . . .	Service Plants:
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We have a tape and stay that sticks. Write for prices, please

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SPECIALIZING IN

## ROLL PRINTING

Roll and Folded  
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Specialty Printing Co.

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WARNER BROS. **25<sup>th</sup>** ANNIVERSARY

# *Dedication*

OF THE NEW  
WARNER-FIRST NATIONAL  
MUSIC ADMINISTRATION BUILDING

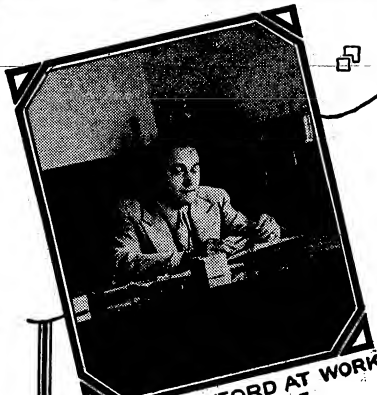
IS A TRIBUTE TO  
WARNER BROS.

ON THEIR  
25th ANNIVERSARY

*It is another milestone  
achieved in*

**Assembling the Greatest  
music minds of America un-  
der one institution for the  
progress of talking pictures**

# WARNER BROS. 25th ANNIVERSARY



**BOBBY CRAWFORD AT WORK  
IN HIS OFFICE**

**INTIMATE VIEWS  
OF THE MUSIC  
DEPARTMENTS  
QUARTERS AND  
OPERATION**



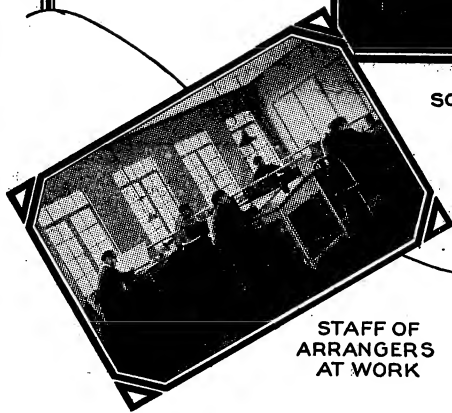
**ERNO RAPEE AT WORK  
IN HIS OFFICE**



**FULL VIEW OF MUSIC BUILDING IN BURBANK, CALIF.  
FIRST NATIONAL STUDIOS**



**TYPICAL  
SONGWRITER'S  
OFFICE**



**STAFF OF  
ARRANGERS  
AT WORK**



**ONE SECTION  
OF MUSIC  
LIBRARY**



WARNER BROS. **25<sup>th</sup>** ANNIVERSARY



# BOBBY CRAWFORD

General Executive Manager

of

Music Department in Charge of All Music

for

**Warner Bros.—First National—Vitaphone Productions**

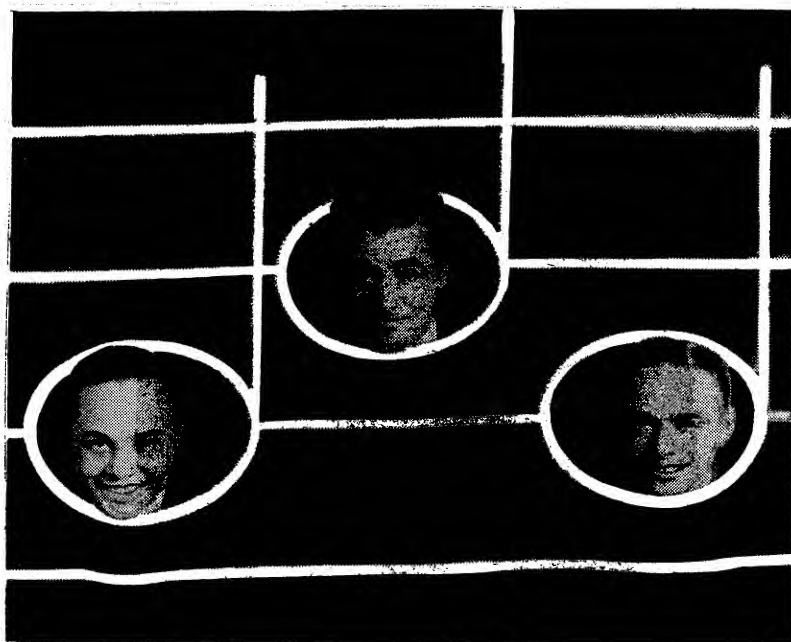
President

*De Sylva-Brown-Henderson, Inc.*

WARNER BROS.

25<sup>th</sup>

ANNIVERSARY



BUDDY

LEW

RAY

**DE SYLVA, BROWN AND HENDERSON***NOW PRODUCING***“JUST IMAGINE”**

THEIR SECOND PRODUCTION FOR

**FOX FILM CORPORATION***CONGRATULATE***WARNER BROTHERS**

ON THEIR

**25TH ANNIVERSARY**

WARNER BROS. **25th** ANNIVERSARY

*Jerome Kern*  
*Otto Harbach*



**WARNER BROS. 25<sup>th</sup> ANNIVERSARY**

To The **WARNER BROTHERS**

*Our Sincere Best Wishes*



**AL DUBIN**

**JOE BURKE**



**Roy Turk**

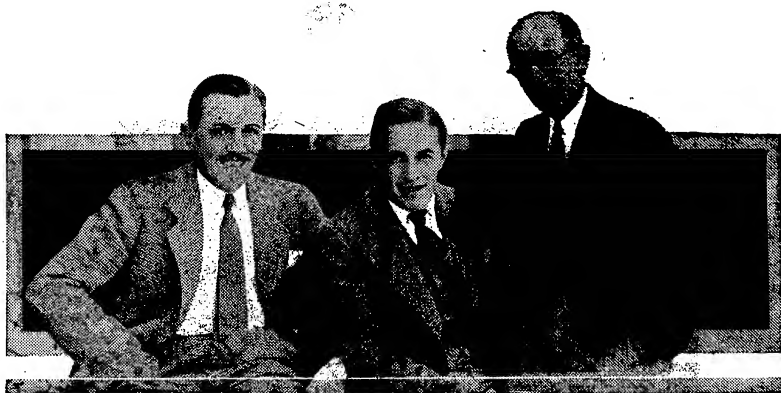
**Fred E. Ahlert**

# WARNER BROS. 25th ANNIVERSARY

BOOKS

LYRICS

MUSIC



Sidney D. Mitchell, Archie Gottler, Geo. W. Meyer



**L. WOLFE GILBERT  
and ABEL BAER**

Every good wish to the  
**WARNER BROS.**  
and to **BOBBY CRAWFORD**, our sponsor and mentor.  
Now working for  
**WARNER—FIRST NATIONAL**

## CONGRATULATIONS



**BUD GREEN  
-SAM H. STEPT**

# WARNER BROS. 25<sup>th</sup> ANNIVERSARY

Best Wishes to

**WARNER BROS.**



**MORT DIXON**  
AND  
**LEW POLLOCK**  
("We're so unusual")

Congratulations to

**WARNER BROS.**



**AL BRYAN**  
**EDDIE WARD**



**LAURA LEE**

Featured Warner Bros. Player

Extends to them congratulations and best wishes for their continued success.

**CONGRATULATIONS**

From the coast music publishing representatives

**BEN BERMAN**

De Sylva-Brown and Henderson

**BOBBY GROSS**

Remick Music Corporation

**EDDIE JANIS**

Famous Music Corporation

**ARTIE MEHLINGER**

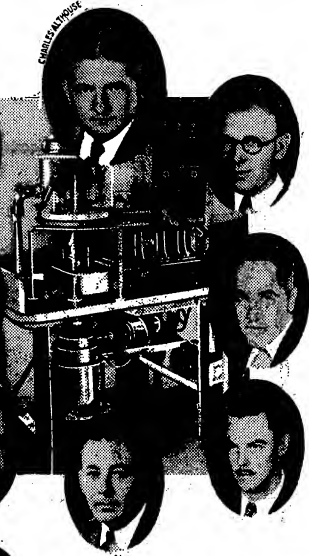
T. B. Harms

**ART SCHWARTZ**

M. Witmark and Sons

# WARNER BROS. 25th ANNIVERSARY

GREETINGS FROM  
HOLLYWOOD RECORDING DEPT.  
OF  
WARNER BROS. VITAPHONE FIRST NATIONAL

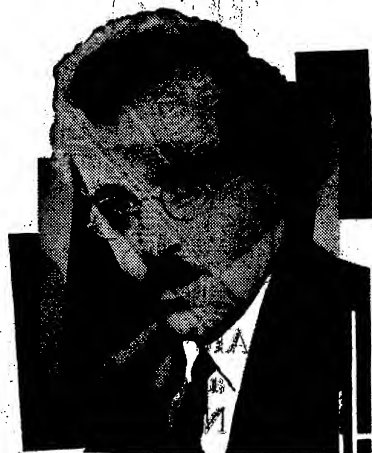


- 1 J. T. BASTIAN
- 2 WILLIAM LYNCH
- 3 HARRY ALPHIN
- 4 J. V. SWARTZ
- 5 OTTO MONSON
- 6 J. W. MASTERSON
- 7 B. R. ROSE
- 8 DAVID FORREST
- 9 HAL BUMBAUGH
- 10 E. S. JUNEAU
- 11 C. C. APPLGATE
- 12 R. F. HOFF
- 13 CLIFFORD RUBERG
- 14 R. C. LEE
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- 18 DOLPH THOMAS
- 19 GEORGE GROVES
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- 23 T. H. HAGER
- 24 H. F. HANKS
- 25 GEORGE BEST
- 26 H. E. KATHEDIAN
- 27 HARRY COHAN
- 28 H. G. TASKER
- 29 W. A. SWEET
- 30 W. S. THOMPSON, JR.
- 31 T. C. TESLEY
- 32 B. F. RYAN
- 33 BERNARD BROWN
- 34 HAL SHAW
- 35 J. K. JOHNSON
- 36 W. Q. WILLS
- 37 VIRGIL YOUNG
- 38 C. L. NORTH

**WARNER BROS. 25th ANNIVERSARY**

**LEO FORBSTEIN**
*MUSICAL DIRECTOR*
**FIRST NATIONAL**
**WALOIS REISER**
*SYNCHRONIZING*
**FIRST NATIONAL**
**LEONID S. LEONARDI**
*SYNCHRONIZING*
**FIRST NATIONAL**
**NORMAN SPENCER**
*Director of Vocal Ensembles*
**FIRST NATIONAL**
**EMIL GERSTENBERGER**
*Musical Arranger*
**WARNER BROS.**
**REX**
*SYNCHRONIZING*
**MUSICAL  
WARNER BROS.**

# Congrat


**LI**
**ROSE**



WARNER BROS. 25<sup>th</sup> ANNIVERSARY

# ulations

**ERNO  
RAPEÈ**

*General Musical Director For*

**WARNERS  
and  
FIRST NATIONAL**



**LOUIS SILVERS**

*MUSICAL DIRECTOR*

**WARNER BROS.**

**DAVID SILVERMAN**

*SYNCHRONIZING*

**FIRST NATIONAL**

**TOM SATTERFIELD**

*MUSICAL ARRANGER*

**FIRST NATIONAL**

**ON  
BROOK**

*Executive Assistant to* **ERNO RAPEÈ**

**EDMUND ROSS**

*Orchestral Arrangements*

**WARNER BROS.**

**ERNEST G. GROONEY**

*Director of Vocal Ensembles*

**WARNER BROS.**

**DUNN  
NIZING  
DIRECTOR  
BROS.**

# WARNER BROS. 25th ANNIVERSARY

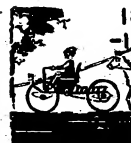
## WITMARKS' FORTY-FIVE YEARS OF MUSIC PUBLISHING TRIUMPHS 1885



**1885** Marked the foundation of the music publishing firm by M. Witmark and his sons, Isidore, Julius and Jay, with a great succession of song triumphs, of which the most prominent and best remembered of this period are Charles Graham's "The Picture Turned Toward the Wall" and Lawlor and Thornton's "Irish Jubilee."



**1893** Again the outstanding successes of the period are Witmark songs...Chauncey **1898** Okco's production songs, including "My Wild Irish Rose"...Ford and Bratton's "Sunshine of Paradise Alley" and "I Love You in the Same Old Way"...Barney Fagan's "My Gal's a High Born Lady"...Frank Witmark's "Zenda Waltzes"...



**1898** Witmarks publish their first Victor Herbert operetta, "The Fortune Teller," with the famous "Gypsy Love Song"...the popular "Sweet Adeline"...E. R. Ball and James J. Walker's "Will You Love Me in December as You Did in May"...The roster of immortal names increases with Richard Carle, Julian Edwards, Pixley and Luders, Gus Edwards, Udall and Keating and many more.



**1908** Operetta...Musical comedy...Ballad...Popular song...Witmark continues to lead with the best...Victor Herbert's "Naughty Marietta" and "The Enchantress"..."Mother Machree"...Till the Sands of the Desert Grow Cold"...When Irish Eyes are Smiling"...Karl Hoschna's "Three Twins," with "Cuddle Up a Little Closer" and "Tama-Tama Man."



**1913** Immortal songs follow immortal songs... "There's a Long, Long Trail"...Caro Roma's "Can't Yo Heah Me Callin', Caroline"... "A Little Bit of Heaven"... "Neapolitan Love Song"... "Goodbye, Good Luck, God Bless You"... "Sorter Miss You"... "Somewhere in France is the Lily"... "The Magic of Your Eyes"... Songs everybody knows... sings... and loves.



**1918** The Witmark catalogue increases with...George M. Cohan's "Little Nellie Kelly"...and "The Rise of Rosie O'Reilly"...Sissell and Blake's "Shuffle Along"... "That Wonderful Mother of Mine"...Arthur Penn's "Smiling Through"... "Dear Little Boy of Mine"... "Who Knows"... "Let the Rest of the World Go By"...



**1924** Another year of Witmark successes...Buddy De Sylva's "California, Here I Come"...Harry Woods' "I'm Goin' South"...George M. Cohan's "The Merry Malones"...Ernie Ball's "Watching the World Go By"...Revival of Victor Herbert's perennial "Ah! Sweet Mystery of Life" from "Naughty Marietta"...



**1929** Vitaphone! Its wonders bring Witmarks' greatest success... "My Song of the Nile" from "Drag"... "Am I Blue" from "On with the Show"... "Tiptoe Through the Tulips with Me" and "Painting the Clouds with Sunshine" from "Gold Diggers of Broadway"... and numerous others.

"WASN'T IT NICE"  
By Seymour Simons and Joe Young

1930

"TAKE ALONG A LITTLE LOVE"  
By Richard A. Whiting and Seymour Simon

## "DANCING WITH TEARS IN MY EYES"

By Al Dubin and Joe Burke

"LIVING A LIFE OF DREAMS"  
By Rubey Cowan



"MYSTERIOUS MOSE"  
By Walter Doyle

*In Preparation*  
Song Hits from Warner Bros.  
"DANCING SWEETIES"

"KISS WALTZ"  
By Al Dubin and Joe Burke  
"HULLABALOO"  
By Walter O'Keefe and Bobby Dolan

M. WITMARK & SONS  
B. FELDMAN & CO. LONDON, ENG. J. ALBERT & SON, SYDNEY, AUSTR.  
NEW YORK

*In Preparation*  
Song Hits from First National's  
"BRIGHT LIGHTS"  
"NOBODY CARES IF I'M BLUE"  
"SONG OF THE CONGO"  
"EVERY LITTLE GIRL HE SEES"

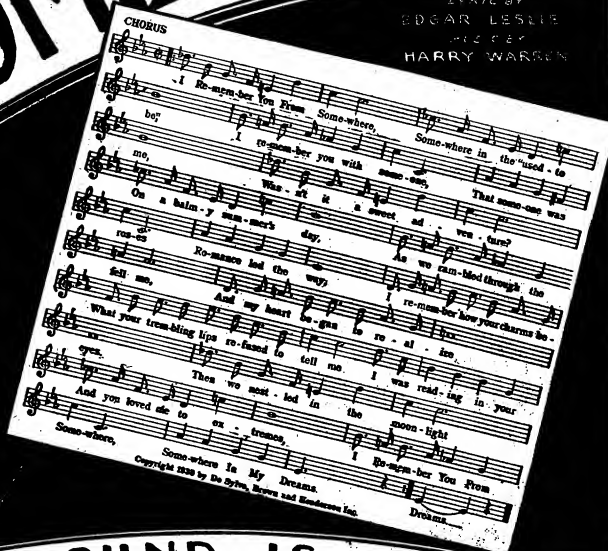
A Unit of  
WARNER BROS. PICTURES, Inc.

WARNER BROS. **25th** ANNIVERSARY

DE SYLVA, BROWN  
& HENDERSON, INC.  
SONGS

# I REMEMBER YOU FROM SOMEWHERE

LYRIC BY  
EDGAR LESLIE  
MUSIC BY  
HARRY WARREN



UNQUESTIONABLY,  
THE GREATEST SONG  
WE HAVE EVER PUBLISHED

HAVING YOU AROUND IS HEAVEN  
BY AL SHERMAN & AL LEWIS

A COTTAGE FOR SALE  
BY LARRY CONLEY & WILLARD ROBISON

WASHING THE BLUES FROM MY SOUL  
BY DAVE OPPENHEIM & WILLARD ROBISON

SING A LITTLE  
THEME SONG

WHEN THE LITTLE  
RED ROSES  
(GET THE BLUES FOR YOU)

ISN'T THIS A  
COCK-EYED WORLD

"HOLD EVERYTHING"

DE SYLVA, BROWN & HENDERSON INC.  
745 SEVENTH AVENUE  
NEW YORK, CITY.

A Unit of  
WARNER BROS. PICTURES, Inc.

# WARNER BROS. 25th ANNIVERSARY

The New Ballad Sensation

## RICH MAN BEGGAR PAUPER KING

Refrain

Rich man, beg-gar, pa-u-per, king, 'Al-though they're not  
kin, they're neigh-bors. One wears as - fine,  
they wears rag; But, un-der their skin they're neigh - bors.  
The rich man's a beg-gar, he begs a kiss or two; The  
pa-u-per a king whiles dream of love comes true. Rich man,  
beg - gar, pa - per, king. When love takes a  
hand, they're neighbors hand, they're neighbors

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## I LOVE YOU SO MUCH

BY HARMAS & RUBY  
FROM THE HARMIS PICTURE  
WITH VOICES OF THE CAST

REFRAIN.

I love you so much, I can't see - deal it,  
I love you, so much, it's a won-der you don't feel it.  
I love you so much, My eyes re - veal it,  
mean ev - ry word that I'm go - ing to say  
I've ad - dled that I am through with all this ran-tance a - bout,  
I don't know what I'd ev - er do with - out you, I'm tell - ing you  
I love you so much, I can't see - deal it,  
I love you so much, it's a wonder you don't feel it. feel it >

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WITHOUT YOU EMMINE

MY SWEETHEART SERENADE

COSSACK LOVE SONG  
SONG OF THE FLAME  
ONE LITTLE DRINK

BROKEN HEARTED LOVER  
DREAM AWAY  
WHEN HEARTS ARE YOUNG

Viennese Nights  
Will Rockwell Professional Mgr.  
Strand Theatre Bldg.

Sweet Kitty Bellair  
Warner Bros. Vitaphone Picture  
By Walter Greefe & Bobby Dolan

**HARMIS, Inc.**  
62 WEST 45TH ST. NEW YORK.

JESSIE L. BALL  
RADIO DEPT.  
47th. AT BROADWAY

A Unit of  
WARNER BROS. PICTURES, Inc.

WARNER BROS. 25th ANNIVERSARY

8 EIGHT GREAT SONGS 8

# I'M NEEDIN' YOU

BY JOE YOUNG & LITTLE JACK LITTLE

# JUNE KISSES

BY JOHN ROBERTS & JACK CLIFFORD

# UNDER A TEXAS MOON

FROM THE WARNER BROS. PRODUCTION "UNDER A TEXAS MOON" BY MAX REINHEIM

# REMINISCING

BY EDGAR LESLIE & HARRY WARREN

# TELLING IT TO THE DAISIES

(BUT IT NEVER GETS BACK TO YOU)  
BY JOE YOUNG & HARRY WARREN

# ABSENCE MAKES THE HEART GROW FONDER

FOR SOMEBODY ELSE  
BY SAM LEWIS, JOE YOUNG & HARRY WARREN

# GET HAPPY

BY TED KOPELSON & HARRY WARREN

# WHAT GOOD IS THE LANE

(IF I CAN'T HAVE THE GIRL OF MY DREAMS)  
BY JOE YOUNG & HARRY WARREN

Remick Music Corp.  
219 W. 46th ST., New York  
JEROME KENT, PRESIDENT

A Unit of  
WARNER BROS. PICTURES, Inc.



WARNER BROS. 25<sup>th</sup> ANNIVERSARY

# JOE FRISCO

AS

HELEN MORGAN

IN

"THE BENEFIT"

Warner Bros. Vitaphone Varieties

NOW PLAYING

"GARRITY"

IN

"THE GORILLA"

A First National Vitaphone Production



# Larry Ceballos

*Director of  
Songs and Dances*



Warner Bros.-First National Productions

# Congratulations



The Pittsburgh Personnel of the Theatre Department  
extends greetings to WARNER BROTHERS  
on this, their 25<sup>th</sup> ANNIVERSARY



**J. REEVES ESPY**  
Zone Manager  
PITTSBURGH, PA.

U. R. ANDERSON	R. E. KNIGHT
BERNIE ARMSTRONG	HARRY KOCH
EARL H. BAILEY	WM. LEGGIERO
EARL BELL	JERRY MAYHALL
W. J. BITTNER	A. H. R. MILLER
JOE BLOWITZ	BEN MULLEN
SAM BLOWITZ	J. E. MURDOCH
LES M. BOWSER	W. P. MCCARTNEY
DAVID BROUDY	W. L. OTEY
BEN BROWN	GEO. S. OTTE
DICK BROWN	ARTHUR PINKERTON
M. H. BRYER	FRANK PHELPS
C. A. CLINCH	DICK POWELL
RAY COHN	H. C. REES
WM. CONKLIN	GEO. J. RIESTER
PHIL DEVERNOIS	FRANK ROBERTS
J. REEVES ESPY	BEN SCHWARTZ
JOHN C. FISHER	J. ELLIS SHIPMAN
TOM FORDHAM	MAURIE STAHL
PHIL GLEICHMAN	ARNOLD STOLTZ
E. J. GOLDEN	GEORGE SULLIVAN
CYRIL GUTHOERL	JAMES TOTMAN
CHARLIE HAGUE	GEORGE D. TYSON
SOL HANKIN	CHRISTY WILBERT
F. P. HARPSTER	BERT C. WILD
WM. HOCK	JACK WILLIAMS
ALVIN HOSTLER	J. M. WOLFE
A. A. KERKHAN	DICK WRIGHT
BOB KIMMELMAN	



**SPYROS P. SKOURAS**  
General Manager  
WARNER BROS. THEATRES

*Pathé*  
*the pioneer*  
*extends greetings*  
*of welcome*  
*to Warner Brothers*  
*a new member*  
*of the exclusive*  
*Quarter Century Society*  
*of the motion picture*  
*industry*

*This Reisman*

General Sales Manager for Pathé



# WARNER BROS. 25<sup>th</sup> ANNIVERSARY

SUCCESS AND GOOD LUCK

## WARNER BROS. CAMERA DEPARTMENT

**F. M. BROWNE**  
Camera Department Head

**First Cameramen**

EDWARD PILKINGTON  
DEV JENNINGS  
J. VAN TREES  
ROBERT KURRIE  
CHICK MCGILL  
IRA MORGAN  
HAL MOHR  
REGGY LYONS  
FRED ELDRIDGE  
WILLIAM REES

**Still Cameramen**

FRED ARCHER  
J. EDWARD NEW  
BERT SIX  
C. S. WELBORN  
MACK ELLIOTT  
IRVING LIPPMAN

**Second Cameramen**

ED. KULL  
BOB PALMER  
COOPER SMITH  
WALTER ROBINSON  
DICK FRYER  
HARRY PARSONS  
AL GREEN  
HENRY KRUSE  
L. JENNINGS  
MONROE BENNETT  
KENETH GREEN  
B. B. RAY  
E. LYONS  
LEO HUGHES

**Loaders**

RUSSELL SIMON  
DAVID SEBASTIAN

**Assistant Cameramen**

LOU D'ANGELES  
BILL WHITELEY  
ROBERT MORTON  
HAROLD GATES  
ROSS HOFFMAN  
JACK HOFFMAN  
LESTER SHORR  
FRED TERZO  
HARRY ANDERSON  
ROBERT SURTEES  
WILLIAM STRONG  
ERIC DE BRATH  
ED KEARNS  
FRANK BENDER  
JOE DORRIS  
EMILIO GALORI  
ROBERT GOUGH

**Timekeeper**

PHILIP H. WELCH



"Vitaphone" is the registered trade-mark of The Vitaphone Corporation designating its products

Congratulations to  
Warner Bros.  
on their  
25th Anniversary

Wilbar Photo Engraving Co., Inc.

Congratulations to Warner Bros.

# JOHN ADOLFI

Director of

"Show of Shows"

"Evidence"

"In the Headlines"

"Dumb-Bells in Ermine"

"Recaptured Love"

"Penny Arcade"

In Preparation:

"College Lovers"

for

Warner Bros.-First National Vitaphone Productions

# WARNER BROS. 25th ANNIVERSARY

## JESSE STAFFORD

and his  
**VERSATILE ORCHESTRA**

Still going strong after 70 consecutive weeks at

**PALACE HOTEL,  
SAN FRANCISCO**

As an exclusive Brunswick Recording Unit we  
congratulate ourselves on our affiliation with

**WARNER BROS.**



Hear our latest Brunswick Record  
**"ANCHORS AWEIGH"**

### THE PHILADELPHIA SHOW PRINT

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**Congratulates WARNER BROS.**

on the Completion of Twenty-five Years of Motion  
Picture Superiority

**J. D. KONOVER**

215 East 26th Street, New York

**PAINTER**

New Jersey Messenger  
Service

250-52 N. Juniper Street  
Philadelphia, Pa.

Efficiently serving the motion picture  
industry in the State of New Jersey  
since 1919

**Joseph Jackson**

*"The Singing Fool"*

Congratulations to WARNER BROS. on their  
twenty-fifth anniversary

**LOS ANGELES**

**FIREWORKS CO., LTD.**

410 East Third Street, Los Angeles

**Congratulations**

to

**WARNER BROS.**

**on Their 25th Anniversary**

The Manufacturers of Arctic Nu-Air and Kooler-Aire take great pleasure in recognizing the long and conspicuously successful career of Warner Brothers in the Motion Picture field and are proud of our happy business relations with this great organization.

**ARCTIC NU-AIR**

*"Silent as the Sphinx"*

**HEALTHFUL  
Kooler - Aire**  
NATURE'S REFRIGERATION

*"Silent Partner of the Talkies"*

ARCTIC NU-AIR  
CORPORATION  
Minneapolis, Minn.

KOOLER-AIRE  
ENGINEERING CORP.  
Paramount Bldg., New York

**Congratulations to WARNER BROS.**

FROM

**RAMBUSCH DECORATING CO.**

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Vanderbilt 9842

**FIXTURE DEPARTMENT**

332 East 48th St., N. Y.

Murray Hill 8214



WARNER BROS. 25<sup>th</sup> ANNIVERSARY

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*Pioneer Vitaphone Artists*

extend their felicitations to

## WARNER BROS.



Most  
Manufacturers

*Of High Grade*

**Instruments Cabinets Furniture**

*Rely on This Trade Mark*

for

The Highest Possible Quality in Their  
Glue and Sanding Rooms

**American Glue Co.**

BOSTON—NEW YORK—PHILADELPHIA—HIGH POINT  
DETROIT—CHICAGO—ST. LOUIS—SAN FRANCISCO

**CENTURY  
STEARIC ACID  
CANDLE WORKS, Inc.**

WISHES  
CONTINUED  
SUCCESS

TO

Brunswick-Balke-  
Collender Co.

and

Warner Bros. Pictures, Inc.

Congratulations

**PUSEY  
SUPERIOR  
PRINTING HOUSE**

510 6th Ave.

New York City

**Joseph Jackson**

"Mammy"

## C. J. HOLT and Co., Inc.

**DRAWBACK  
SPECIALISTS**

10 Bridge Street  
NEW YORK CITY

*The Achievements of*

**Warner Bros. Pictures, Inc.**

have established them as one of the foremost bulwarks of  
the Motion Picture Industry and as such we wish to  
express our keen appreciation for the good they have  
done it.

**DYKES LUMBER CO.**  
GENERAL OFFICES

137 W. 24th St., New York City

**WARNER BROS. 25<sup>th</sup> ANNIVERSARY**

# **LOUIS SHURR**

*Wishes to Congratulate*

## **WARNER BROS.**

**On Its 25th Anniversary**

**AND TO PERSONALLY THANK**

**J. L. Warner      Lewis Warner      Darryl Zanuck      Hal Wallis**  
**Herman Starr      William Koenig**

*For Their Cooperation*

**ALSO**

**Those Who Tendered Me a Testimonial Night**  
**At the ROOSEVELT HOTEL, HOLLYWOOD**  
**And the Artists, Who by Appearing, Made It a Success**

**AND**

**Buddy DeSylva, Lew Brown, and Ray Henderson**  
*For Writing and Singing*

**"LOUIE"**

# **LOUIS SHURR**

**AL MELNICK**  
**GERTRUDE SCHLOM**

**1482 BROADWAY**  
**NEW YORK CITY**  
Bryant 2978-9

# WARNER BROS. 25<sup>th</sup> ANNIVERSARY

The Following Artists Are Personally Represented and Have Been Placed

By

## LOUIS SHURR

WILLIAM GAXTON ("50 Million Frenchmen")	BERT LAHR ("Flying High")	JACK WHITING (Warners)	VICTOR MOORE ("Princess Charming")
IRENE DELROY (Warners)	ONA MUNSON (First National)	MADELINE CAMERON (Sam Harris)	
OSCAR SHAW ("Flying High")	EDDIE BUZZELL ("Little Johnnie Jones")	CHARLES KING (M-G-M)	GUS SHY (M-G-M)
BETTY COMPTON (Warners)	BARBARA NEWBERRY (Aarons & Freedley)	IRENE DUNN (R-K-O)	
ALEXANDER GRAY (Warners)	RUSS BROWN ("Flying High")	RICHARD KEENE (Fox)	LESTER ALLEN ("Top Speed")
MARIE SAXON (Musical Comedies)	MARGIE WHITE (Fox)	MARY LAWLOR (Musical Comedies)	
HERBERT FIELDS (Warners and Musical Comedies)	GEORGIE HALE (Dance Director)	LYNN OVERMAN (Musical Comedies)	LEW HOLTZ (Musical Comedies)
BERNICE CLAIRE (Warners)	DOROTHY JORDAN (M-G-M)	RUTH ETTING (Musical Comedies)	JOBYNA HOWLAND (Paramount)
BUSTER WEST (Musical Comedies)	GEORGE HOUSTON (M-G-M)	ROSCOE AILS ("New Moon")	BORRAH MINEVITCH (Musical Comedies)
INEZ COURTNEY (Musical Comedies)	ALICE BOULDEN (Aarons & Freedley)	EVELYN HOEY ("50 Million Frenchmen")	CLAIRE WHITNEY (Warners)
JOHN HUNDLEY (Aarons & Freedley)	WILLIAM O'NEAL ("New Moon")	ALLEN KEARNS (Musical Comedies)	JACK THOMPSON ("50 Million Frenchmen")
HELEN LYNND ("Little Show")	JOAN CARTER WADDELL ("Little Show")	EVALYN KNAPP (Warners)	
HENRY WHITTEMORE ("Flying High")	ROBERT E. KEANE ("Sweet Adeline")	GEORGE GROSSMITH ("Princess Charming")	AL TRAHAN (New "Little Show")
NATALIE HALL ("3 Little Girls")	BETTINA HALL ("3 Little Girls")	LUCY MONROE ("Little Show")	
CALIF. COLLEGIANS ("50 Million Frenchmen")	ROSITA and RAMON BERNARD ("New Moon")	GRANVILLE (Musical Comedies)	JACK OSTERMAN (Musical Comedies)
KATE SMITH ("Flying High")	GERTRUDE MacDONALD ("50 Million Frenchmen")	DOROTHY HALL ("Flying High")	
JACK BARKER (Musical Comedies)	AL SEXTON (Musical Comedies)	CLARENCE NORDSTROM (Musical Comedies)	ALLEN WATEROUS ("Sweet Adeline")
JOYCE BARBOUR (Aarons & Freedley)	FRANCES UPTON (Musical Comedies)	SHIRLEY VERNON ("Sons o' Guns")	
JACK WHITE (White's "Scandals")	MORT DOWNEY (Musical Comedies)	JOEY RAY (New "Little Show")	BOBBY AGNEW (Pictures)
BOBBIE PERKINS (Musical Comedies)	JANE GREEN (Musical Comedies)	CARYL BERGMAN ("Sweet Adeline")	
EVANGELINE RALEIGH (Musical Comedies)	HELEN AULT ("Sweet Adeline")	MARGIE FINLEY (Musical Comedies)	HELEN PATTERSON (Musical Comedies)
ARTHUR AYELSWORTH (Musical Comedies)	FRANKER WOOD (Musical Comedies)	HARRY SHANNON (Musical Comedies)	EDDIE TIERNEY (Fox)
CONSTANCE CARPENTER (Musical Comedies)	NANA BRYANT (Musical Comedies)	HELEN GILLIGAN ("Strike Up the Band")	
ROBERT LEONARD ("50 Million Frenchmen")	ARTHUR BROWN (Musical Comedies)	ROBERT BENTLEY ("Strike Up the Band")	
PEARL TWINS (Musical Comedies)	REED and DUTHERS ("50 Million Frenchmen")	ANNETT HOFFMAN ("50 Million Frenchmen")	

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**Ilex Optical Company**  
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**Wanna Wish Warners Well**

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RHEOSTATS**

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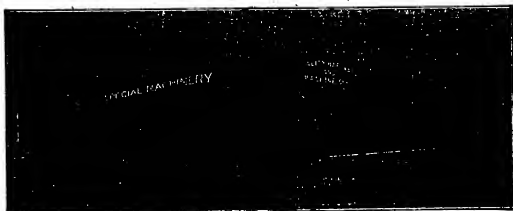
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**WARNER BROS. 25<sup>th</sup> ANNIVERSARY**

*Congratulating*  
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**MARILYN MILLER**

**WARNER BROS. 25<sup>th</sup> ANNIVERSARY**

# "BELIEVE IT OR NOT"

I WANT TO TAKE THIS OCCASION  
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AND TO EXPRESS MY APPRECIATION  
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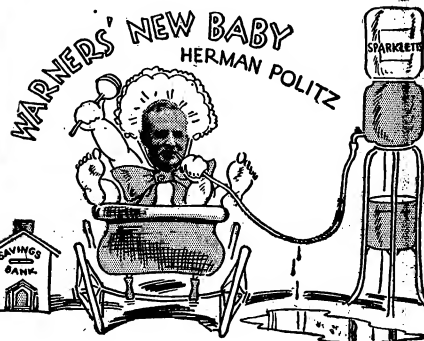
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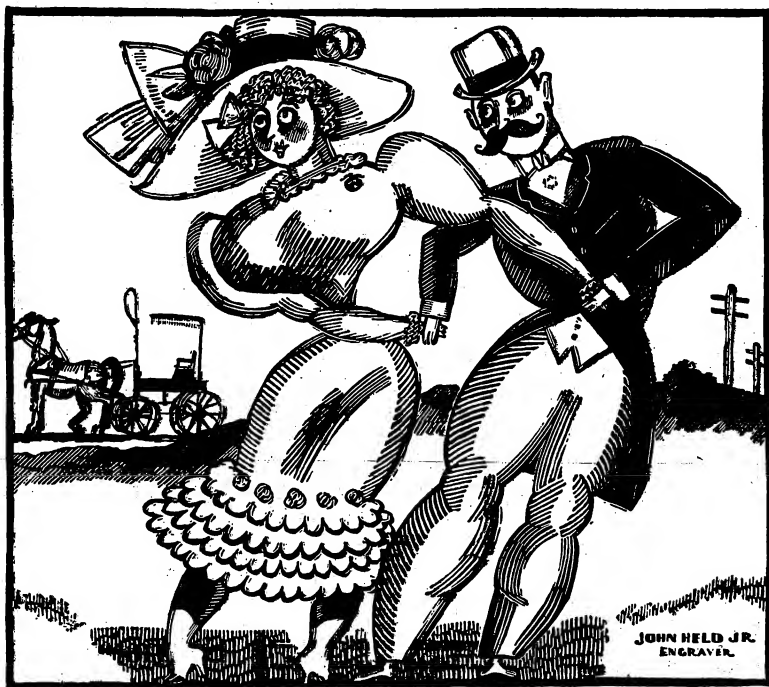
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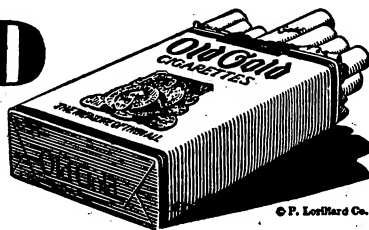
## "SURELY YOU HAVE A SISTER," *implored* ISOLENE

"And if I have, me haughty heiress?" scoffed Diamond Sam Spivvick, for she was in his power.

"She'd tell you, even as I do, that those terrible sounds have no business coming from a human being. You'd have me yield, yet you make your demands as though you were hawking bananas through the public streets. Gentle your growls with OLD GOLDS my friend, tame those whoops, calm that coarse croak. Soothe those frayed vocal cords with honey-smooth, heart-leaf tobacco, clear that thickened speech to mellow ease and you'll be surprised! OLD GOLDS make the throat grow fonder . . . to say nothing of the ears. There's not a bark in a billion."

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# WARNER BROS. 25<sup>th</sup> ANNIVERSARY

*The Picture Behind This Issue*



*"The Jazz Singer"*

*I Hope Mom and Dad Warner  
Live to See the 50th Anniversary*

AL JOLSON



# WARNER BROS. 25th ANNIVERSARY

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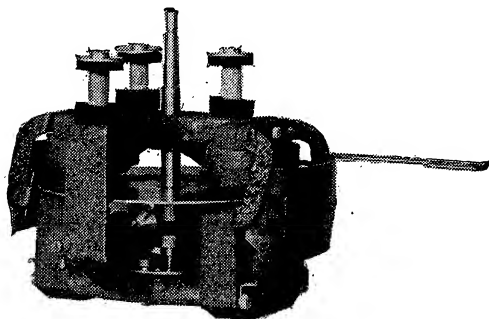
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WARNER BROS. 25<sup>th</sup> ANNIVERSARY

Congratulations



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CONGRATULATIONS FROM

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TO

## WARNER BROS.

Brunswick-Balke-Collender Co.  
ON THEIR  
25TH ANNIVERSARY

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235-247 E. 45th ST. N.Y.C. Vanderbilt 1975

NOTE  
NEW ADDRESS  
AND  
PHONE

24  
HOUR  
SERVICE

# **RADIO PICTURES**

## **TITANS OF THE SCREEN**

**EXTEND THEIR  
CONGRATULATIONS TO**

**WARNER  
BROTHERS**

**ON THE OCCASION OF THEIR  
TWENTY-FIFTH ANNIVERSARY**



# WARNER BROS. 25th ANNIVERSARY

SALUTATIONS AND CONGRATULATIONS

TO

## HARRY WARNER

AND THE

## WARNER BROS. ORGANIZATION



### WILLIAM MORRIS AGENCY, Inc.

WILLIAM MORRIS, JR.

WILLIAM MORRIS

ABE LASTFOGEL

NEW YORK  
1560 Broadway

HOLLYWOOD  
Warner Bros. Theatre Bldg.

CHICAGO  
Butler Bldg.

PARIS  
39 Champ Elysees

THE VERSATILE MASTER OF CEREMONIES

## JAY MILLS

Earle Theatre, Philadelphia

Celebrating 80th week for  
Warner Bros.



Thanks to MR. GEORGE SKOURAS, BILL  
GOLDMAN, AL KAYE, REEVES ESPY and  
My personal manager PHIL TYRELL



Charlie  
DAVIS

Now Master of Ceremonies with  
the stage unit, "Dude Ranch." Back  
home at the Indiana after June 27th

Congratulations

## WARNER BROS.

It is a genuine pleasure to be associated with  
an organization guided by such men as your-  
selves. Men who have conceived and de-  
veloped during the past few years ideas of  
such magnitude that they have revolution-  
ized one of the greatest industries the world  
has ever known!

We congratulate you on this, your 25th  
Anniversary. May your spectacular and  
well deserved success continue without in-  
terruption for another quarter century!

## CHARLIE DAVIS BAND

Fortune and success have been kind to this musical organization, now rounding  
out its third straight year. Each and every person in the group is grateful to  
Warner Bros. for the opportunity they are providing in making our success  
possible throughout the Mid-West. Long may the banner of Warner Bros.  
wave and long may we look toward it as our leader!

## Indiana Theatre

INDIANAPOLIS, IND.

FELICITATIONS FROM—

Frank Adv. Service

SPECIALIZING IN  
THEATRICAL OUTDOOR ADVERTISING IN NEW ENGLAND AND VICINITY  
30 PARK ROW STAMFORD, CONN.



WARNER BROS.

25<sup>th</sup>

ANNIVERSARY

*Congratulations*

TO

**Warner Bros. Pictures, Inc.**

**On Its Anniversary**

**GOLDMAN, SACHS AND Co.**

# WARNER BROS. 25th ANNIVERSARY

GREETINGS TO THE  
WARNER BROS.

On the Celebration of Their  
25th Anniversary



Bobby Connolly  
and  
Arthur Swanstrom

CONGRATULATIONS  
to

WARNER BROS.

Minna Wallis, Asso.

Ruth Collier, Inc.

STARS of the STAGE, SCREEN and AIR

ROGER IMHOF  
and MARCELLE COREENE

MADE "RURAL HOSPITALITY" FOR THE WARNER BROS.

RELEASED SOON  
A TWO-REEL

VITAPHONE

CONGRATULATIONS!

WARNER BROS.-BRUNSWICK

FROM

ABE LYMAN



And His Brunswick Recording Orchestra

For Nine Years of  
Delightful Association

1930 Stage Appearances

10 Weeks at Grauman's Chinese,  
Hollywood

with

"THE ROGUE SONG"

10 Weeks at Carthay Circle Theatre,  
Los Angeles

with

"All Quiet on the Western Front"

Now Playing

with

WILL ROGERS in "SO THIS IS LONDON"  
at  
Carthay Circle, Los Angeles

**We are happy  
to join in extending  
our congratulations  
and best wishes  
to  
WARNER BROTHERS  
•  
PARAMOUNT PUBLIX  
CORPORATION**



**THE GREATER NEW SHOW WORLD**



# WARNER BROS. 25<sup>th</sup> ANNIVERSARY

The story of the Warner Brothers forms one of the most inspiring chapters in the history of the motion picture business. The triumph they have won through foresight and courage is a triumph hard won and richly deserved. Educational Pictures are proud of the part they play consistently in the entertainment of the Warner's Theatres, and are honored to join the industry in paying a sincere tribute to them on their anniversary.



*J. W. Hammond*

President

EDUCATIONAL FILM EXCHANGE, Inc.

ALICE WHITE



BILLIE DOVE



BERNICE CLAIRE  
LILA LEE



DOROTHY MACKAILL

and

DOUGLAS FAIRBANKS, JR.  
FRED KOHLER

## HELBROS WATCHES

Worn by the Greatest Stars Appearing in  
the Greatest Pictures!

Watch for the big **HELBROS-FIRST NATIONAL** Tie-up Next Season!

The HELBROS WATCH CO., Inc., of New York, extends hearty  
congratulations to Warner Bros.-First National-Vitaphone on  
Their 25th Anniversary

**WARNER BROS. 25<sup>th</sup> ANNIVERSARY**

**With the Sincere and Earnest Wish of**

**Frank Joyce-Myron Selznick, Ltd.**



# WARNER BROS. 25<sup>th</sup> ANNIVERSARY

*Greetings and Congratulations to*

**WARNER BROS.**

**SIDNEY BLACKMER**

**douglas fairbanks, jr.**

1905 --- 1930

**CONGRATULATIONS**

and

**BEST WISHES**

TO

**WARNER BROS. PICTURES, INC.**

and

**THE BRUNSWICK-BALKE-COLLENDER CO.**

**YAXLEY**

Approved Radio Products

**Yaxley Manufacturing Co.**  
CHICAGO

**Congratulations to**  
**WARNER BROS.**

**Walton Scenery Transfer, Inc.**

Automobile Service—Long Distance Hauling  
250 West 47th Street, New York  
PHONE CHICKERING 3737



**FLOWERS**

Are a Gracious Gift

Gude's Flowers may be quickly and  
inexpensively sent to friends  
"Across the Miles" via telegraph.  
41 Years of Service

**Gude Bros. Co.**

Main Store 1212-F Street

Phone National 4378

Other Gude Bros. Co. Flower Shops at  
3103 14th St. 5016 Conn. Ave.  
1102 Conn. Ave.  
WASHINGTON, D. C.

CONGRATULATIONS FROM

**Century Glove Co.,**

Manufacturers and Importers

45-47 Monmouth Street  
NEWARK, N. J.  
HULBERRY 4988

**Joseph Jackson**

"The Terror"

Congratulations to **WARNER BROS.** upon their 25th  
Anniversary

**ALFRED KLESNER**

Successor to

**HOOPER & KLESNER**

Interior Decorating Painting Wall Papering

Manufacturers of window shades, awnings and draperies

929 H Street Northwest  
WASHINGTON, D. C.

CONGRATULATIONS TO  
**WARNER BROS.**  
on their 25th Anniversary

**Tony Lucchese**

**GOLD MEDAL FILM CO.**

PHILADELPHIA, PA.

**Fortunio Bonanova**

Brunswick Recording Artist

**Bill Beaudine Wishes Warner Bros. Success**

**P. S. There's nothing extraordinary about that. He wished it to them before—WHEN  
THEY REALLY NEEDED IT.**

# Oh Boy!- THIS IS Sunshine!

Joseph P. Kennedy presents  
**GLORIA SWANSON**

in  
**"WHAT A WIDOW!"**

Allan Dwan Production

Joseph M. Schenck presents  
Arthur Hammerstein's  
**"The LOTTERY BRIDE"**

with JEANETTE MacDonald

Joseph M. Schenck presents  
**D. W. GRIFFITH'S "ABRAHAM LINCOLN"**

**MARY PICKFORD**  
in  
**"FOREVER YOURS"**

Samuel Goldwyn presents  
**EVELYN LAYE**  
in  
**"LILLI"**

Joseph P. Kennedy presents  
**GLORIA SWANSON**  
in A Modern Society  
Drama

Joseph M. Schenck presents  
**DE SYLVA, BROWN and HENDERSON**  
Musical  
Comedy-Drama

Samuel Goldwyn presents  
**RONALD COLMAN**

in  
**"RAFFLES"**

Samuel Goldwyn presents  
**EDDIE CANTOR**

in  
**"WHOOPEE"**

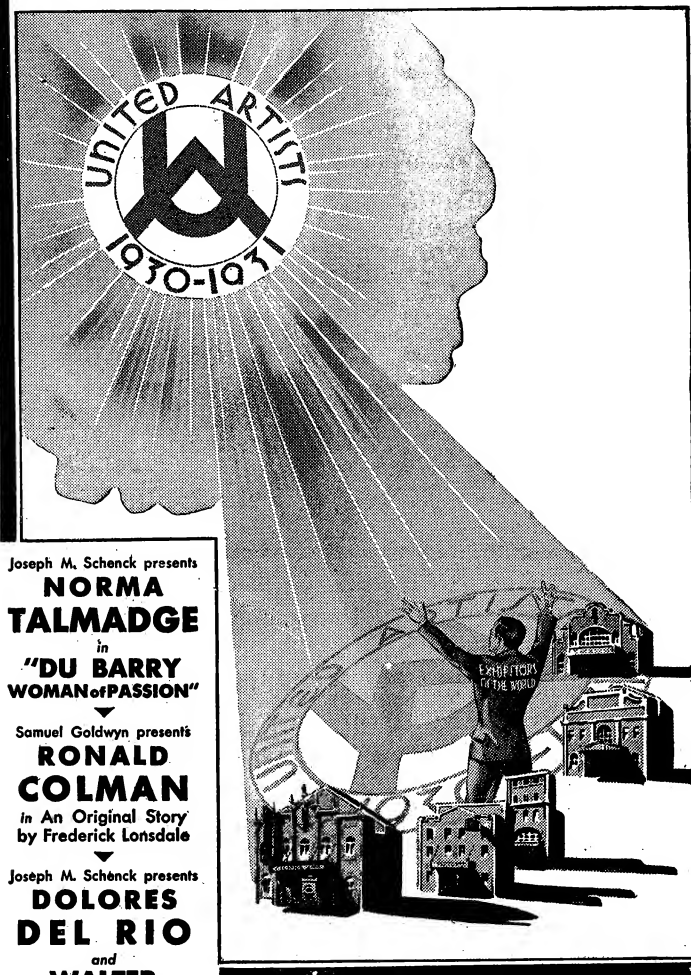
Inspiration Pictures present  
**HENRY KING'S "EYES OF THE WORLD"**

Joseph M. Schenck presents  
**ROLAND WEST'S "THE BAT WHISPERS"**  
with CHESTER MORRIS

Joseph M. Schenck presents  
**DOUGLAS FAIRBANKS**  
in Irving Berlin's  
**"REACHING FOR THE MOON"**  
with Bebe Daniels

Howard Hughes'  
**"HELLS ANGELS"**  
The Gigantic Air  
Spectacle

**CHARLIE CHAPLIN**  
in  
**"CITY LIGHTS"**



Joseph M. Schenck presents  
**NORMA TALMADGE**  
in  
**"DU BARRY WOMAN OF PASSION"**

Samuel Goldwyn presents  
**RONALD COLMAN**  
in An Original Story  
by Frederick Lonsdale

Joseph M. Schenck presents  
**DOLORES DEL RIO**  
and  
**WALTER HOUSTON**  
in a Story by  
WILLARD MACK.

Joseph M. Schenck presents  
**JOAN BENNETT**  
in  
**"SMILIN' THROUGH"**

Joseph M. Schenck presents  
**AL JOLSON**  
in  
**"SONS O' GUNS"**  
with Lily Damita

## UNITED ARTISTS



The Pick of the Season

# WARNER BROS. 25<sup>th</sup> ANNIVERSARY

THOSE HOT BOYS FROM TIN PAN ALLEY

## FIELDS, RODGERS AND HART

Wish a happy birthday to WARNER BROS. in order to tell what the leading critics say about:

### MR. FIELDS' BOOKS

Poems of jeu d'esprit

—*Saint Beuve.*

Who is Herbert Fields? What is he?

—*William Shakespeare.*

Nasty! Nasty!

—*St. John Irvine, The "World."*

### MR. RODGERS' MUSIC

Music of the Spheres.

—*Orphans.*

Here in my Harms, it's adorable.

—*Max Dreyfus.*

Shows very little progress.

—*Goldsmith, The "Tribune."*

### MR. HART'S LYRICS

If he were a girl, I would love him.

—*Sappho!*

"Mein Herz stand stille ist' ein Gedicht."

—*Goethe.*

Every lyric writer except Cole Porter should commit suicide.

—*Gilbert Seldes, The "Graphic."*

Congratulations to WARNER BROS.

## WILLIAM K. WELLS

Happy to be associated with this progressive organization

Screen play and dialogue for

"BIG BOY," Starring AL JOLSON

(In collaboration with Rex Taylor)

"SIT TIGHT," Featuring WINNIE LIGHTNER and JOE E. BROWN

Also

"THE COCKEYED WORLD"

"HOT FOR PARIS"

"BIG TIME"

"PUTTIN' ON THE RITZ"

"LET'S GO PLACES"

"WITH GOOD INTENTIONS"

WARNER BROS. 25<sup>th</sup> ANNIVERSARY



THE GOLDEN VOICED MASTER OF CEREMONIES

# BENNY ROSS

STANLEY THEATRE, JERSEY CITY

80TH WEEK WITH ADDITIONAL 52 CONTRACTED WEEKS TO GO

PERSONAL MANAGEMENT  
**WARNER BROS.**

*Congratulations to the*  
**WARNER BROS.**

AND MANY THANKS TO  
GEORGE SKOURAS  
"SKIP" WESHNER  
LARRY CONLEY  
"CLEM" MURPHY

AN APPRECIATION OF THE EXCELLENT  
CO-OPERATION OF

JULES FARET  
LEON VAN GELDER  
AND THEIR BOYS

HY. C. GEIS  
H. H. STOLL

AND THE EFFICIENT CREW

# WARNER BROS. 25<sup>th</sup> ANNIVERSARY



What a break for me!

**WARNER BROS.**

Success to them

## WINNIE LIGHTNER

CONGRATULATIONS TO WARNER BROS.

**LORETTA YOUNG**  
and  
**GRANT WITHERS**



CONGRATULATING WARNER BROS.

**DOROTHY  
MACKAILL**



## AT \$2 in NEW YORK!

"The Big House" opened to tremendous enthusiasm on Broadway. The Astor lobby is jammed and the advance sale is fast approaching the highest mark in Astor history.

## IT IS THE TALK OF DETROIT!

At the State, "The Big House" is doing phenomenal business, entering the 2nd week of an extended run with each day's receipts bettering the day before.

Wallace  
**BEERY**  
as Butch

**N**O bunk, no hokum, no backstage flapdoodle, no story of mad youth, no theme songs—instead a really well-done sincere drama with characters that are real and subject matter that excites.

# THE BIG HOUSE

CHESTER MORRIS · WALLACE BEERY · LEWIS STONE · ROBT. MONTGOMERY · LEILA HYAMS · GEO. F. MARION · J. C. NUGENT

Story and dialogue by Frances Marion. Additional dialogue by Joe Farnham and Martin Flavin. A Metro-Goldwyn-Mayer—Cosmopolitan Production.

**METRO  
GOLDWYN  
MAYER**

Your Lucky  
Star

# WARNER BROS. 25th ANNIVERSARY

## EDGAR ALLAN WOOLF

extends anniversary regards to the

## WARNER BROS.

*Now Under Contract to First National*

**National Vulcanized  
Fibre Company**

**WILMINGTON  
DELAWARE**

**PHENOLITE**  
Laminated BAKELITE

SHEETS, RODS, TUBES, SPECIAL SHAPES

**VULCANIZED FIBRE**

Complete Line in Our  
Chicago Warehouse

Sales Office: 1215 Washington Blvd.  
Warehouse: 2808 West Lake Street  
Telephones: Monroe 7095—All Departments

My sincerest congratulations  
to WARNER BROS. on their  
25th Anniversary

**BILLY VAN**  
'The Play Boy'  
and  
'Melody Mad King'  
at  
KFWB Hollywood



We congratulate Warner Bros.  
upon the completion of their 25  
years of successful existence.

**STALTER EDGE TOOL CO.**

Mfrs. Machine, Knives  
Grand Rapids, Mich.

We Make a Variety of Small  
Drop Forgings

**Sterling Drop Forge  
Works**  
CICERO, ILL.

Congratulations to Warner Bros. on  
their 25th Anniversary

**AETNA CARPET CO.**  
6425 Hollywood Blvd.  
HOLLYWOOD, CALIF.

Watch For Our First Picture  
"NANCY FROM NAPLES"

Everyone on the  
**WARNER**  
LOT  
**INSISTS**

There's  
Only  
One  
**OLSEN**

and  
**JOHNSON**

Modestly Yours  
Ole  
and  
Chic

**MAX HART**  
Dir. Gen.

This Space Reserved  
For Ole and Chic

This Space Reserved  
For John Sigvard  
Olsen

This Space Reserved  
For Harold Ogden  
Johnson

This Space Reserved  
For "US"

This Space Reserved  
For "WE"

This Space Reserved  
For Olechic

This Space Reserved  
For Ourselves

This Space Reserved  
For Warner Bros.

This Space Reserved  
For Hollywood's  
Happy Hooligans of  
Hilarity

Watch For Our Second Picture  
"FIFTY MILLION FRENCHMEN"

WARNER BROS. 25th ANNIVERSARY

# The Master Showman

IN PERSON



# Jan Rubini

*World Famous Conductor-Violinist*

*Just returned from a triumphant one year's engagement at*

CAPITOL THEATRE, MELBOURNE, AUSTRALIA

SMASHED EVERY BOX OFFICE RECORD OF THE ANTIPODES

**Now Creating A Sensation Thrilling Thousands**

with a

SYMPHONY ORCHESTRA OF 65 ARTISTS

Playing his mighty overtures and soulful violin solos holding the public spell-bound at

THE SHOW PLACE OF THE WORLD

NEW MASTBAUM THEATRE

PHILADELPHIA, PA.

Played to 540,000 people the past three weeks.

Mastbaum Theatre, Phila., indefinitely

Press and public unanimous in declaring Rubini one of the most brilliant conductors, a triumph in musical artistry revealing  
**A SHOWMAN WITH A GREAT BOX OFFICE VALUE**

Jan Rubini's "Vitaphone" recently played Central, New York, for a run.

*Miss Adele Crane, Australia's most beautiful Musical Comedy Star, soon to make her American debut with  
Jan Rubini*

I am interested in all kinds of offers for U. S. A. and Europe

# WARNER BROS. 25<sup>th</sup> ANNIVERSARY

Congratulations to  
**WARNER BROS.**

**The ART GUILD**

GEORGE HOFFMAN  
JOHN A. MORGAN

Congratulations to **WARNER BROS.**  
On Their 25th Anniversary

**EARL BURTNETT**

AND HIS FAMOUS  
**BILTMORE TRIO**

NOW IN SIXTH YEAR BILTMORE HOTEL, LOS ANGELES

**Exclusive Brunswick Recordings**

Continued Success to **WARNER BROS.**

**REBECCA & SILTON**

Company, Inc., Agency

**HOLLYWOOD**

**CALIF.**

**BRUNSWICK RADIO SETS  
EQUIPPED WITH  
CONDENSERS**

By

**Micamold**

Manufacturers of High Grade  
**MICA AND PAPER CONDENSERS**

Vitreous Coated Wire Wound Resistors

**MICAMOLD  
RADIO CORP.**

**BROOKLYN, N. Y.**

*Pioneers and World's Largest Manufacturers  
of Bakelite Moulded Mica Condensers*

Congratulations to **WARNER BROS.**  
on their 25th Anniversary

"RAY" CECIL  
**MARTINEZ AND CRANDALL**  
at KFWB, HOLLYWOOD

Congratulations to **WARNER BROS.**  
on their 25th Anniversary

**BOSWELL SISTERS**  
at KFWB, HOLLYWOOD

**Allen-Bradley Co.**

Electric Controlling Apparatus

Fixed and Variable  
Resistors for Radio  
Circuits.



Compression Resist-  
ance Starters for  
A. C. and D. C.  
Motors.

General Offices and Factory, Milwaukee, Wisconsin

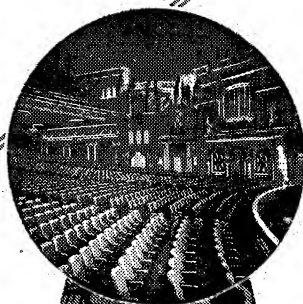
Congratulations to **WARNER BROS.**  
on their 25th Anniversary

**"TED" DAHL**  
and His Orchestra  
at KFWB Hollywood

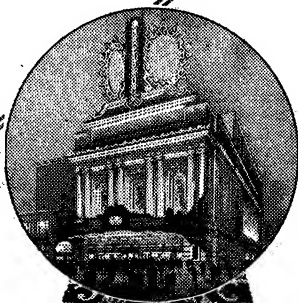
# Hardwick & Magee Carpets In Warner Bros. Theatres Everywhere

Fully recognizing their superior beauty and splendid wearing qualities, Warner Brothers Pictures, Inc., have placed enormous quantities of Hardwick & Magee floor coverings in their many beautiful theatres throughout the country. The continued use of these nationally famous rugs and carpets by this renowned theatre chain is indeed a noteworthy tribute to the excellence of Hardwick & Magee products.

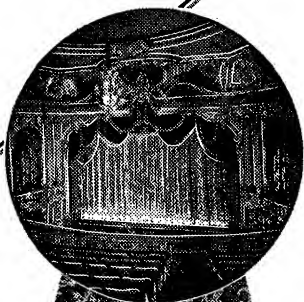
Prominent among the many Hardwick & Magee installations in Warner Brothers' Theatres are the Hollywood Theatre—New York's latest; Mastbaum Theatre, Philadelphia's largest and finest; Warner Theatre — Showplace of Atlantic City



WARNER THEATRE  
ATLANTIC CITY



MASTBAUM THEATRE  
PHILADELPHIA



HOLLYWOOD THEATRE  
NEW YORK

Theatres about to furnish will profit by first examining Hardwick & Magee designs, colorings and fabrics. Every need for fine floor coverings can be easily and satisfactorily met. Write us for full information.

MAIN OFFICE

## Hardwick & Magee Company

Lehigh Avenue and Seventh Street, Philadelphia



# WARNER BROS. 25th ANNIVERSARY

## ACOUSTIC PERFECTION

Is obtained in studios, theatres and broadcasting stations when equipped with

### ACOUSTIC INSULWOOL or ACOUSTIC GRADE A CEMENT

Sound fixtures have presented entirely new problem. Every studio and theatre requires individual treatment as numerous factors such as depth, height and draperies enter into the problem. The amount, the proper location and amplification in each individual case can readily be obtained by our scientific methods.

We will gladly furnish estimates including draperies or finish our cement to match your color scheme.  
WARNER BROS. have had thousands of feet erected by this company.

All Material Fireproof

## GENERAL INSULATING PRODUCTS CO.

8821 15th Avenue, Brooklyn, N. Y.

## AL. GROSSMAN

ARTISTS' REPRESENTATIVE

160 West 46th Street, New York City

Matt Kelly, Associate

CONGRATULATIONS AND BEST WISHES TO WARNER BROS.  
**BAUSCH & LOMB OPTICAL CO.**

OF CALIFORNIA

SAN FRANCISCO

LOS ANGELES

CONGRATULATIONS to WARNER BROS. on THEIR 25TH ANNIVERSARY

**BUSTER DEES**

STAFF TENOR

at KFWB HOLLYWOOD

Congratulations to Warner Bros. on their 25th Anniversary

THE  
TED

# DONER

DANCING  
TECHNIQUE

Warner Bros. Vitaphone Varieties

Studio—HAYDON THYTHIAN GYM

5653 Hollywood Boulevard, Hollywood, Calif.

These "Talkie Days"—Talk with your feet

Bunswick Radio Sets are wired with Holyoke Gutta Percha Insulated Wire.

Holyoke Copper Antenna Gutta Percha Insulated Wire assures continuous perfect reception.

Weather proof and long lasting.

Send 75c for special box 100 feet coil lead in and antenna combined. Post paid

## THE HOLYOKE COMPANY, Inc.

621 BROADWAY, NEW YORK CITY

## JACK THOMPSON

(50 MILLION FRENCHMEN CO.)

CONGRATULATES

WARNER BROS. ON THEIR 25TH ANNIVERSARY

Congratulations to WARNER BROS.

FROM

## EVELYN HOEY

(50 MILLION FRENCHMEN CO.)

## BRODERICK and CRAWFORD

OF THE "50 MILLION FRENCHMEN" CO.

OFFER CONGRATULATIONS TO WARNER BROS.

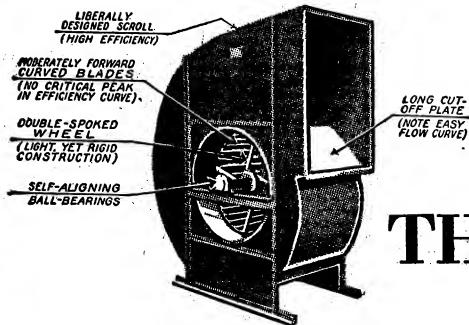
Many Thanks to MURRAY BOTH

WARNER BROS. 25<sup>th</sup> ANNIVERSARY

# Here Is Your Opportunity

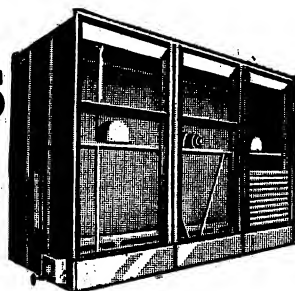
—to modernize the  
cooling and air conditioning  
system in your theatre

*Typhoon Centrifugal Blower*



TYPHOON CENTRIFUGAL SUPPLY BLOWER

THIS  
+ THIS



NEW TYPHOON  
HYDRO CONDITIONER

will give any theatre  
a complete, up-to-  
date and thoroughly  
efficient cooling and  
air conditioning sys-  
tem.

**TYPHOON**

## HYDRO COOLING SYSTEM

WARNER BROS., whose progressive ideas in  
theatre building and equipment are universally  
recognized, have installed

## TYPHOON HYDRO COOLING SYSTEMS

in 18 of their nation-wide chain of theatres

*Typhoon engineers will study your particular  
problem and design a system to suit your theatre*

WRITE FOR BOOKLET "A"

# TYPHOON FAN COMPANY, Inc.

345 WEST 39th STREET, NEW YORK



# Canned Programs in Sectional Regions, Owing to Nat'l Networks

General desire now by all the big radio commercial advertisers to operate on coast-to-coast networks is perhaps the best inducement to the long proposed scheme of recorded programs and circulating the "canned" talent on disk stations.

National favorites must go on two and three times a night to blanket the country, owing to the difference in time. This is exceedingly expensive, necessitating double toll charges for land-wires or "phone," as is the term, meaning, that their stuff is "piped" perhaps to Denver and from thence first broadcast by remote control.

The "canned" programs on disks would insure the nine o'clock 7 o'clock broadcast regardless of sectional time, or the usual daylight saving schedules. Commercial sponsors could get actually appended or interpolated to suit.

**CBS Trying It**  
CBS is doing that stunt with Guy Lombardo's orchestra when it goes commercial on behalf of Flinlay-Jewell in New York. F-S has no branches in Kansas City or Denver or St. Paul or St. Louis or kindred key cities. In that case, the local announcer cuts out the New York remote control commercial plug for Flinlay-Jewell and interpolates the name of some local jeweler who thus helps pay the bill by subscribing to the radio entertainment service for his territorial exploitation.

Warner Bros. advert into radio-recorders, via Brunswick, is now re-

## Fertile

Complicated upon the excellent condition of the lawn in front of his bungalow, the head of a studio music department nodded in agreement.

"You should have seen it, though," he said, "before we started burying songwriters."

garded as an important step to further recorded radio programs, as Brunswick will be in position to "can" Warner radio talent and ship it on a releasing schedule similar to the Vitaphone 18-inch disks are shipped from the Warner exchanges.

## Hart-Rodgers Hopping To London for Cochran

Hollywood, June 21. Immediately after they finish on "Hot Helres" for First National, Larry Hart and Dick Rodgers will hop for London to contribute to the "Cochran" C. E. Cochran, new show. The show is set to open in September with Jessie Haines and Sonny Hale fronting the cast. Hart has been here a week with Rodgers having arrived yesterday (Monday). Fair, expect to return from London by Nov. 1. They'll spend just two days in New York on their 6,000 mile jaunt.

## Gotesky Hangs Himself

Chicago, June 21. George Gotesky, 30, entertainer at the Petruska Club in Glencoe, Ill., hanged himself in a police cell June 15 following his arrest for disorderly conduct.

Gotesky had been dependent for some time.

## SONG SALES IN MAY VERY QUIET

New York, June 15.

May saw hardly a change in sheet music conditions from that of the preceding month. Of anything, his slumped off more. At the beginning of the month sales started to spurt but by the middle of the month and end of the month the expected allying slings gave way before denser clouds.

One of the large jobbing houses, Crown Music, was forced out of the running, due to the bad biz, with publishing refusing to extend it any further credit.

### Pair of Freaks

Carl Fisher "Stein Song" still rates as the best seller in the ample majority, too. The theme song of Maine U. first popularized by Rudy Vallee, is one of the unusual features of the year and to date is reported to have sold near 500,000 copies throughout the whole country, which is out of the ordinary today when a song is lucky to hit 200,000. However, toward the close of the month it began to give way to the onslaught of Villa-More's pop "Springtime in the Rockies," which for the last week the month topped "Stein Song" in sales. The western hill-billy tune is finding quick favor in the east and looks sure for the top berth in June.

"Should I, second last month, disappear entirely from the list, not even closely pressing those listed on the bottom rungs. It was a gala fight for ratings among the last four of the best sellers with Red Star's "I'm in the Market" just edging out those under it for the try spot. Other three were also closely confined together as to sales with those listed above the other narrow edging aside the one listed under it.

"Cottage for Sale" (DeSylva), pop tune, which held fourth spot in the first month, has slipped out of the list and was right on the heels of those listed. Its sales fell off toward the close of the month. Two other songs which showed up very well during the preceding month were "Faded Love" and "Had a Girl Like You," which just narrowly missed the sixth rung, and Witmark's "Dancing With Tears in My Eyes," which also showed up very well and looks like a sure bet for June. The pop "Lazy Louisiana Moon" (Donaldson, Douglas and Gumble) also did well during May, going strong at the beginning, although it wound up

**Film-Pops Even**  
It will be noted that out of the six listed in the survey and the four remarked above, only two are pop tunes and four are picture songs. Much different from the proportion heretofore, for picture songs always got the better break.

### Discs

Disc sales were very quiet during May. If anything, the discs fared even worse than sheet music sales.

Victor lists "Stein Song" first for the third month in succession. That record has really been phenomenal for used, but by this time has just about reached its peak. It is showing a very slow action as the previous two months. "Springtime in the Rockies" listed third for the last month, but came along into the duce spot easily. "Should I," their duce number for April, is listed fourth. Four other records listed are new to the survey, none having been listed by Victor before.

**Brunswick All New**  
Brunswick shows an entirely new list of best sellers, with "It Happened in Monterey" on top. Two freak sellers are among the batch listed, "Sisters," a novelty number, and "The Love of the Car," coupled with "Rose of Washington Square" in the treasury. Latter tune, which was the duce number, was recorded in a new tempo.

Columbia also shows a freak hit, which is listed on top. It is "Lonesome Road," a novelty number, which is quite obsolete and surprises by its sales. "Stein Song," which was the duce number in the last survey, slumped down into third. "Cottage for Sale," fifth for the last month, is now on top. The other Col. discs are new hits for Columbia.

Chicago, June 15. May was no business improvement over April. Among the sheets, in fact, business was at a low peak where jobbers had pieces tied for

## LEO FEIST

Leo Feist, 61, founder of the music publishing house bearing his name, died June 21, of arthritis at his home, 17 Central boulevard, Mount Vernon, N. Y.

An inviolate for many years, a stout, courageous heart and an indomitable will to remain as keenly attuned to the vast enterprise he founded, made him one of the most remarkable men in or out of the show business for the manner in which his vision, imagination and mental alertness kept him abreast with the trend of the times, just as if he were actually at his desk in Times square regularly.

A former corset salesman, Leo Feist's advent into the music trades was marked by an idealism that impressed what is perhaps the most cynical of all trades or professions with its high-mindedness. The founder's slogan that "you can't go wrong with a Feist song" took on deeper significance with the passing years, especially when the writers soon were to know that anything dubious, anything of a double entendre nature or anything in lyric form that might be questionable in any way, was rejected by a boy or girl around a piano, was not personally approved by the publisher.

Until the end, every word of every list of every Feist song publication was personally okayed by the founder of the extensive Feist organization. Instances where favorable music timbre was rejected and the publisher was known to be a publisher, with less strict standards would be benefitted economically, cropped up time and again.

Feist's business standards along legitimate Big Business lines in the after and more successful years became the talk of a trade or profession. "This is the music business it can be called neither, strictly—to the degree the firm had the cream of the writers and the professional artists giving Feist first and every other publisher the same standards have long since been adopted by music contemporaries generally.

Feist's first song hit in 1895, "Smoked Mokes," was the beginning of a glamorous career in pop song publishing as it the founder's enterprise today sees itself among the first-grade firms, literally affiliated with the most famous of the corporate holding company control of Radio Music Co., Inc.

Incapacitated for many years, Mr. Feist had a constant flow of visitors and a busy staff at his home in Mount Vernon. He was amazingly alert to business trends. Without having been in Times Square for perhaps all of the last decade, his

fifth and sixth places, something unusual.

The semi-hillbilly tune, "Springtime in the Rockies," took the extraordinary jump in the country sales and Brunswick's disk list. It was second on Victor, but strangely dropped from the first place among Columbia's, which listed it third the previous month.

"Should I Sing in My Eyes" continued strength also, though not as the previous month, when it led all lists. It held second in counter vying "Faded Love" from the Victor list, this one being a Vallee rendition.

In sheet sales, of those on the April list all remain except "Blue Is the Night" and "Happy Days." "Moon" and "Cottage for Sale" are newcomers. "Cottage for Sale" showed power by holding fourth another month, selling it to the "Cottage for Sale" first place. "Tears in My Eyes" are two new ones, latter having received heavy backing from the first two weeks from radio deliverers.

**Mechanicals**  
Brunswick's six best mechanicals show five of the two of them from Warner's "Mammy" and both Jolson vocals—"To My Mammy" and "Swing Low, Sweet Cherry." "Stein Song" was the only holdover from April.

Columbia had six new ones for May and is peculiar with a new Ted Lewis "Dinah" in No. 2. Other oddities of this list is that "Stein Song" dropped from first place out. "Springtime" also disappeared. Otherwise it is straight ordinal with some numbers. Accepting the built-up Ruth Etting vocal, "It Happened in Monterey," which got No. 6 position.

Victor's list has four new ones which probably will remain on the June list, as they are all good original selections and two-month sellers.

Noticeable is that "Cottage for Sale" dropped from the disc six, and the various "Swing Side Up" tunes all finally have gone to lower levels, "I'm a Dreamer" being the last to leave.

visualization of the panorama of the Crossroads of the World was almost uncanny in its accuracy.

An inveterate consumer of papers and periodicals, which a personal secretary diligently read to him word-for-word, his picture of things from the type made him until the end more than a nominal "president" of a firm which Editor E. Bitner, Phil Kornheiser and a staff were operating. Latterly his son, Nathan, entered the Feist firm.

Nathan, with his mother, Bessie Mayer Feist, and two other brothers, Milton, who is engaged in post-graduate research work, and Leo, Jr., student at Yale, survive. Funeral services were held at Sinai Temple, Mount Vernon, Monday.

### Universally Known

The Feist imprint on songs written and performed by the late Caruso; his \$25,000 cash purchase of George M. Cohan's "Over There," a string of pop songs which made the founder's name a household trade-mark all over the world.

During the war, as a patriotic gesture to conserve the cost of paper, and the cost of the music publications down to half, printing the text in miniature, and finding that besides rendering a patriotic service he was issuing handkerchiefs.

## A.F.M. LICENSING B&O BOOKING AGENCIES

Predicated on the U. S. Supreme Court sustaining Equity, the American Federation of Musicians will also license orchestra booking agencies in the same manner. Joseph N. Weber, president of the A. F. M., says there is too much out-ricing and the union's official licensing will endeavor to curb it.

Adoptors of the minimum wage scale will be disenfranchised summarily.

One New York orchestra booked and another in Chicago are notorious along these lines.

## MILLS CALLED ON TO EXPLAIN SORE SPOT

E. C. Mills, as head of Radio Music, is said to have been called on the carpet for letting Harms get the publishing rights to the Radio Pictures talk, starring Amos 'n' Andy. NBC people wanted to know why the radio two-act "made" by radio and contracted to an affiliated Radio family group for the picture had to have its songs published by Harms, a Warner subsidiary, and a rival firm in more than one respect, considering the still bitter differences between Warners and NBC over the broadcasting privileges.

Reason was that Radio Music (of which Mills is president) hasn't the writers. Bert Kalmer and Harry Ruby are contracted to Harms. The NBC-RCA execs wanted to know why Mills, as head of Radio Music Co., wasn't better prepared on the writing staff to meet such an emergency.

Kalmer and Ruby are getting \$40,000 for the authoring of the Amos 'n' Andy talker. Same team, did "Cuckoo" for Radio. Pictures on an unusual guarantee and percentage-of-the-gross arrangement, perhaps the first time writers received a royalty on a talker same as box office receipts.

This came about on "Cuckoo" based on "members" stage musical, being wholly Kalmer and Ruby's property through having reverted to them when Philip Goodman, the producer of the musical, ceded them these rights in lieu of the royalties he owed them on the stage production.

## TURN TO PAGE 75

## Faint Hearted Publishers

Last week John G. Paine of the Music Publishers' Protective Association, called a general open meeting to discuss the currently existing slump in the music biz. "Variety" was the sole invited outsider in this general discussion.

Usual hemming and hawing and reasons and whyfores and wherefores. Nothing especially new. Everybody knows about theme songs; over-production; the radio's curse, etc. All believe this evil could be corrected if the Radio were curtailed.

What's more all know that through the American Society of Composers, Authors and Publishers, this condition can very well be controlled and regulated, and that Harms, notably, among the production-music publishers has banned its production hits before and after permitting them on the air on several occasions.

### Old Fashioned

But the publishers today, with their still old-fashioned ideas about getting as many plugs as possible, don't dare or care to take advantage of the situation they can well be in position to control—afraid in the old-school way that maybe it will leave this spot open for some other publisher to step in and slot a new song into a big slot. The publishers are so much afraid of the new song, why fret over the over-exploitation when this can readily be curbed and curtailed. It can be ordered off at will and reinstated on the air at the copyright owner's pleasure under the contractual agreements of the American Society of all users of musical copyrights.

### Talk-But Afraid

The publishers still talk about Kern and how he refuses to let any of his new-show music on the air until long after the production has established itself. Yet none dares to emulate Kern in the very thing they talk about.

A plug in the past of having a song sung or played in 22 different theatres is quite different from having the same song on the radio 22 times in a week. That radio audience hears that same song all of those 22 times; but in 22 different theatres there are 22 different audiences.

Any of the currently popular songs can be heard almost hour after hour and station after station right through from dinner-time until bed. Chances are even that one direct one station will be performing the same simultaneously. It has often occurred in radio reviewing that closing on one hour and dialing into another station, the ensuing hour opens with the same song which signed-off for the preceding 60 minutes on another station. This repetition occurs throughout and repeatedly.

### Dying

Recording executives, recording artists and general observers of the music business without an direct concern in the songs—not in the same sense as the songwriter or publisher—have often repeated of late that in the past season perhaps some of the finest contemporaneous pop songs have been created—songs which should have a healthy vogue but which have been as summarily buried by the ether plug as with the rapidity in which they were popularized. The entire industry will agree that "Cryin' for the Carolines" as a piece of rhythmic and lyric construction, should have lasted; that a "Stein Song" years ago would have enjoyed its progressive popularity for a stretch of six months and not died off as suddenly as it came into existence.

### Radio

There are instances galore. Radio throughout is blamed. In a few years Radio has killed off musical libraries which have taken many, many years to create, compose and compile.

There is at least one consolation in this particular instance. The suspicion that Radio, through its own music publishing interests, was endeavoring to create its own library of songs in order to be rid of royalty obligations, is immediately disproved by this. No one in the music publishing organization can turn out sufficient worthy pop song material to fill the needs.

Perhaps that's the reason for Radio's avidity for new song material and the rapidity with which it fills it off through over-plugging. It is forced to play the hits often as there aren't enough hits to spread around. Hits today are made so fast from screen and air that they're no longer a novelty and as rapidly murdered.

## Along the Coast

By Bill Swigart

Hollywood, June 18. Mahogany lined offices, elaborately equipped with such detailed furnishings as grand piano, refrigerator, buffets, lounges, dictaphones, addressographs and adding machines is a striking contrast, established by the Hollywood branch offices of the music publishers to the old form of music publishing offices that meant nothing but a hole in a wall big enough for a piano and a counter to lean on. Entire scheme of the Hollywood offices is to present a note of prosperity in spite of the general knowledge of present depression in business.

Memories of the old stage matinee idea is being refreshed here in the form of orchestra leaders taking bows and cream puffs proffered by countesses flappers, divorcees and grand dames who visit the afternoon dansants and supper clubs to get a load of romance.

The night club dancers, regardless of how seasoned they might be to flattery upon arriving here, take on a new aspect toward feminine humanity as the band-struck girls glide past the orchestra stand and the goo-gooing friendly salutations by the route of a smile or optical language to the leader. Mr. Leader takes it as tribute to his popularity, for he is in the land of make believe, he is unable to differentiate the shop girl from the screen celeb, the society belle from the adventuress. He treats them all alike and at times will encourage the intimacy of those who seek his speaking acquaintance. However, in the ultimate, such flattery soaps in and before the leader is through with a Hollywood night club engagement he has paid the price of fame by being sucker enough to believe in the society only to find later that it is not the leader but the position that the dames are admiring mostly.

Less than three months ago a group of five Beverly Hills boys contributed their vocal resources to the formation of a quintette that has since ascended to lofty heights of national popularity as the "hill-billie" sort. The lads at first gained local recognition by giving weekly broadcasts of down to earth chatter and song over the Beverly hills radio station KEVK. It wasn't long until they clicked with the other public, and the sta-

tion, owned and operated by one of the swankiest oil and gas filling stations in southern California, capitalized on their popularity and began working the boys every night. They became identified as the Beverly Hill Billies and in the interim of the brief radio popularity they branched out for a more universal distribution of their song and chatter by canning two records for Brunswick. The first was "When the Bloom is on the Stage," a local popular song carrying first position in the Brunswick sales for the month of May. The second, yet to be released, is "When It's Harvest Time, Sweet Angelina," a hill-billie pop authored by Kisco, Harry Tobias and Charley Daniels.

After establishing a record for the only songwriter being able to live in Hollywood 13 months without paying for a dinner check, it was no surprise to Mort Dixon when he received a wire (collect) from Al Bray while enroute to New York stating that he had stopped at Albuquerque and an Indian offered to buy him a meal.

Folding up a three months' contract of music in the Roosevelt Hotel Blossom room each member of the Aaronson band with the exception of Phil Sax played into their respective cars and hit the high roads for Chicago. They are due to report at the Grand Canyon in exactly six days and six nights for the trip.

### Moves by Name Bands

Irving Aaronson followed Fred Waring's Pennsylvanians into the Granada cafe, Chicago, at \$2,200. Waring goes to Boston for Loew's on special bookings.

Gus Arnheim is set for a return to the Hotel Ambassador (Cocoanut Grove), Los Angeles. Bernie succeeds Aaronson at the Blossom Room of the Roosevelt hotel, with Ted Florio filling in for a fortnight prior to Bernie's advent. Florio shifts from the Mark Hopkins hotel, San Francisco, to make way for Anson Weeks' return. Latter closed Friday at the Roosevelt hotel, New York, to be followed by a minor combination over the summer.

## Harmful Ad Men

Advertising agencies butting into radio showmanship are getting radio artists, program directors, the Broadway agencies and the broadcasting officials concerned more and more dizzy. "Variety's" story last week on "Variety's" the ex-cessiveness of the commercial sponsors of the big radio hours and their advertising managers help in the general confusion created quite some commotion with many more instances unearched.

Radio showmen persist that the radio advertising end is more than showmanship than the usual manner of printer's ink campaign, and recent interference from the ad men who think they have ideas on entertainment.

## RADIO RAMBLES

By Abel Green

Radio as it is today can't get away from the succession of bands and pop stuff because the average fan just turns in on the topical tunes of the day and almost doesn't care which orchestra is performing, so long as it's orchestra music of the contemporary school.

Its all the more to the credit of an Amos 'n' Andy or a "Rise of the Goldbergs" that the managers to force ahead amidst this barrage of jazz and come through.

Dialing in on Arcadia Birkenshot's worthy old record over WEAF, Amos 'n' Andy are waxing "regretted" via WJZ, are almost left sorry for this excellent instrument which they just to plug, wait on an allied station which, at the same time, from the contemporary radio, was probably stealing the dial attention of the vast majority of fans from all the other stations.

### Problem

WJZ and WEAF have quite a problem along those lines not alone in the selling of "time" in opposition to some favorite 30 or 60 minutes. Waring goes to Boston in order to give clients from both stations an equal break.

Little wonder that the Rudy Vallee and the likes of him, for at least Vallee supplements his straight dinnation with a different type of crooning vocalization. Vallee's Fleischmann hour last week was distinguished by Rudy Wiedoeft, the saxophone virtuoso and mentor of Vallee, being guest soloist on Vallee's program, culminating in both Rudy's (everybody now knows that Vallee adopted his first name from his saxophone hero), doing a sax duet specialty.

Thursday was one of those curious broadcast days. The succession of Admiral Byrd reactions, radioed almost throughout the day by one or the other station, along with an Advertising Club luncheon, the Merchants Association dinner to Byrd and a London re-broadcast by short wave hook-up with the British Broadcasting Corp. did not produce especially popular program stuff. Later was "muddy," the other side of an unusually humid day not helping matters along.

### New "School"

Of the new school in radio personalities, the astrologers, Evangeline Adams was a compelling spellbinder with her hokum, commanding concentration by her free-and-easy manner of ringing in the ears of the Rogers and reading Mayor Walker's horoscope, aspect" (which, according to her, specializes in unusual people), of which Tallulah Bankhead, she mentioned, was another. Miss Adams spoke quite intimately of Tallulah and gave instances of how "you can't beat the stars."

Vincent Lopez from the St. Regis is giving out some of our better syncretism, dignified and intelligently named. Guy Lombardo over WABC from the Pavilion Royal, is another high-grade dance aggregation.

### 7th Year

Mae Singhi Breen-Peter De Rose seventh radio anniversary (they were among the pioneer radio stars) was the occasion for an elaborate half hour from "WEAF" in which a number of the station's artists participated to build up the featured duo.

WMCA still tops 'em for making the time club counts, shifting in 20 minute periods from Abbey Club to Hot Feet's to the Hollywood. Also peralts in those jewelry company (that goes also for the NBC and the others, however) correct time announcements with the split-second time-reading. Sounds like propaganda for split-second watch sales.

## Inside Stuff—Music

### All Outright Sales

Now generally known that before the Warner-Harms music group merger was fully operated, the contracts were revised whereby all former music heads of the allied publishers relinquished their shares of percentages in the profits. Everybody is now on straight salary.

Max Dreyfus of Harms didn't care and was the only one who had no such understanding, frankly stating that if he didn't fancy things, he wanted to be in a position to drop out at will. Jerome Kelt for Remick's is on salary; ditto Bobby Crawford for DeSylva, Brown and Henderson with the latter more and more into the Warner film production end. Jay Witmark for the Witmarks is virtual head, but his firm was also an outright sale to Warners, antedating the Harms' group.

### Bobby Crawford Back in Hollywood

The Bobby Crawfords returned to Hollywood and the Warner studio, on the same train that carried the Jack Warners west last week. The Crawfords had anticipated resuming their interrupted foreign trip last fall when "Wall Street laid an egg."

Crawford has held his own especially detailed post in the Warner Coast organization. It pertains to music, of course, but Bobby is reported banking at the picture production trip. This is said to have been partially understood between Bobby and Jack when the Coast deal was arranged between them.

### Vallee Burning

Rudy Vallee is doing a burn-up against E. C. Mills of Radio Music taking bows for "Stein Song," averring that he (Vallee) was solely responsible in resurrecting the number, and that he called up the NBC (of which Radio Music is a subsidiary) to say that owing to its control of the Carl Fischer catalog it had another "Valencia."

Vallee states he proved it pronto by starting the song to hit him, first and exclusively.

### Harms on Both Ends

Paramount and Warners, quite openly battling on the theatre end through both having gone into territory in direct opposition to one another, are in a most peculiar situation on their 50-50 music publishing subsidiary, the Famous Music Co. Warners (through now controlling Harms) owns half and Paramount owns the other half.

Harms, therefore, as a Warner music group ally, now has its fingers both in the Warner and the Paramount picture pies.

### Same on Both Coasts

Picture songwriters sort of pleased these days that the film song thing is on the wane and they can concentrate more in the east than heretofore. As many angles and as much politics out there as, in the old Tin Pan Alley days.

Instances of a producer not liking a song and the star insisting it stays in, have cropped up with songwriter, usually the goat. One case was where Marion Davies won her point on having a song she liked stay in a picture despite her production chief's objections. Latter took it out on the songwriters by siring them.

Each of the three best sellers in the east for the past week has a Rudy Vallee photo on the titles pages. They are "Springtime in the Rockies," "Stein Song," and "Dancing With Tears in My Eyes."

## Misused Title—Fined

New York Supreme Court Justice Gavegan has fined the Denton & Haskins Music Publishing Co. \$150 and Will Haskins, an officer, has been fined \$100 for violating the injunction obtained by the Gotham Music Service, Inc., and Irving Mills, over the use of the title "St. James Infirmary."

The court said that Haskins knew he was violating the injunction against the use of the title or any "simulation, imitation, or colorable modification of said title," in the name of any musical composition or any advertisement concerning it.

An application to punish the attorney for the defendants was denied.

## A.F.M. Good-Will Adv. Campaign Continuing

For seven and a half months the American Federation of Musicians conducted its national newspaper campaign in behalf of the restoration of music in theatres and public response has been such that the Federation has decided to extend that line of activity for another period.

The ads start again the latter part of July.

## Guidone Suicides After Wounding Mother of 8

Rome, N. Y., June 21. Armand Guidone, musician, committed suicide after seriously wounding Mrs. Ernest Tallanti, at whose home he had been residing. Mr. Tallanti, mother of eight children, is believed to have spurned Guidone's advances.

Guidone was assistant conductor at the Whitebank.

Organist Back Birmingham, June 21. Public has put back to work the organist at the Saenger, Mobile. She is Agnes Griffin and will be featured.



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OF EXCEPTIONAL MERIT  
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777 Broadway, New York

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and His  
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Radio's Premier Conductor  
LUCKY STRIKE  
Dance Orchestra  
Twice Weekly Over N. B. C.

**ANSON WEEKS**  
AND HIS ORCHESTRA  
Back Again!  
MARK HOPKINS HOTEL  
SAN FRANCISCO  
COLUMBIA RECORDS  
Exclusive Management M. G. A.



# MAY MUSIC SURVEY

THIS TABLE SHOWS THE LEADING SIX SELLERS IN SHEET MUSIC AND PHONOGRAPH RECORDS GATHERED FROM THE REPORTS OF SALES MADE DURING MAY BY THE LEADING MUSIC JOBBERS AND DISK DISTRIBUTORS IN THE TERRITORIES

## 6 Best Sellers in Sheet Music

Reported by Leading Jobbers

NEW YORK		CHICAGO		LOS ANGELES	
No. 1—SONG	"Stein Song" (Pop)	"Springtime in the Rockies" (Ray Miller's Orch.)	"It Happened in Monterey" (Burtnett)	"It Happened in Monterey" (Burtnett)	"Stein Song" (Meyer Davis)
No. 2—SONG	"Springtime in the Rockies" (Pop)	"Stein Song" (Colonial Club Orch.)	"Springtime in the Rockies" (Burtnett)	"Stein Song" (Meyer Davis)	"Moon Is Low" (Olsen)
No. 3—SONG	"I'm in the Market for You" ("High Society Blues")	"To My Mammy" (Al Johnson) (vocal)	"11:30 Saturday Nite" (Burtnett)	"Stein Song" (Meyer Davis)	"Under a Texas Moon" (Burtnett)
No. 4—SONG	"Sing, You Sinners" ("Honey")	"Moon Is Low" (Roger Wolf Kahn's Orch.)	"Red Roses Get the Blues" (Burtnett)	"Stein Song" (Meyer Davis)	"Red Roses Get the Blues" (Burtnett)
No. 5—SONG	"It Happened in Monterey" ("King of Jazz")	"Let Me Sing and I'm Happy" (Al Johnson) (vocal)	"Exactly Like You" (Richman)	"Stein Song" (Meyer Davis)	"Red Roses Get the Blues" (Burtnett)
No. 6—SONG	"Moon Is Low" (Montana Moon)"	"Just Another Night with You" (Lloyd Huntley's Orch.)	"Exactly Like You" (Richman)	"Stein Song" (Meyer Davis)	"Red Roses Get the Blues" (Burtnett)

## 3 Leading Phonograph Companies Report 6 Best Sellers

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	"It Happened in Monterey" (Regent Club Orch.)	"Springtime in the Rockies" (Ray Miller's Orch.)	"When the Bloom Is on the Sage" (Beverly Hill Billies)
BRUNSWICK—No. 2	"Skirts" (Slats Randall Orch.)	"Stein Song" (Colonial Club Orch.)	"Happened in Monterey" (Burtnett)
BRUNSWICK—No. 3	"Who Cares," "Rose of Washington Square" (Red Nichols' Orch.)	"To My Mammy" (Al Johnson) (vocal)	"11:30 Saturday Nite" (Burtnett)
BRUNSWICK—No. 4	"Song Without a Name" (Isham Jones Orch.)	"Moon Is Low" (Roger Wolf Kahn's Orch.)	"Stein Song" (Meyer Davis)
BRUNSWICK—No. 5	"Admiration Tango" (Jungle Band)	"Let Me Sing and I'm Happy" (Al Johnson) (vocal)	"Red Roses Get the Blues" (Burtnett)
BRUNSWICK—No. 6	"Ro, Ro, Rollin' Along" (Harry Richman)	"Just Another Night with You" (Lloyd Huntley's Orch.)	"Exactly Like You" (Richman)
COLUMBIA—No. 1	"Lonesome Road" (Ted Lewis Band)	"You Brought a New Kind of Love to Me" (Paul Whiteman's Orch.)	"Happened in Monterey" (Whiteman)
COLUMBIA—No. 2	"You're the Sweetest Girl This Side of Heaven" (Guy Lombardo's Orch.)	"Dinah" (Ted Lewis' Orch.)	"Bloom is on the Sage" (Happy Chaplins)
COLUMBIA—No. 3	"Stein Song" (Ted Wallace's Boys)	"With You" (Guy Lombardo's Orch.)	"Lonesome Road" (Ted Lewis)
COLUMBIA—No. 4	"You Brought a New Kind of Love" (Paul Whiteman's Orch.)	"Anchors Aweigh" (Al Tremaine's Orch.)	"My Future Just Past" (Columbia)
COLUMBIA—No. 5	"A Cottage for Sale" (Ruth Etting)	"Into My Heart" (Paul Specht's Orch.)	"Happened in Monterey" (Ruth Etting)
COLUMBIA—No. 6	"Moon Is Low" (Cliff Edwards)	"It Happened in Monterey" (Ruth Etting) (vocal)	"10 Cents a Dance" (Ruth Etting)
VICTOR—No. 1	"Stein Song" (Rudy Vallee's Orch.)	"Stein Song" (Rudy Vallee's Orch.)	"Stein Song" (Rudy Vallee)
VICTOR—No. 2	"When It's Springtime in the Rockies" (Hilo-Hawaiian Orch.)	"Springtime in Rockies" (Hilo-Hawaiian) (novelty)	"Happened in Monterey" (Olsen)
VICTOR—No. 3	"I Still Remember" (Rudy, Vallee Orch.)	"On a Blue and Moonless Night" (Wayne King's Orch.)	"Moon Is Low" (Olsen)
VICTOR—No. 4	"Moon Is Low" (George Olsen's Orch.)	"Mysterious Mose" (Ted Weems' Orch.)	"Loving in the Sunlight" (Chevalier)
VICTOR—No. 5	"I'm in the Market for You" (George Olsen's Orch.)	"Minnie the Maid" (Bernie Cummins' Orch.)	"Springtime in Rockies" (Hilo-Hawaiian)
VICTOR—No. 6	"On a Blue and Moonless Night" (Wayne King's Orch.)	"I Never Dreamt" (Rudy Vallee's Orch.)	"I'm in the Market for You" (Olsen)

## 3 Best Sellers in Sheet Music

Publishers are listed in alphabetical order, not according to position their numbers hold in the present market. Publishers make their own reports

PUBLISHER	SONG NO. 1	SONG NO. 2	SONG NO. 3
Agar, Yellen & B. Berlin, Irv.	"Happy Days" ("Chasing Rainbows")	"Song of the Dawn" ("King of Jazz")	"Happy Feet" ("King of Jazz")
Davis, Coote & E. De Sylva, Brown & H.	"Across the Breakfast Table" ("Be Yourself")	"Old New England Moon" (Pop)	"Swinging in a Hammock" (Pop)
Donaldson, Douglas & G. Famous	"Singing" (Pop)	"Dream Avenue" (Pop)	"A Little Bit of Happiness" (Pop)
Leo Feist	"Cottage for Sale" (Pop)	"When the Red Roses" ("Hold Everything")	"Sing, Little Theme Song" ("Hold Everything")
Forester	"Lazy Louisiana Moon" (Pop)	"Romance" ("Cameo Kirby")	"There's a Wah Wah Girl" (Pop)
T. B. Harms	"Sing, You Sinners" ("Honey")	"Sweepin' the Clouds Away" ("Paradise on Parade")	"You Brought a New Kind of Love" ("Big Pond")
Jack Mills	"If I Had a Girl Like You" (Pop)	"It Happened in Monterey" ("King of Jazz")	"Song Without a Name" (Pop)
Joe Morris	"Whippoorwill" (Pop)	"Toy Town Admirer" (Pop)	"Because There's Danger in You" (Pop)
Red Star	"What Is This Thing Called Love" (Pop)	"Without You, Emaline" (Pop)	"Garden of Roses" (Pop)
Remick's	"When You're Smiling" (Pop)	"St. James Infirmary" (Pop)	"Mistakes" (Pop)
Robbins	"I Still Remember" (Pop)	"Somewhere in Old Wyoming" (Pop)	"Lost My Gal from Memphis" (Pop)
Sentry Bros.	"I'm in the Market for You" ("High Society Blues")	"Just Like in a Story Book" ("High Society Blues")	"Song of My Heart" ("Song of My Heart")
Shapiro-Bernstein	"Under a Texas Moon"	"Telling It to the Daisies" (Pop)	"Cryin' for the Carolines"
Sherman-Glady	"Moon Is Low" ("Montana Moon")	"Blue Is the Night" ("Their Own Desire")	"Should I?" ("Lord Byron of B'way")
Witmark & Sons	"I never Dreamt" (Pop)	"Give Yourself a Pat on the Back" (Pop)	"Singing a Vagabond Song" ("Puttin' on the Ritz")
	"Ro, Ro, Rollin' Along" (Pop)	"Exactly Like You" ("International Revue" prod.)	"Bunny Side of the Street" ("International Revue" prod.)
	"11:30 Saturday Night" (Pop)	"Lucky Girl" (Pop)	"My Guitar and You" ("Swing High")
	"Dancing With Tears in My Eyes" (Pop)	"Watching My Dreams Go By"	"Mysterious Mose" (Pop)

## Proposed Radio Set Tax Now in Netherlands

The Hague, June 10.  
Just like this country of 7,000,000 population gets an annual income of \$3,000,000 at the rate of \$1 per person on the 3,000,000 bicycles used in the Netherlands, government is out to nix the radio set owners on the number of receiving sets in use.  
While not every other person owns a radio set as he does a "bike" radio is very popular and the government's edict to make all radio receivers register at the local post-office has many stalling, protesting not to be thus officially registered.  
About 150,000 radio owners have registered to date however.

Rudy Vallee elected active member of American Society of Composers, Authors and Publishers.

## PAVILLON ROYAL

(Merrick Road)

New York, June 18.

John and Christy's roadhouse at Valley Stream, on the Merrick Road, Long Island, now rates as a metropolitan institution among suburban restaurants. Very few merit that distinction owing to the general carelessness of their collective existence, but the PAVILLON ROYAL continues year in and out under the same management to a consistent clientele and operating on certain well-defined catering standards.  
All John and Christy vary, of course, is the attraction. Now it's Guy Lombardo's orchestra, from Chicago, with three other of his brothers (Carmen, Liebert and Victor) among the personnel of the Royal Canadiana, as billed.  
Lombardo's music rates with the truly extraordinary, surpassing that around the east. It possesses the same subdued quality and style which first "made" George Olsen at the old Rodeo-va New York—a quiet, melodic, rhythmic style—music

is that is unostentatious and unpenetrating, so that one may talk peaceably through it at a table and not be compelled to shout over the crescendos.

With it Lombardo has that magic "gift" to his dance music which is the secret of Leo Reisman. It's a dance compelling and accelerating to the most sluggish feet.  
Every so often somebody remarks that certain things are ahead of the times or the future. They say that of the late Art Hickman, who, with his "California style," which "Walt" popularized to international fame, really may have been. They say it even now of certain mid-west bands, but as a general thing the New York nite life bunch is plenty "wise," and the reaction to Lombardo at the opening evidenced that in plenty.

Lombardo's rep from the midwest brought him to the Roosevelt hotel, New York, where he was all season, and slated to return in the fall.

A CBS wire is at the Pavillon Royal, first time John and Christy played broadcasting.  
Al Goldman is now of the house

personnel as general greeter and caterer to his own following, which trailed him into the Merrick roadhouse.

The rest of the Long Island road is doing indifferent bit. Texas Guinan, at the old Blossom Heath inn, is an in-and-outer. The former Castilian Gardens, bit below Pavillon, at Lynbrook, is now the Merck inn with Ben Pollack's band for the draw; also fairish.

General widening of the Merrick road and poor traffic is a factor not to be totally ignored, and a place has to draw these days to lure traffic along the bum highways.

Notable among the Pavillon's opening night guests were William Fox, his wife and daughter, all intent on not missing a dance session and quite in carnival spirit. Abel.

## Yacht Club Splits

Yacht Club Boys are breaking up. Chic Endor is going it alone on the radio with CBS, set for three times a week.

## Booze, Guns and Hot Dogs Got Mary Fitzgerald 60 Days from Road Lunch

Spokane, June 21.

Anna Ellzman, Mary Fitzgerald and Nora Tripp—all sisters—went into Justice Cram's court here to air a wide variety of woes. As a consequence, Mary Fitzgerald will be a guest of the county for 60 days.  
Booze, gunplay, husband-stealing and a hot dog stand played prominent parts in the lives of the three women. The Apple Way Lunch, owned by Anna Ellzman, was the scene of an impromptu brawl several weeks ago when Mary Fitzgerald and her sister, Nora, accompanied by Phil, the latter's husband, started to move things into the road. They'd had a few drinks and Anna declared in court that Mary drew a gun to enforce her moving edict.

Deputy sheriffs called "time out" and played no favorites by taking the whole crew to jail. They have been at liberty on bond until today.

It seemed that Mary was somewhat provoked by the deal, so she had her sister, Fred Johnson, picked up for selling booze. Anna, sister like, came right back with the gun charge.

After peace had been restored long enough to tell the story, here's what really brought about the battle.

Mary claimed that the whole thing came up as a result of Anna stealing an apple from her husband, Champagne, but the court couldn't see much point to this so Mary will be confined for 60 days. Booze had made her jealous and she started with the whole thing. Fred Johnson, so the court decided, The Tripps drew suspended sentences for their part in the rumpus. Johnson and Anna were excused. August 16 before any more hot dogs will be served.

The Tripps have been known here for tab show work on occasion.

## Pop Contest Winners

Toledo, June 21.

Gene and Glenn, or Jake and Lena, WTAM radio stars, who hold b. c. records at Riverdale and Paines, Cleveland, won silver cup awarded by Toledo "Blade" to most popular enterprisers. Received 2,866 votes in contest running week, to 544 for Ames "N. Arney, nearest competitors.

Graham McNamee chosen most popular announcer. He got 2,092 votes to 607 for Ty Tyson, WWVZ, second.

## Trick for Astoria

Scott Moore, legit producer, has succumbed to the lure of the night club racket and has taken over Lido Gardens, Astoria, La. I., to operate as a night club, opening next week.

Moore will spot a floor show and conduct the dance along the same lines as Coffee Dan's, Los Angeles, with 10c cover charge week nights and 25c cover on week ends.

## Feldman Marrying

Bobby Feldman, formerly NTG's assistant and himself now a radio personality, cabaret show stager and announcer, will officiate in a radio wedding—and reception—in the WMCA studios tomorrow (28) when he marries Gene Woodward.

## Kalmar-Ruby Back

Hollywood, June 21.

Bert Kalmar and Harry Ruby are back in town to work on the Ames "N. Andy picture for Radio. Fair except to be here about three months, with the principals of the film due here July 14.

Kalmar and Ruby have been in Chicago and New York with the radio team lining up the script.

TURN TO  
PAGE 75

## RINGLING-B-B ONLY TOP IN BIG MONEY SO FAR

Showmen report that the Ringling-Barnum circus is the only one of the big tops in the big money this year. It has just played Pittsburgh and is headed into the midwest where conditions are said to be rather gloomy in general business.

All the smaller rail and motor shows are duking the territory if they can, holding toward the Atlantic seaboard or far west where there is money.

Mid-west business slump is blamed on price of wheat which last week was selling around 95 cents a bushel, cheapest since 1926 and also a narrow margin of the low price since the war. Another factor bothering showmen is the condition of Texas in the fall.

Wage reductions have already taken place in the copper districts.

## Hollywood Animals

### As Midway Features

Chicago, June 21. Animal picture stars are being booked by major carnivals as a new idea. All are investing heavy dough in elaborate fronts. D. D. Murphy has taken the lead with the Great. Wortham has the horse Granger, with Rubin & Cherry, featuring another canine "Silver King." Other shows have bids in for all dogs or horses that want to troupe.

All playing on a percentage basis and selling booklets, outlining the picture business in Hollywood and the animal actors' career.

## Summer Tent Snap

A tent vaude outfit, projected by Frank Cusack, is assembling for a tour of mountain and resort spots for summer playing territory not boasting a single tent.

The troupe will play one nighters in upper New York, New Jersey, Pennsylvania and Connecticut, making the jump by the end of the month.

Roster includes Cusack and Faye, Frank Wilson and Company, Marsh Sisters, Marlow and Brent and Mione Serenaders, six piece band outfit.

Troupe will do two shows nightly in each town at 50 cents top with the acts in on percentage arrangement.

## Lot Outside City

Poughkeepsie, N. Y., June 21. Ringling-Barnum circus will keep its Poughkeepsie date July 14, but will play in the township rather than in the city. The town has granted the show a license and the tents will be pitched on a lot new to the circus and opposite Woodliff Pleasure Park.

No lot could be found within the city limits.

## New Technique

Toledo, June 21. The old order changeth. Formerly, circuses used to play big towns and bill smaller towns in territory. Hagenbeck Wallace, playing Monroe, Mich. 20 miles away, last week billed Toledo.

## INSURANCE FIGHT SETTLED

Los Angeles, June 21. The Fraser Million Dollar Pier Co. of Oceanpark has been granted judgments totalling \$12,814 against the estate of the late Earl A. Fraser, after nearly two years of litigation over life insurance paid following the accidental death of the company's general manager in July, 1928.

The beach amusement company claimed \$30,756 paid on Equitable and Columbia policies on the ground that the company had paid the premiums. Fraser's estate collected the insurance money under his will, and fought the corporation's claim on the ground that practically all the pier company's property had been leased for long terms years previous to Fraser's death.

## Circus Fans' Convention

Des Moines, Ia., June 21. Circus Fans' Association of America in national convention here July 28-30. J. A. Wagner, national president, is local man and there are 24 members of local man and there will be a Ringling Bros. Barnum & Bailey circus, scheduled here July 30.

## On Merchants' Squawk City Commission Makes Circus Fee Higher If No Parade

Ogden, Utah, June 21. When retail merchants kicked because Cole Bros. Circus wasn't giving a parade here June 19, city commission rapidly issued ruling license is higher for non-parade circuses than parade circuses.

Circus manager notified in Pocatello, Idaho, where show is performing, and he at once agreed to give parade. Circus profited from increased free publicity given by newspapers at request of retailers.

## GENTRY SHOWS GOES BACK TO 1ST IDEA

Indianapolis, June 21. When the Gentry Bros. circus ends its west engagement here the 28th, it will move to Detroit, where it will play the lots for 20 to 30 days. Following Detroit, it will go to Chicago.

Outfit, under direction of Sam Dill, is following the policy of H. B. Gentry, laid down years ago. Circus at that time known as a dog and a horse show, left the big cities. Rolled up a comfortable fortune for the owner. This is the first time in 12 years the idea has been tried since Gentry retired.

## Jones' \$25,000 Suit From Odd Lot Accident

Pittsburgh, June 21. His skull crushed when it is claimed that a high diver's seat fell 60 feet and struck him at the defendant's show here last week, George Semler, of Mt. Lebanon, asks \$25,000 damages from the John J. Jones show, in a suit entered in Common Pleas Court. A petition for a foreign attachment writ against the property of the defendant was filed, asking bail of \$10,000 to dissolve. Semler was near the high-diving apparatus when, it is stated, the seat, which had not been fastened securely, dropped on him. He was removed to the St. Francis Hospital.

## Several Gate Systems; None Satisfy Carnivals

Chicago, June 21. Concession men, on nearly every carnival with a charge gate, are shelving the idea. Claiming a 10 percent tip to enter the midway is hurting them. Owners, reluctant to give over the money-maker, have taken to ducking the town the first three days of the week. Tickets are sold on drug stores, grocery counters and any other spots they can readily be picked up. Last of the week, free tickets are not honored.

Other outfits, allowing choice of a ride as part of the admission, are coming in for their share of grief from the same concession men, who claim the crowd, once started on rides, forget the joints.

## Waterbury Not So Tough

Waterbury, Conn., June 21. This city dusted off its best concession manners and as a result the 101 Ranch found the residents actually do know how to behave when a circus comes to town.

Not a single legal proceeding during its stay here. First circus in several years to escape legal entanglements while in Waterbury.

## Robbins Contingency

Chicago, June 21. Contemplated 10 car cut on the Robbins Bros. circus has been shelved because of the sudden pick-up in trade. It show carried over July 4 as a 20-car outfit will continue that size balance of the season.

## R-B's Sunday Date

Topeka, June 21. Ringling-Barnum circus will play its first Sunday date of the season here Sept. 7. Show comes to the Kansas Free Fair for two days, six and seven. Paying \$2,500 for use of the lot on the fair grounds and will charge regular admission. Preceded by the Paxon Play, Sept. 4-5, and followed by fireworks.

## JONES ORDERED TO PAY \$2,111 FOR PERFORMERS

Los Angeles, June 21. Buck Jones' Wild West Show has been ordered by Superior Court to pay to Walter G. Lawson, of the State Industrial Department, \$2,111 for distribution among 10 Indians and 13 other performers under claims for work done with the outfit for various periods in May, June and July last year.

Largest individual claim is by W. E. (Bill) Warner for balance of \$490 for 10 weeks. Jack Gilmes claims \$234 as manager of the advance car for six months.

Most of the Indian claims are for July 1 to 21. Jim Shot At and wife get \$57, Lucet Shot At and Sally Shot At get \$22 each, Jacob Black Crow and John Standing Crow get \$16 each, Walking Crow is down for \$28.50, Afrald Eagle for \$22.50 and Swift Hawk for \$23 for the three weeks.

Alex Long Pumpkin, wife and children rate \$42; and Joe Bear Robe, \$16. Bill Penny claims \$108 for himself and \$50 for Bill Penny, Jr.

## PARK MEN MUFFLED MINIATURE COURSES

Park men admit themselves outwitted by the mushroom growth and popularity of the "Tom Thumb" golf courses.

Last year, between the weather and the popularity of the nelsish swimming pool, the park operators claimed they were hard hit. Now this season, with the weather not only of midsummer heat but not so rainy, a new demerit bobbed up via the peewee golf courses.

## Trying 2-Day Stands

Mitchell, S. D., June 21. What looks like a new idea in the carnival field is being tried in several small towns here by Thomas and Thraen, who are playing, instead of week stands, only two days in a spot.

Outfit has played Kadoka, Philip and Wood under this plan. It is reported as getting a more pleasant reception from the towns and more business than on the longer stays.

## P. A. Owing Airplane Asks \$40 Wk.—No Takers

Chicago, June 21. D. D. Murphy, Rubin & Cherry and Wortham carnivals have all had an offer from a flying press agent. Offers to supply own plane and sign a three months' contract for \$40 weekly and gas for machine. Circularize the towns from the air and do stunts. No takers.

## FIREWORKS BIG BOOM

Small Town Merchants Using Displays for Biz

Chicago, June 21. Small communities in the midwest have turned to fireworks as part of the merchants' Saturday programs to bolster trade. Many the result is fireworks cities are taking away their Saturday business are staking \$1,500 or \$1,800 twice-a-month fireworks speels, paid in full by the merchants.

Reckless fireworks biz has taken a jump, and is now in the lead of outdoor amusements in point of receipts. Claim is this year's receipts are 40% cent ahead of last year. Iowa, Indiana and Illinois are all going strong for the idea.

Fairs have also bought heavy for this season, figuring the lighted spect draw will offset some, the expected drop in attendance. It show carried over July 4 as a 20-car outfit will continue that size balance of the season.

## OUTDOOR NOTES

Dodson carnival is \$15,000 in the red so far this season.

Cole Bros. circus reports extreme poor biz in the far west.

Strayer carnival is booked on same lot as the John Robinson circus at Iron River, Mich. Carny will close circus day.

## Bert Earle Financed Half of Outdoor Biz And Kept No Books

Chicago, June 21.

Attempted settlement of the estate of Bert Earle reveals Earle as one of America's biggest backers of carnivals. Most of the larger shows, it is stated, have been bankrolled by him to the extent of from \$10,000 to \$50,000. On some 20 major outfits, Earle owned outright a number of expensive rides. The past two seasons, because of his biz, he allowed the carry owners to retain the intake from these rides. No figures of this money have been arrived at.

Earle was also one of the biggest backers of the far west Canadian fairs. For a number of years, while the fairs were struggling, he paid considerable rent, the extent of \$75,000 a year in advance. All these fairs, such as Regina, etc., looked to him for midway attractions, which he has been supplying for the past two seasons. Earle has a troupe of midgates on the R-B and B. circus, was interested in the Pacific Whaling Co. and numerous manufacturing enterprises.

Earle was a peculiar thing, about Earle was that he kept no books, all his business transactions being recorded in pencil in a small red book he kept in his vest pocket.

## STOCK GIFTS CASH

(Continued from page 117)

Butternut who has a considerable Michigan circuit of his own split up three ways, was interested only in the Libson sale in the Keith house at Grand Rapids.

### Stern's 1st Credit

Phil Stern and still remains in the R-K-O legal department. This is the first actual credit, substantially or otherwise, Stern has received for the great volume of legal work accomplished by him as the Keith ast. legal counsel. Goodman got in on the properties when head of the Keith legal department. Myron Robinson was the auditor for a long while.

Darling may spend a part of his money by commencing a trip to Europe starting today (25) on the "Le de France."

Murdoch and the Albee estate, separately, are still interested in the Wilmer Vincent circuit that R-K-O is now booking into as a prospective buy. W&V is said to have set five millions as the selling price, but it is not thought the sale will bring that much.

### How Tink Found Out

As often with gift stock to be paid for out of earnings and stock physically delivered when paid off in that way, the recipients often are delicate about inquiring how the letter reached them. Tink happened with Tink Humphries. Tink never knew how he stood, what the dividends were, how much was still owed on his shares or anything about them.

One day in the Keith office, Murdoch said to Tink: "How about your dividend checks from Cincinnati?"

Tink replied he hadn't heard about them nor received any.

"Well, they must be in that stuff there, then. Look for them" replied Murdoch, pointing to papers in his letter box.

When Tink got through the basket, he had found dividend checks for two years in his favor, with his stock long since paid for. Following the official transfer of the Libson Circuit of theatres to the R-K-O Midwest Corporation yesterday (20), a real estate mortgage executed by R-K-O to secure a bond issue of \$4,375,000 was read in Hill Union.

The First National Bank of Cincinnati was named as trustee for the bondholders. The bonds bear 6% interest, payable semi-annually, May and November.

The mortgage covers six downtown picture houses in Cincinnati and theatres in Dayton and Columbus, O., and Grand Rapids, Mich., owned by R-K-O of which the Midwest Corporation is a subsidiary. Local papers published rumors the new owners of the Libson houses will rebuild two large theatres here, one to be known as the R-K-O Ohio, seating 4,500 and representing an investment of \$4,000,000, and the other to be called the R-K-O Radio theatre.

## WORLD'S FAIR EXECS WON'T HEED SHOWMEN

Chicago, June 21. The proposed 1933 World's Fair here is not making any material progress chiefly because those back of the venture refuse to heed the advice of experienced showmen. A number of successful outdoor men have called on the fair committee with ideas, all of which have been rejected.

Directors, who have been put in charge of the amusement end of the enterprise, have all been recruited from none of which ever has been noted for a glaring success.

## "101" Into Long Island On Top of Sparks Show

Unusual booking of the "101 Ranch" brought it into Jackson Heights, Queens, Sunday and Monday, within a few weeks of the Sparks show, which played the same place and returned to the west from there to Forest Hills, near by, another unusual maneuver, for a two-day stand.

Nobody around New York recalls the idea of the show ever played Forest Hills at all, let alone a two-day engagement. How far the Miller trick is going east on the island doesn't appear, but the show is set to stand a three-day stand in Brooklyn under the auspices of local Shriners.

Matter of playing Manhattan or the Bronx for the Milk Fund is also pending, but not yet settled. This is the engagement set for last year in Van Courtland Park in the Bronx until citizens raised a squawk, and it was called off.

## Circuses

June 23, Buffalo, N. Y.; Niagara Falls; 23, Rochester; 26, Syracuse; 27, Utica; 28, Albany; 29, Binghamton.

June 23, Lansing, Mich.; 24, Grand Rapids; 25, Kalamazoo; 26, Battle Creek; 27, South Bend, Ind.; 28, Gary.

June 23, Canton, O.; 24, Cincinnati; 25, Mt. Vernon; 26, Newark; 27, Cambridge; 28, Marion; 29, Columbus, Ohio.

June 23, Springfield, Ill.; 24, Keokuk; 25, Bellefontaine; 26, Springfield; 27, Troy; 28, Greenville.

June 23, Winnipeg, Can.; 24, Graton, N. B.; 25, Montreal; 26, St. John's, N. S.; 27, St. Francis, Can.; 28, Pt. Williams.

June 23-28, Detroit.

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## CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING—CENTRAL 0444-4401

## Englewood

Wherever you spotted you're just spotted on stage tonight, as you're going on cold or after a long layoff, but the acts take it with a smile.

Sub Deb Dancers, six girls, opened with songs and drills. Distinctly a one-number turn, and that by an acrobatic kicker who is negatively lacking in personality. Jack and George Hughes, with music and small patter, held the duce big with questionable and showprow novelty.

Rose O'Hara, songstress, featuring ballads, has a big asset in a big red plumage fan. Frances Barth Co., two boys and two girls, also are a one-number act, which is a fellow doing back somersault without a running start.

Howard and Todd, feminine comedy team, were Howard and Newton a few weeks ago. Miss Todd, the replacement, makes the property shy foil for buxom Miss Howard, and the latter has improved her song delivery. Team solid hit here.

Florence Gast doesn't need to be known as Mrs. Benny Meroff to get along. Returning to vaude in a nicely built dash with six hoofing boys, she shows fun-making ability and should develop as a comedienne. On looks she is a blonde and has agile feet. Act needs work and elimination of the ensemble waltz dancing with the boys. Zuhn and Dreis Trio, hole of years gone by, sold on appearance, big and smaller roles in derbies, costumed lady and hot-shot cracks.

Loomis Twins, a few years back juvenile sensation in presentation, should arrive before long as a grownup team. The girls, around 15, have charm, stage presence, voices and talent. Anger and Fair, hoke trio of the diminutive yid comic, tall foil, and girl, obtain laughs by slapping the big boy around and hit home. Century Series.

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## I. MILLER

INSTITUTION &amp; INTERNATIONAL

Shoes for the Stage and Street

SHOWFOLK'S SHOESHOP—1552 BROADWAY

naders, band of seven doubling from a south side hotel, closed. Very storeysped.

On screen, "The Climax" (U) and Pathe News. Business slightly off. Loop.

C. D. Perouchi will open a summer stock at the Bijou, Chattanooga, July 1.

Ethel Waters at the Cotton Club, starting June 17.

Balaban & Katz will hold its own first private convention since it became part of Publix in July. Chi-

## CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated

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cago and Detroit divisions will be represented. David Wallerstein in charge.

Publix managerial changes, effective June 15, are as follows: Ed O'Donnell, Oriental to Senate; Leo Salkin, Century to Oriental; A. Smelker, assistant at Belmont to manager, Covent; Melvin Murphy, Berwyn to Gateway; George Tabor, Covent to Berwyn; B. Byram, Senate manager, and G. Pfeiffer, assistant, Uptown, resigned.

Promoters of miniature golf courses, now spotted all over Chi. got a great legal break last week when the zoning board ruled the courses were permitted even in restricted neighborhoods since they came under the head of amusements rather than commercial.

Adam Marchewsky will build a 1,200-seater (West 103d) in Beverly Hills district. Publix, Coston and three indie operators seeking lease, as it is in the only virgin district in town. Census reports 150,000 population, with no theatre.

Del Delbridge, present m. c. at the Fisher, Detroit, leaves Aug. 1. Reported Mack Watson, m. c. at the Riviera, Detroit, will be replaced in 30 days.

John Rogers, manager, Englewood, transferred by R-K-O to manage Orpheum, Tacoma, Wash. Kenneth Belina succeeds.

A. Lasker now operating the north side Elliant, which has been dark.

"All Quiet on Western Front," after four weeks at Publix-B & K. McKivick's, opens next week at the

Garrick, at pop prices. Brought in by the Shuberts. Publix cut its production to two weeks at request of Universal exchange.

Irving Aaronson's Commanders booked for the East Grand (south side club) for 15 weeks. A show will also be staged.

P. G. Parker appointed assistant manager of Chi division of N. B. C.

## BUFFALO

By SIDNEY BURTON

Teck—"All Quiet on Western Front." Buffalo—"Shadow of the Law." Hill—"The Song of the Flame." Century—"Song of the Flame." Great Lakes—"On the Level."

Judgment against the Little Theatre Guild, Inc., in favor of the Columbia Phonograph Co. In the sum of \$100 was entered in the Erie County Clerk's office last week.

"All Quiet on Western Front," at the Teck, got away to a good start

## HOLLYWOOD

Fifteen grand damage suit against the Venice Giant Dipper ride, filed in 1925 by Shirley Palmer for injuries when thrown against the back of a seat, has finally been dismissed by the courts for failure to prosecute. Miss Palmer had alleged that her injuries disabled her from picture work at which she was employed at \$100 a week. The ride owner's answer blamed the plaintiff's failure to use the safety rail.

The Hollywood Bowl will have a fully equipped legit theatre on its property within two years, according to a plan in negotiation between the Bowl association and the Civic Repertory Theatre.

Ginger Rogers, Paramount's loan to United Artists for Berlin's "Reaching for the Moon," will report back to Plan in New York when Berlin's picture is finished. Miss Rogers is due here, accompanied by her mother, this week.

The U. S. Indian Reservation Band, under Melvins, The Maykows, Ausse and Czok and Peg Leg Bates have been engaged by Fanchon & Marco for units in presentation.

The Dupons' replace Chaz Chase in Fanchon & Marco's "Gyp Gyp" number, opening at the Avalon theatre, Chicago, June 26.

## DENVER

Aladdin—"So This Is London." Deaver—"The Divorcee." London (Publix).

Fable—"The Song of the Flame." Singer's Midgits.

Rebelle—"Hell Harbor." Elitch—"Salt Water" (stock).

"Fox Follies of 1930" (stock) to the America after a week at the Aladdin.

Daily free organ recitals started for the city auditorium by Clarence Reynolds, municipal organist.

Phones for the near-deaf will be installed by the Isis (downtown grind) and Oriental (neighbor).

## SYRACUSE, N. Y.

By CHESTER B. BAHN  
Wisting-Dark.  
Keith's—"Devil Holiday"; vaude.  
Loew's—"The Bad One"; vaude.  
Strand—"Flirting Widow"; Murder Will Out.  
Eckel—"Rough Romance." Paramount—"Border Legion." Empire—Films.  
Syracuse—Vaudeville.

"Caught Short" inaugurates straight picture policy at Loew's State Saturday. "The Big House" follows.

Brighton, South Side de luxe house, remains dark. It's on the market with no takers.

Plaza, ward house in South End, now operating Saturdays and Sundays. Even bargain nights, with entire family admitted for price of a single ticket, failed to stimulate week-day trade.

Wally Crisham came home here following the sudden termination of a vaude tour with Fritz Seiff, victim of a Chicago stage accident.

## SARANAC LAKE

By "HAPPY" BENWAY  
Everybody seems to be happy here, as the patients will be moving into the new sanatorium early in July.

Charley Bordley, accompanied by

the Mrs., is now "sunning" at 34 Sheppard avenue.

I. A. T. S. E. patients: Mike Mamee, abed feeling so-so; Valentine Kincaid, kinda off and on; Vernon Lawrence, okay, unlimited exercise; Al. Downing showing continuous improvement; Thomas Abbott, starting to come back to his normal self; Joe Reilly, okay, sitting up; Harry Clark, improving on new German diet (Dr. Meyer's).

Sue Nace and Xela Edwards back to bed with slight setback. Nothing serious, but enough to hold them abed for month.

Baroness von Hebenmann, widely traveled European noblewoman, is a guest of Dr. Edward Mayer.

Saranac is on standard time....It has four cups: one would be plenty....Over 10,000 population....Two most famous spots, new N. Y. A. Sanatorium and William Morris Camp Intermittent....Fox Pontiac theatre seats 1,600....Adirondack Players, stock show, okay all show folks patients...."Variety" only trade paper reaching all patients direct weekly—and gratis....When show folks are always first to answer call....Most spoken line here is "When will I be able to work?"...A. A. scene is the maltman passing up a patient, so write to those you know in Saranac.

## BRONX, N. Y. C.

Starlight Park inaugurates open-air grand opera tomorrow (26) with the Roma troupe on high.

Bunny theatre has installed open-air talker on its roof, surrounded by class apartment houses on two sides. No complaints as yet.

Jules Fields doing special exploitation for Fox's Park Plaza and Crotona theatres. Dave Cantor handling publicity for Casino Beach.

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**MINNEAPOLIS**  
RKO Orpheum—"Runaway Bride"—vaude.  
Minnesota—"Devil's Holiday"—Publix unit, "Sunny Days."  
Century—"Richest Man in the World."  
State—"Arizona Kid."  
Lyric—"Show Girl in Hollywood."  
Adel—"Hidin' Law."  
Grand—"The Texan" (2d loop run).

With only six first run loop houses now open, competition has eased off a little. Pantages and R-K-O Seventh Street are closed for the summer.

Bird pictures go into Century Saturday followed by "All Quiet at the Western Front."

Minnesota theatre orchestra reduced from 40 to 20 pieces for summer under agreement with local musicians' union.

Warner Brothers' new film exchange building expected to be ready July 1.

## INDIANAPOLIS

By EDWIN V. O'NEEL  
Apollo—"The Little Rascals."  
Orpheum—"The Little Rascals."  
Lew's Palace—"The Lady of Shalott."  
Lyric—"Dumbbells in Ermine."  
Indiana—"The Little Rascals."  
Ohio—"The Big Pond."

Charlie Davis returns to Indiana as m. c. for third anniversary show next week.

Likely all road shows to play the Murat and Stuart Walker going into English's next season. Walker negotiating for English's after expiration of the Shubert-Valentine Co. lease June 2.

Greyhound Quartet of Indiana Central college start tour of 15 Indiana and Illinois cities.

Showing of films at county jail commended by Prosecutor Judson Stark before film indoors.

Check of city theatres begun by fire marshal to cut fire loss.

## OTTAWA, CAN.

By W. M. GLADISH  
J. J. Fitzgibbons, newly appointed director of theatre operations for Famous Players Canadian Corp., since the absorption of the latter by Fox-Publix, on his first formal visit here after conference with Manager Joe Franklin, Keith's, and Manager Ray Tubman of the Regent and Imperial theatres, stated there would be no general shake-up in the Canadian chain.

Ernie Smithies, Kingston, now has two theatres on his hands with the reopening of the old Strand as the Tivoli. He also operates the Capitol there.

## DALLAS

By RUDY DONAT  
Majestic—"Big Party"; vaude.  
Palace—"Lady of Scandal."  
Mills—"Song of Flame and Ice."  
Old Mill—"Notorious Affair."  
Capitol—"Alla French Getrie."

Interstate houses tied up again

## LETTERS

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**TURN TO PAGE 75**

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President Hoover invited as official visitor of Texas state fair this fall.

City commission purchased \$1,530 worth of films for free park shows, mostly westerns and educational.

Under R-K-O banner, Interstate's five in Texas now doing four shows (vaudeville) daily. Until recently did only three vaude shows. The 50c top prevails.

Raymond Terranella, former p. a. for Palace (Publix), has opened advertising agency (non-theatrical).

## CINCINNATI

By JOE KOLLING  
Eislander—"Across the World With Marjorie."  
Albee—"Social Lion"; vaude.  
Palace—"Quiet on Western Front" (3d week).  
Palace—"Puttin' on the Ritz."  
Capitol—"Bad One."  
Lyric—"The Cuckoo."  
Keith—"Dumbbells in Ermine."  
Strand—"Rough Romance."  
Family—"Return of Dr. Fu Manchu."

"Around the World via Graf Zeppelin" popped as draw at Eislander Grand last night despite great publicity tie-up with an afternoon paper on half-admission coupons for children.

Offices of Cincinnati Film Board of Trade moved from Palace Theatre building to 1258 Central Parkway, where local exchanges are now located.

Summer opera season under way at the Zoo, with co. lined up by Manager George Miller.

Silent circus acts used as free attraction at Rainbow Park.

Jack Benny's band has followed Ted Weems' orchestra in at Gibson roof.

## MONTREAL

His Majesty's—"All Quiet on Western Front."  
Palace—"Song of the Flame."  
Capitol—"Safety in Numbers."  
Lyric—"Free and Easy."  
Princess—"Journey's End" (3d week).  
Rogers—"Panther Can of Arc."  
Strand—"Double Bill."  
Empress—"Double Bill."  
Orpheum—"Stock."

"All Quiet on Western Front" re-lights His Majesty's (legit), now wired and dark three weeks. Big ballet for picture may get good gross through prices at \$1.50 top may score fans.

J. J. Fitzgibbons, P-P manager in Canada, here last week looking at Princess and other theatres held by Consolidated Theatres, Ltd. This is second move towards general consolidation under P-P of all Montreal theatres.

## SEATTLE

By DAVE TREPP  
Fifth Avenue—"Redemption"; stage.  
Paramount—"The Bad One"; stage.  
Orpheum—"Furthest Widow."  
Metropolitan—"Puttin' on the Ritz."  
Mills—"Captain of Guard" (3d week).  
Music Box—"Courage" (2d week).  
Liberty—"So This is London" (2d week).  
Fox—"Three Sisters."  
Kathryn Bensley is now top organizer at Coliseum.

Ellis Bostick, former manager Pantages, Minneapolis, is back in Seattle as manager of Orpheum. Henry Somers, former manager, returns to New Jersey for R-K-O. Walter Rogers, formerly at Englewood, Chicago, new manager of R-K-O Pantages, succeeding Walter Fenney, who goes for R-K-O to California.

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## TOLEDO

By E. H. GOODING  
Paramount—"Social Lion"; stage show.  
Vita-Temple—"Around the Corner"; stage.  
Zeppelin—"Bad One."  
State—"Born Reckless."  
Palace—"Glorious High."  
Princess—"Isle of Escape."

Jack O'Connell playing Hearst's "Around the World with the Graf Zeppelin," at Vita-Temple, in three episodes, first being shown this week and billed weekly with "Around the Corner" (Col), first of that producer's talkers to play that theatre. Zep' well explicated here through signed Lady Hay and von Wiegand stories in Toledo "Blade." Same goes for at the South Pole With Byrd "War" which has first showing outside New York in Princess (Publix), starting June 25. Byrd and Owen by-line stories carried in this territory by "Blade."

Pantheon still ahead of FN on general release material and playing "Swing High" this week, first Pathe talker ever shown there.

Royal (Smith-Beldier), downtown second-run grind, offers one talker and one silent on daily changes.

Frances Dae, former leading woman, Wright Players (stock), heading local WSOE Players, broadcasting one play a week from that station.

## PORTLAND, ME.

By HAL GRAM  
Keith's—"Double Cross"; vaudeville.  
Empire—"Swing High"; "Beau Bandit."  
Strand—"Open June 25" "The Lady of Shalott."  
State—"Safety in Numbers"; "Soldiers and Women."

It looks as though Portland will be without summer stock for first time in years.

The Strand (Publix) opens next Saturday, after being closed two weeks.

## PROVIDENCE

Opera House—Dark.  
Carlton—Stock.  
Albee—Vaudeville.  
Empire—Dark.  
Fay—Vaudeville.  
Modern—Dark.  
Paramount—Byrd at the South Pole.  
Loew's State—"Lady of Scandal."  
Victory—"Lucky in Numbers."

Edward Reed, manager of the Strand for 15 years, has been retained by Publix as manager of its district manager, Leah Dahamel is doing publicity for the Paramount.

Loew's State is only film house in town opening bills on Saturday. All other theatres opening Friday.

## SAN FRANCISCO

By WALTER RIVERS  
Frank L. Newman, recently with Metropolitan in Los Angeles, appointed Public district manager, supervising houses of this chain in San Francisco and Los Angeles.

Stanley Brown, brought here from the East to succeed Nat Holt as manager of Public's California, transferred to Public's Paramount theatre in Los Angeles. Brown succeeds Gus Eysel, promoted to a district manager in Texas. Robert Hicks of the Paramount, Atlanta, takes Brown's place at the California.

Al Gillespie, former dramatic editor, the "Bulletin" here, and since

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the merging of that sheet with Hearst's "Call" publicity director of Fox's El Capitan theatre here, has resigned.

Henry Duffy has signed Ben Erway and Gladys George for leads in "The Wings" opening at his Dufwin theatre in Oakland.

Librarian Hauptman, recently conductor for American Broadcast Co., engaged by William B. Wagoner to direct new stage band for his Embassy theatre here.

## ST. PAUL

Paramount—"The Big House"; vaude.  
RKO Orpheum—"Double Crossroads" and vaude with "Scooter" Lowry.  
Metropolitan—"In Gay Madrid."  
Sisters—"In Gay Madrid."  
Tower—"One Romantic Night."  
Strand—"Crazy Talk Way."

Theatres starved Friday night when 28 bands, here for statewide music contest, paraded top streets luring what few potential box office customers remained away from beaches.

"Divorcee" was big draw at the R-K-O Orpheum for week. Although second runs are six weeks away outlying houses already plugging it.

## ST. LOUIS

By E. M. CRIGLER  
Ambassador—"Shadows of Morocco"; stage show.  
Fox—"Not Damaged"; stage show.  
Loew's State—"One Romantic Night"; shorts.  
Minors—"Social Lion"; shorts.  
St. Louis—"Midnight Mystery"; vaude.  
Empire—"Midnight Mystery"; vaude.  
Liberty—"Stock burr."  
Municipal—"New Moon"; stage.

Screen version of "Western Front" still at Rialto (legit).

Municipal theatre set a new record at \$14,000 with "The Circus Princess." Previous record \$12,000 with "Rose-Marie." This step-up on the 12th was largely due to rain the night before.

## Obituary

(Continued from Page 252)  
Eimer B. Harris in the writing of "Sham" in 1908 and "Sauce For the Goose" with Hutcheson Boyd in 1909. She also was co-author of "The Green" with Mr. Boyd which won Oliver Moros's award of \$1,000 for the best play written by American authors in 1914.

As a novelist she published her first story in 1900, "Hard Pan" which had a minor success. Other of her books were "Tomorrow's Tangle," "The Pioneer," "The Castle Court Diamond Chase," "Rich Men's Children," "The Leading Lady" and others.

Miss Bonner had never married. Interment in the old Moravian cemetery, Staten Island.

## ROBERT SLATER

Robert Slater, actor, 51, died in Presbyterian Hospital, New York, June 20 of a complication of diseases.

Bob Slater was one of the best known of the old school of Negro actors in Harlem. Following an active stage career he had settled down in the uptown Negro section of New York where he founded the Colored Vaudeville Benevolent As-

sociation of which he was secretary at his death.

Mr. Slater had been in vaude, musical tabs and also appeared in pictures (silent). His most active vaude work was as a member of the Slater and Murphy (Bert) vaude team.

His wife, son and daughter survive, also a brother, James Slater, interment in Yonkers, N. Y.

## A. CLIFTON ANDERSON

A. Clifton Anderson, 60, popular actor-manager, died in London May 31, following a severe illness from which he appeared to have recovered. Deceased had a wide experience and had traveled and played all over the English-speaking world. In addition, he was a great champion of theatrical charities. He leaves a widow, Maxine Hinton.

## ALFRED FREMONT

Alfred Fremont, 70, actor, died from heart disease June 16 in Hollywood.

He is survived by his wife.

Prof. William Henry Bristol, 70, inventor and mathematician, died June 18 in New Haven, Conn., following a breakdown from overwork. Prof. Bristol was the inventor of the Bristolphone, an instrument which synchronized sound and action in pictures and was president of the Bristol Co. of Waterbury, manufacturers of his numerous other recording instruments.

Herman Fiedler, 73, Jewish playwright, died June 17 in Toronto, Can. Fiedler wrote "Bergar," "Murderer" and other plays in which the late Jacob P. Adler appeared. Survived by widow, Sonia. Burial in Chicago.

Mme. Ninon Romaine, Toledo pianist with an international reputation, died May 2 in Singra, India, of smallpox, according to word received in her home town. Interment in the British cemetery in Singra.

Mrs. Julia Cleeck, sister of Charles Ruggles, actor, and aunt of Wesley Ruggles, the director, died June 16 in Hollywood.

Dr. M. S. Rubini, father of the Rubini Sisters and Jan Rubini, musical director, died in London recently.

The mother of Perez (Perez and Marguerite) died in Madrid, Spain, May 24.

A. R. Kraft, 31, owner of Lyceum theatre, Findlay, O., died June 19 of heart trouble.

The father of George Arken died June 19 in Whitestone, L. I.

Nat. W. G. Slicking up Store at the National Winter Garden, New York, has folded for summer to permit thorough renovation of the roof theatre and installation of a new illuminated runway.

Minsky's recently renewed lease of the house for 20 years and are making the renovations. Minsky's other stock at Hurlst and Seamon's Apollo will stick through summer.

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