In This Issue---Dialogue Scenario of "The Donovan Affair"
"ON WITH THE SHOW"

The first act is over... the second act begins. "CURTAIN!"

Hollywood Filmograph is now beginning its second act... one of usefulness, service and real worth... to the producer and exhibitor, as well as the artist!... no longer 'just a publication'... now a necessity... Hollywood's ONLY exclusive film weekly... now with all the features of a magazine!

New readers... new friends with each new issue! (Above is shown a few of our new subscribers who were instrumental in making possible the sensational all-talking, all-technicolor success now breaking all records at Warner Bros. Theatre.)
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ON THE COVER

Liska March

Who recently completed a featured role with Eddie Leonard in his first talkie for Universal, "Harmony Lane." Prior to coming to Hollywood, Miss March was identified with the stage. She appeared with several productions of Ziegfeld's "Follies" and was also seen in "Sunny."

Talking Pictures

PARAMOUNT, Sixth and Hill (Vandike 4041)—"The Studio Murder Mystery," (Paramount), with sound shorts and concert orchestra. Next—"Thunderbolt," on the same stage.
LEMOYNE STATE, Seventh and Broadway (TRinity 7411)—"The Servant's Secret," (M-G-M), with sound shorts.
FOXCOURT, Seventh and Broadway (TRinity 7444)—"The Bride of San Juan Bay," (M-G-M), with sound shorts.
GRACEN'N SOUTHPAW, Hollywood Boulevard (GAzman 6131)—"The Bridge," (M-G-M), with sound shorts.
CAREY'S CIRCUS, Carthay Circle (ORegen 1104)—"Black Watch," (Fox), with Victor McLaglen and Myrna Loy. John Ford directed. Next—"Four Devils," (Fox) on June 10.

Silent Pictures

FILMARTE, 1928 Vine Street (GAzman 6131)—Italian film, "The Carnival of Venice."

Vaudeville

ORPHEUM, Broadway, near Ninth (TRinity 3214)—Headline two-day vaudeville. One of the few left. RAYMOND, Eighth and Hill (TRinity 6941)—RKO Vaudeville and Pictures. "Not Quite Decent." (Fox) on June 10.

On the Stage

BELASCO HILL, near Eleventh (Westmore 8895)—"Night Hostess." Next—"The Bachelor Father" opens on Monday, June 6.
FIGUEROA PLAYHOUSE, Figureau, near Ninth (Vandike 7444)—"The Yellow Dog," with the Colours (Mc., Mr., Mrs.), opens for two weeks.
Hollywood PLAYHOUSE, Vine Street, above the Boulevard (Glendora 1131)—"The Broadway," another thriller, in second week with Edward McBride and Gay Pauley.

The Bulletin Board

Cafes and Night Clubs

AMBASSADOR HOTEL COLUMBIA GROVE, with Gus Arbanish's Orchestra.
BILTMORE HOTEL, with Earl Hovey's Orchestra and the Biltmore Trio.
BROWN DEBUT, on Vine, near the Boulevard. One of the gathering places for film personalities.
COTTON CLUB, darkly, whores, purveyors.
HAYAN, CHELSEA CAFE, New and different. Tom Swift's Orchestra.
HENRY'S, a boulevard institution.
LAFAYETTE CAFE, fine and dainty.
PIERRE'S, CAFE, French and Swiss.
PLANTATION, "Fatty" Arbuckle's night club.
ROOSEVELT HOTEL, the Amber Room . . . with Jackie Taylor's Orchestra, and the College Inn . . . open all night.

Events of Interest

SHIRINE NATIONAL CONVENTION—June 4-5-6. Big rush for the $50.00 season ticket to the seven feature events, including: $1,000,000 Motion Picture Pageant; four performances of the Shrine Circus, Maxabone; and two parades: THE FAMOUS HOME-COMING BANQUET—At the Statler Hotel on June 4. Many celebrities. Broadcast by Radio Station KMIR, and both the Los Angeles and Associated Press will send their correspondents to New York.

FOX THEATRE, SAN FRANCISCO—Opens June 28; 5,000-seat house; one of the biggest in the West.

Sports

BASEBALL—Wrigley Field. The daily newspaper.
BOXING—On Sunday night at the Olympic Auditorium, downtown. On Tuesday night at the Hollywood American Legion Stadium.
Announcing

THE OPENING

Of Our NEW OFFICES

IN THE

WARNER BROS.
THEATRE BLDG.

6425 Hollywood Blvd.

Saturday, JUNE 1st

SAME PHONE NUMBER
Hollywood 6024
Front Page-ing It!
Al Jolson signed by United Artists after his present contract with Warners expires, and Jolson denying flatly that he has an intention of leaving Warner Brothers.

...and Harry Jolson, leaving Universal, plans to find a suitable story. Plans to leave Hollywood and go to Europe soon.

As we go to press, we find that there have been no new indictments in the income-tax maze.

Universal's special-super, "Broadway," is to open at the Billmore early this month. The film was received, for certainty, a grand reception from the New York critics when it opened there last week.

A well-known publicist of New York, Nat Dorfman by name, has just written a play called "The Hero," to be produced shortly. It's all about a fellow that talked back to Cecil B. DeMille. The report fails to mention what becomes of the hero. You may have your own guesses.

Trade papers in the East foresee a battle in the East. Radio and producers go to the mat some time this summer. Frank Gilmore, secretary of the Equity, is scheduled to arrive here most any day, and then we expect to learn some real news.

The French film quota, which seems to be the only disturbing factor in our pleasant relations with that country, has reached the stage where the French are conceding several points. But the Americans, backed by the sentiment of the French population who desire American pictures in preference to their own, are not yielding, and rather than submit to any form of quota will withdraw their product from the market.

Paul Whiteman, musical heavyweight, arrives in Hollywood on June 6, prepared to start at Universal on "The King of Jazz." Whiteman and band started from New York last Friday. In a special train of seven cars, and on the way West will appear in fifteen concerts sponsored by the Columbia Broadcasting Company and Universal Pictures. Will arrive just in time for the Will Rogers banquet, which takes place June 8.

The Masquers emulated the Friars and Lambs by tossing plenty of real talent on the stage of Warners' last Saturday night. Everyone was there and a lot weren't, including Frank Fay's companion, but that's another story. Incidentally, without detracting from any else's performance, Fay was the hit of the evening. It's a long way off but schedule yourself for the next revel.

Other Studios May Follow Pathes' School Idea
Will Give Break to Unknowns as Possible Talker Stars

Pathes' experiment of a training school for talkers, using young players exclusively, is bringing good results to the studio, it is claimed.

The work of Carol Lombard, who is highly regarded as a find by studio officials, after playing in two Pathe talkers, is cited as an example of the school's value. Miss Lombard, who had had no speaking experience professionally, had played mostly in Sennett comedies.

Frank Reicher, well known as a stage director, yet with considerable experience in pictures, has been coaching the group of young players. Excellent results have been obtained, according to Pathé studio executives, who state that the school will be continued as a very valuable means of developing new starring material.

Going in for imported stage players, less than nearly any other studio, the Pathe plan, it is understood, is to develop future starring material from among the Pathe unknowns, who have 'played in the silent pictures. By this scheme it is expected that a new technique will be developed without submerging the values of the silent picture style under a wholesale rush towards stage methods. Pathé, however, has a large number of technical and writing members of their organization, with considerable stage experience, in addition to such stars as Lu Claire, Constance Bennett and Ann Harding.

Other studios are watching the Pathe experiment closely, with the intention of following similar plans, should Pathe's scheme turn out a successful group of qualified dialogue players. If they do it might mean the realization of many an extra's dream of stardom. General opinion is that more palpability must be discovered if the dropping stairs amongst the present group are to be replaced.

Toomey in Paramount Film
Regis Toomey, prominent now because of his work in "Alibi," is cast for a leading role in Paramount's "Illusion," the picture that features "Buddy" Rogers, Nancy Carroll and Neil Hamilton. Lothar Mendes will direct.

"HUCK FINN"
Jackie Coogan, who, with his dad, Jack Coogan, Sr., is at present headlining RKO vaudeville bills, has been signed to be starred in "Dillingham's38 Per- etta," to be written around the Mark Twain story, "Huckleberry Finn."

The production is scheduled to go into rehearsals within several months, for an early fall opening on the 1929-30 New York season. Jack Coogan, Sr., will also appear in the production, it is understood.

The Coogans arrived in town this week, and are scheduled to appear shortly at the Orpheum.

Contract Signed With Radio By Richard Dix

Richard Dix has finally signed a contract to star in Radio talking pictures to 3" all persistent rumors that Dix, who was leaving Paramount, would go with Radio. The contract was signed with William Le Baron who was also in New York.

Dix and Le Baron have been associated before, both having been at the Paramount Long Island studios, where some of the star's best pictures were made under the supervision of Le Baron.

Dix is the second of the Paramount stars to leave that organization and go with Radio within a few months, the other being Bebe Daniels. Elida Gray, former star of United Artists and Paramount pictures, was also signed this week to do three pictures for Radio.

Laurel and Hardy in 'Hollywood Revue'
Already loaded up with a cast including practically every star of the M-G-M organization, the company's musical extravaganza, "The Hollywood Revue of 1929" gets another addition before its early world premiere.

Stan Laurel and Olive Hardy, Hal Roach comics, have been assigned a "magic" skit, with Hardy doing the magician and Laurel the dumb assistant.

HOLLYWOOD FIMOGRAPH
VOL. 9, NO. 22
JUNE 1, 1929
EQUITY ATTACKS CASTING OFFICE
TRAINING TALKERS PROVES PROFITABLE

Seven Page Denunciation Seen First Official Equity Move

Seen as the first official move in the much publicized prospective campaign clouding the motion picture industry, a seven-page denunciation of the Central Casting office is featured in this month's issue of "Equity," official magazine of the actors' organization. Making no attempt to spare anyone's feelings, the anonymous writer attacks the Central Casting office and the producers, citing many examples of the evils he alleges and also challenging the Casting office with being an "illegal" bureau.

From start to finish, the article holds up for comparison, the present so-called "unsatisfactory" conditions, to the "golden prospectus" of an Equitized industry, and is taken by many followers of the case, both in Hollywood and New York, as definite indication of drastic Equity demands in the near future.

Equity has been itching to force the issue ever since the talkies added a host of stage players, writers and directors to the film ranks. Once before, at the time of the "ten per cent pay cut" furor, Equity lost out by a close margin, when the producers formed the Academy of Motion Picture Arts and Science, which later negotiated the Standard contract now used for freelance players. The Academy has since passed up all controversial matters, and now functions as a research and improvement organization.

Frank Gilmore, Equity spokesman, is expected to be on the coast shortly, to talk things over with the producers. At the same time it is reported that Will Hays is preparing to leave for Hollywood, singing the stormy adagio and then, he hopes, to put the producers back in line. A number of the producers are emphatically hostile to Equity and any impertinent demands by the actors. But they have nothing official with the

Continued on Page 6

Roach Signs Wm. S. Hart

William S. Hart was signed to a contract this week to be starred in an all-talking western feature, to be directed by Roach and Lambert Hill. Thelma Todd will play the female lead. Outdoor locations will be in Montana. It's Hart's first screen appearance since 1925.
CARROLL PLANS MUSICAL
Will Produce in Association With Louis Bernstein With Original Book by Al Boasberg to Open at Hollywood Music Box in August

Harry Carroll, RKO headliner, with his musical hash act for years, is coming into Los Angeles for the second time this summer. The venture here, a fairly successful one, was his "Pickins" series several years ago at the Orange Grove. This time he's coming into the Music Box in Hollywood, according to fairly well authenticated reports.

Associated with Carroll on the venture are the organization's forthcoming talkie program, to be released through Educational. The Sennett lot is getting back into the production swing of the "Silent Era" of the motion picture, back at the old Glendale Boulevard studios.

SYNDICATING
Billy Leyser, for the past five years director of publicity for several of the major motion picture studios in Hollywood, has resigned his position as director of publicity for the motion picture companies, Inc., effective June first, to enter the newspaper syndicate field.

Before coming to Hollywood, Leyser was motion picture editor of the Cleveland News for seven years.

SYNDICATING

Darmount RKO Signs Precocious Youth

Larry Darmount, head of Darmount-RKO, has signed Horace Wade of Chicago to write scenarios. Wade is the precocious youngster, who at the age of eleven wrote a novel entitled, "In the Shadow of Great Peril." Following RKO's publication of the novel, Wade wrote features for the New York World, and later became associated with the Chicago Evening News. His articles were syndicated in all the Hearst papers.

This association lasted for four years, during which time he interviewed Presidents Woodrow Wilson, Warren Harding, and Calvin Coolidge; the Prince of Wales, Lloyd George, Elbert H. Gary, John D. Rockefeller and many other internation figures.

Hailed as the "World's Only Boy Novelist," he became known to countless readers through newspaper activities, and appeared on radio audiences, and was made a member of a fraternal organization at the unprecedented age of sixteen by special dispensation.

Now twenty-one years of age, he joins Darmount's staff after a period of writing short stories and publicidad publicity. He recently arrived in Hollywood.

Large $2,000,000 Casino Opened at Catalina

The new $2,000,000 Catalina Casino, built by William Wrigley, Jr., as part of his development program on Catalina Island since its acquisition in 1919, was opened to the public this week.

On what has heretofore been known as "Sugar Loaf Point," the new Casino at Catalina Island lies under the skyscraper limit of Los Angeles, though comprising but two main floors.

A modern adaptation of Moorish and Spanish influences, the Casino is unique in that it is built on a circular plan with a ballroom and the administrative offices on the same floor.

Outstanding features of the Casino are a 14-foot loggia promenade that encircles the entire building 56 feet above ground. It is studded with a series of five ramps that afford access to the ballroom. The ramps afford a less tiring means of ascent than stairs and the greatest possible safety for the thousands that will use the building.

The dance floor comprises 20,000 square feet and is large enough for 4,000 couples. It is said to be the largest dance floor in America. It is floated on two inches of cork in order to afford the greatest possible resilience. There is also a main floor of pine with a layer of felt and acoustic paper between.

The ballroom ceiling is an umbrella shaped with 32 segments built on a gigantic scale.

There are the convention rooms between two main floors of the Casino, extensive film laboratories, a home room, projection room, check and dressing rooms and business offices also are on the mid-floors.

'Vagabond King' Will Star Dennis King

Dennis King has been signed by Paramount to be starred in a singing and dancing part in the musical show success, "The Vagabond King." The plot is similar to the recent John Barrymore silent picture, "The Beloved Rogue," revolving around the life and exploits of Francois Villon. The musical show has a score by Friml.

King has just concluded a long tour of Europe with a small company under the direction of Dr. Albert Reisner, and after an appearance in London has returned to the United States to go into "The Vagabond King." He will appear at the Lyric Theatre, New York, August 2.

Dennis King has been signed for the part of "Vagabond King," and has been training himself for the part of "Vagabond King," and has been training himself for the musical show success, "The Vagabond King." The plot is similar to the recent John Barrymore silent picture, "The Beloved Rogue," revolving around the life and exploits of Francois Villon. The musical show has a score by Friml.

Burr Prexy of Polo Club

C. C. Burr was elected president of the Fox Hills Polo Club this week. Other officers elected were: Dick Teal, secretary; Charles Bigelow, treasurer, and Dick Smith, captain.

Change "Burlesque" Title

Paramount has changed the title of "Burlesque," starring Hal Skelly and Nancy Carroll, to "The Dance of Life."
LOSING LITTLE BILLY

Or the Wild Tale of Harlequin Hardy's Adventures During the Masquers' Recent Midnight Revel

LET'S go to the Masquers' Revel," said Stella; "of course, you know, they're all actors, and there will be a host of stars and celebrities, and just loads of . . ."

So Stella and I went to the Masquers' Revel at the lovely Warner Brothers' Theatre in Hollywood. We came into the enchanting lobby and saw that handsome assistant manager, George Weiss, chatting affably with that witty Frank Fay. Beautiful Katherine McGilrere came in on crutches, with her hands in George Landy, the First National publicist, determined not to miss the festivities.

"Oh, there's Ruth Roland and Ben Bard," said Stella. "Aren't they an adorable couple? And there's Jason Robards, such an ador-able feller and William Bakewell and . . ."

Somehow or other we became separated from Stella. It must have been the jam. The lobby was packed with celebrities. A gag man inno-\cently remarked on the big crowd.

And an actor ruined his whole evening by remarking that he always \drew well at Warner Brothers. We saw Stella coming from the other side of the lobby and took a pow-der for the backstage regions and the "chorus girls."

Here all was chaos and confusion. Jammed all over the place were men, handsome men, funny men, men-up men, make-up men, hold men, bad men, sinister, sorrowful and sad men. Enough names to fill a hat. Most of them in evening dress. "Equality"

Continued on Page 25

Academy Acts On Educational Program

Notification that Stanford University will introduce a course in the ap-preciation of the photoplay, was re-ceived by the Academy of Motion Picture Arts and Sciences this week. At a meeting of the board of directors it was voted to express co-operation and assistance to the uni-versity on behalf of the industry. The course has been included in the de-\partment of psychology and will be given for the first time next fall.

The Academy also took action toward sponsoring the first nation-wide educational program in the universi-ties of the United States for the understanding and appreciation of the photoplay as an art form and as a social institution. A preliminary re-\port was made on the project of mak-ing talking picture records of lec-tures by outstanding motion picture authorities who are part of class-room instruction in a number of col-leges. The Academy directors also voted to prepare a text-book based on lectures by members of the Acad-\emy before the pioneer class in photoplay appreciation at the University of Southern California (which will be concluded Wednesday May 20).

Vicente Julian de Moraes has just com-\pleted "The Soul of a Peasant" with Lila Tora, the first of a series for the Brazilian Southern Cross Productions.

"Broadway" Opens At Biltmore Shortly

Universal Stars to Honor Nobles at Performances

Universal's all-talking production of "Broadway," made at a cost of over $1,500,000, opens in Los Angeles around the middle of next month, following the premiere engagement of the other big Universal special, "Show Boat," at the Biltmore, downtown Elranger legitimate house. We've heard from New York on the world premiere indicate more than a favorable reception by the Broadway critics and showgoers for the night club melodrama.

No date has been set as yet for the final week of "Show Boat." As a special feature of the next week, in honor of the Shriners' convening here, Universal's stars will appear personally at all night performances, offering social entertainment for the visiting Nobles.

Move for Sunday Clos-\ing of Pictures Here

A movement is on foot, headed by the Good Government Association, to force through a law forbidding theaters to be opened here on the Sabbath Day. A. J. Sned, president of the organization in a letter to the City Council, announces a reso-lution asking that the Sunday blue law be adopted unanimously by the council.

The resolution of the association alleges many evils developed by the movies and the bad influences on youngsters that are caused "when children do not attend their churches but go instead to the movies on the Lord's Day."

Qualitone Speeding Up Production Third Time

Already behind on orders for talkie equipment, the Qualitone Corpora-tion has added to the working force at the organization's local factory for the third time in a few months. Production is being further speeded up to meet new orders, the Symphony Theatre, Compton, Calif., and the Vermont Theatre, Los Angeles, already wired for the disc device, will be furnished with the sound-on-disc attachment and other houses as yet minus the Qualitone equipment who this week ordered installations include: Selma Theatre, Selma, Calif.; Atascadero Playhouse, Atascadero, Calif.; McGill Theatre, McGill, Nevada; Ely Theatre, Ely, Nevada; Ruth Theatre, Ruth, Ne-vada; Arlington Theatre, Los An-geles, Calif.; New Balboa Theatre, San Francisco, Calif., and Linwood Theatre, Linwood, Calif.

Cliff Robertson at Columbia

Columbia has signed Cliff Robert-\son as casting director. Up to about a year ago, Robertson was casting at M-G-M.
WHAT SHALL IT BE?

STANDARDIZATION is the keynote of industrial enterprise; freedom from all restraining rules is the first requisite of art. These two opposites, operating in the field of motion pictures, present an almost insoluble problem.

So far as repetitive effort is concerned, in those departments where regulated effort is demanded, standardization and mechanical efficiency are essential. The trouble lies in the application of exact rules to the creation of pictures, which, in the sense that they are truly creative and not merely automatic reproductions of blue-printed schedules, cannot bear exactness. Writers may punch a time clock, but their ideas cannot be made to arrive (creatively) on the stroke of a clock. Similarly with directors, producers, and others engaged in creating that abstract quantity—the drama.

It is because of the executive demand for standardization (though termed differently) in the past that the picture business well merited the term "industry." There is evidence today that executive uncertainty in the new field, together with reorganization in some measure, is bringing about a beneficial change.

There is no reason why the screen, any more than the theatre, should be a standardized industry, or that it should lean over backwards because of misconceived ideas about box-office demands. When the present experimental stage of talking picture exhibition has run its course, the wiser policy of permitting greater freedom of expression is likely to be justified. Reception of better grade talking pictures to date justifies this point of view.

* * *

AUTHORS AND PLAYWRIGHTS

WHAT a powerful difference the addition of spoken dialogue has made to the screen. No longer need pet play dialogue or novel distribution of action respectively be whittled down, chopped and changed, in order to render all manner of drama into pantomimic action.

This does not mean that novels and plays may be transferred to the screen as they are written. Screen technique is still highly distinct from that of novel and play, and to date only a few talkies have retained appreciable semblance of stories which were not originally designed for screen purposes. But it does mean that the intelligent and adaptable writer may now study the new medium to his own advantage, and express himself accordingly. He need not be hampered by the law of unities as in stage or drama, nor overburden his story with descriptive detail as in a novel; but may follow his story thread with a camera eye. The scenario of the future will combine the best qualities of both novelist and dramatist—add motion to dialogue expression—and weld both with camera technique.

TWO DOLLARS AND LESS

IT IS difficult to understand the reasons for some of the methods employed by the sales organizations of film companies. The latest complication in film-selling is the practice of showing new talking pictures at advanced prices in New York, while releasing these same films simultaneously in other cities at lower prices.

There are at the present time almost a dozen pictures playing in New York at two-dollar top prices. Many of these same pictures are playing in other cities at regular movie house prices, and many of the latter houses offer stage presentations in addition.

It would appear that the city made famous by Tex Guinan can indeed be styled the "sucker" town. But, regardless of the appellation, we wonder at the wisdom of permitting such a condition to exist in New York or elsewhere. There was a time when the producer did conscientiously make a picture to show at higher prices, releasing it for smaller houses at lower prices only after road-showing it in all the key cities. While it is true that few pictures could maintain the two-dollar prestige for long, the publicity given it during the higher priced run helped in the general sale, and unsuspecting audiences felt that they were getting a great deal for their money.

But the present situation is different, because at the time a picture may be playing at two-dollar prices in New York, it is also being played in L. A. or elsewhere at regular prices.

What is the answer? We know that two-dollar pictures rarely make money in New York, and since the picture is released generally at the same time the former publicity values attaching to road-shows are not realized. Probably it is a matter of company ego—executives wanting to show others how many of their pictures are playing at higher prices in the Big City.

* * *

THE ASSISTANT DIRECTOR

OF all the members of a studio producing staff, the assistant director seems to be in the best position for advancement to the glorified position of director. He may absorb the best in the director's work and reject the worst, for with so many different directors to work with, he has first hand opportunity of analyzing the high points in each director's work.

Clarence Brown is one of the many outstanding directors who rose from an assistant to his present triumphs, because of originality as well as benefiting by association with other directors.

In the past year there have been a number of assistants who have been promoted to directors; we recall at the moment "Bill" Cowan, of Radio Pictures, James T. Talmage and "Buddy" Erickson, both of Fox, Thornton Freeland, of United Artists, and Otto Brower, of Paramount. The changed condition in the Industry should give to the assistant a greater opportunity than ever before. Knowing the workings of the silent picture, he can, by association with the stage director, learn the newer demands of staging and directing.

We know of several bright young assistants whom we are positive could distinguish themselves as directors, were they but given the opportunity.

APROPOS OF THIS George Fawcett declares, "There will be better films when there is a greater appreciation of the intelligence of audiences in the making of them. The typical movie ending that is dragged in by the heels is so boring to a theatre patron, who has been silently frowning his own conclusions . . ."

"There are laws of development underlying a character study. But too often these are disregarded for the practice of substituting a "movie incident" and cut-and-dried twists and turns . . ."
“The Prince of Minstrels,” and Others—

Above—Olive Borden, Radio Pictures star, soon to make her first appearance in an all-dialogue picture, "Half-way Marriage."

Below—Charles King, the hero of "The Broadway Melody," playing now in a one week engagement at the local Orpheum.

Eddie Leonard, who has recently completed "Harmony Lane" for Universal. One of the best-known vaudevillians. The film is awaited with interest by his many followers.

Above—Marian Nixon, now leading lady for John Barrymore in talkie for Warners, "General Crack," being directed by Alan Crosland.

Below—Ken Maynard and his wife, who had to be roped before the camera. The Maynards are now vacationing in Honolulu.
Play-Backs
By M. V. KANE

After a deep study of the present political situation in the city of Los Angeles—and realizing the tremendous amount of harm that might fall on our fair community were we to advise our vast army of readers wrongly—we hereby come out flat-footed and place our stamp of approval upon John C. Porter and William G. Bonelli for mayor.

There is an advertisement in a national magazine to the effect that "Energine helps to clean," Energine and Will Hays. What a great combination.

Despite the fact that there is already one William Boyd starring in pictures the William Boyd from the stage is not going to change his name. In other words, Boyds will be Boyds.

We understand that Mr. John C. Porter, was once a telegraph operator. The coming election will show whether or not he is still clicking.

A tenor singer has recently been awarded almost ten thousand dollars damages for the loss of three fingers—the result of an automobile accident. The typist informed the court that she could no longer follow her occupation because of the missing fingers. That's one advantage we have in laying the suit and peck system—so long as we can point we can work.

Headline says: "New Type Film Stirs Industry."

But what we really need is a new film type.

News item states that gold teeth valued at two dollars were stolen from the offices of Drs. W. C. Tedford and T. C. Miller, Hollywood dentists. As John Held, Jr., once observed, "There's money in them that mountains."

"His Cold Dinner Wins Divorce for Wife."—Headline in Los Angeles Examiner. It's the Lindberg influence—the women are becoming Frigidaire minded.

Operative No. 301 just rollerskates in to report that out near Culver City there is a big signboard through which some motorist has crashed. Scattered around the base of the sign are many engine parts, and a short distance away is another sign reading: "Leave Me. I've Got the Flu." What of it?

"Put," prompts our operative, "when we read of all the automobile accidents that happen because of careless drivers, isn't it a cheerful thought to think that in a few years these same drivers—or as many of them as are left—will be buzz ing our heads in airplanes?"

Next week we will introduce to Hollywood Regency an actor who has no modesty that he sued his press agent for libel when the latter referred to him as "the foremost exponent of the new art."

"Mousie"
De Wolf Hopper had his "Casey at the Bat"; Taylor Holmes his "Gunfighter"; and Joe E. Brown has his "Mousie." Following "On With the Show," Joe P. is on another for Warners, "The Song of the West."

Pat Collins Signed By Radio Pictures
G. Pat Collins has been signed by Radio for a part in "Half Marriage." Collins was signed in the east for the role and arrived this week for work in the production.

He has been seen in a number of stage plays, and played in "The Racket," which was shown at the Belasco here. Later he assumed the same role that he played in the stage version for Caddo's silent production of play. Collins' stage career has been varied. Starting as a trickerider with the 101 Ranch Circus, he went into vaudeville and musical comedy, and finally the drama. He has supported such stars as Mary Nash, Alice Brady and Helen MacKellar.

Back From European Trip
Corrine Griffith and her husband, Walter Morosco, have returned from their two months' trip to Europe. Miss Griffith starts shortly on a new picture at First National.

Legion Organizes For Emergency Relief Work
The emergency commission of the Hollywood Post of the American Legion, which functioned so efficiently during the St. Francis Dam disaster last year, is now completely organized in line with a national-wide scheme of the Legion to co-operate with civil forces and relief organizations in time of disaster. Col. James D. Ruggles heads the local organization.

The staff is organized in duplicate so that in case of injury or absence, another member familiar with the job in hand will be ready to serve.

During the third week in June the Legion will hold a nation-wide mobilization test to be broadcast over the radio, to determine the efficiency results obtained from many months' work on the project. Local mobilization point is at the Hollywood Legion Boxing Stadium on Gower Street. There are standing orders for every member of the legion to report to the Stadium in the event of a disaster.

Power and Water Bond Needs Stated
Asserting the importance of supporting the Municipal Power and Water systems, loyal citizens are lining up solidly in support of the bond, which was just advertised.

Only through adoption of the Power Bonds can Los Angeles prepare itself to receive the benefits of Boulder Dam development, it has been pointed out by Frank E. Wymouth, former chief of the United States Reclamation Service and now chief hydraulic engineer of the Department of Water and Power.

Radio Pictures To Use All Stars In Musical
Five Famous Bands and N. B. C. Stars Will Be Featured

M-G-M's novel idea of using all of their stars in "The Hollywood Revue of 1929" Fan enthusiasm procedure in the other studios. The next to follow with an all-star cast is Radio Pictures.

According to an announcement given out this week, Radio is to produce this summer, "Radio Revels," a talkie revue that will embrace all of the stars within the broadcasting stars affiliated with the National Broadcasting Company. No less than five famous bands are scheduled to appear. This will give the outdoor with the countless numbers of entertainers broadcasting nationally, and the local favorites of the various broadcasting stations.

The revue will have a plot, with Harry Ruby and Bert Kalmar, two of Broadway's leading musical comedy writers, to do the book and lyrics. Whether or not Radio will use some of the vaudeville headliners of their circuits or the picture people under the local stars, the result has not been disclosed, but chances are that in order to give the picture a heavier selling angle, the vaudeville and picture names may be used.

Edward Martindel In Swanson Picture
Edward Martindel has been signed for a part in the forthcoming untitled Gloria Swanson's picture which Edmund Goulding is to direct at Pathé Studios. He will rehearse for the part, and then start work with Colleen Moore in her next picture, "Footlights and Fools."

By that time it is expected that the Swanson picture will begin production, and Martindel will return for the playing of his part before the film increases. The Martindel picture gets an earlier start, Martindel will alternate between the two lots, working at First National in the off time and at Pathé at night.

Martindel has just finished at Warner Brothers, having played in "Song of the West," an outdoor musical which Ray Enright is directing.

Fire Damages Henry's
Around $500 damages were done by a sudden fire that broke out in Henry's this week. A number of promising film players were having a bit of an heated water heater caused the blaze.

Emphasis is placed on the fact that water and power bonds do not increase taxes. The City Charter provides that all interest and principal charges must be paid from earnings of the enterprise. Water and Power and not from taxes.

Investment of funds derived from the water and power bond issues will provide necessary additions and betterments to the municipal system, it is stated.
The Federated Voters of the Los Angeles Amusement Organizations have endorsed a ticket recommending that their friends and members vote for the forthcoming general election on June 4.

The Federated Voters endorses motion picture cameramen, motion picture projectionists, motion picture sound technicians, theatre stage employees, motion picture stage mechanics, musicians’ association, and other unions connected with the amusement organizations of Los Angeles.

Following the election, the organization will not be dissolved, but will be maintained continuously with the view of protecting its membership and assisting in furthering the public welfare, it is stated.

Back From Europe

Fred A. Miller, one of the best known showmen in the West, has returned from his recent trip through Europe. Mr. Miller visited a number of the most popular motion picture centers, and his knowledge of the industry is now even greater than before his departure.

In Christie Talkie

Ruth Taylor and Johnny Arthur are being directed at the Christie Studio for the production of a series of novel episodes which are being prepared for release to the public.

Warners Sign Walter Byron

Walter Byron, the English actor, has signed a contract with Warners to play the role of a villain in one of their forthcoming productions. He will be directed by John Ford.

Harris Replaces Lewis

Robert Harris has been named stage manager at Metro-Goldwyn-Mayer, replacing Albert Lewis.
Pathe Offers a New Personality

ANN HARDING

This lady of the stage, who has ability in addition to her exquisite blondeness. She will shortly show the cinema world a new brand of acting in "Paris Bound." The all-talkie has just finished and is to be previewed shortly.
DRAMA IN LOS ANGELES

Generally speaking, the coast drama and musical comedy has taken on a sadder aspect with nearly every offering since Anne Nichols left for Broadway and more lucrative fields. The only original coast productions of noteworthy commercial or artistic status since Charlie's Irish Rose have been "The Coast of Counts," a few weeks, another season will have gone by with its outstanding highl
ights, "The Front Page," the N. Y. Theatre Guild Repertory season and "Strange Interlude" reflecting but brief credit upon the local Rialto.

Now is the time for a few showman producers to join hands with Henry. "Swan" was a worthy project and the recent arrivals, O. D. Woodward and Franklin Pangborn, for a lessening of the drought under which local commercial theatre has suffered for several years. But at the same time, a figurative "Warning" sign might be posted, "None But Showmen Enter Here."

Drama Head Visits Studios

Professor Charles D. von Neumann, veteran head of the University of California drama department, is visiting Hollywood, and is spending considerable time studying the talks in production.

Players Club Is Organized By Wallace

A "players' Club," patterned along the line of similar organizations in the East, is being formed here with the Mason Theatre department of the Earl Wallace Studio, the purposes of the club, it is stated, are to foster interest in the theatre, to coach and train players, and to produce plays that would not normally be seen in the commercial theatre. Plays will be produced at least once a month, and it is announced that the club will be the first to produce from the membership of the club.

Jack Berlin in Four Mason Appearances

Jack Berlin, Yiddish stage star, will be seen for four evening performances at the Mason Theatre this week. Among them will be the underworld play, "Vehvele Gandel," and the study of a rope Verecn, "The Dance to Death." Berlin, who is also the author of the play, will act the role, and staged and acted in eleven of his own productions in the East. A large number of picture and theatre friends of the actor will attend the performances.

Belasco and Curran Plan Muals

Homer Curran of the theatrical producing firm of Belasco and Curran, left for the east this week with the coast rights to several big musical shows in mind, it is reported. Curran is also expected to sign several New York players to appear in the productions. They are the first musical ventures for the organization, which previously had stuck to legitimate production and theatre operation.

Robards in "Lost Ships"

Jason Robards is playing one of the leads in Irvin Willat's all-talking Vitaphone special, "The Isle of Lost Ships" at First National and is scheduled for another big role as soon as he finishes this one.

Luther Reed, Radio Pictures associat producer, will in all probability personally direct the talkie musical "RIO RITA," which is scheduled to start within a few weeks.

Paris Bound' Next at Hollyw'd Music Box

"Paris Bound," recently completed by Pathe as an all-talker, with Ann Harding starring, will be O. D. Wray's next production at the Hollyw'd Music Box. The production is now being cast.

"Dracula," the present offering at the Music Box, will go on the road shortly, with an engagement booked in San Francisco, followed by the Philip Barry play.

Kay Hammond Signed

Kay Hammond, who has appeared in many Los Angeles legitimate productions, most recently for Henry Duffy in "This Thing Called Love," has been signed by Pathe for a leading part in Gloria Swanson's untitled talkie, now in preparation.

New Christie Talkies

The fourth of the series of all-negro Christie talking shorts filmed from the Orpheum Roy Colen Saturday evening post stories will be released by Paramount, June 8. It is called "Oft in the Silly Night." This picture and "Dear Vivian," featuring Raymond Hatton and Sam Hardy, make the tenth and eleventh of the Christie talkies which have been issued by Paramount & date, and are both released in June.

Lloyd Assists Neilan

Rollo Lloyd is assisting Marshall Neilan on the first Pathe production for Ina Claire. Lloyd was general stage director for Henry W. Savage for many years, and has put on a large number of Broadway productions.

Major Opens Theatre

Robert W. Major is opening the "Beaux Arts" Theatre in the Beaux Arts Building for the production of original plays, on June 15, with "Chez泄漏 Femue," written by Hampton Del Ruth, it is announced. Pop prices are intended.

PREVIEW

"THE CONCERT"
Continued from Page 17

retary of Menjou, does exceptionally well with a crying bit.

"The Concert" will serve to bring back Menjou to his former standing. And it might be a good idea to some of the other Ditrichstein starring vehicles for Menjou. They are all replete with situations of the kind found in "The Concert" and have the same smart tone as this play has. Victor Schertzinger proves an extremely versatile director. He is not limited by types of productions or story, but shows skill in any of the pictures he has directed, and they are of wide range. Melville Baker, responsible for the dialogue, can stay on, for his dialogue is deserving of much praise.

(Actor's Note—The title of this production has been changed since the day of review to "Fashions in Love."

L. E. H.

Emma Dunn In Moore Brothers' Film

Emma Dunn, recently seen in Henry Duffy's production of "Coutage" at the El Capitan, has been signed for a part in "City Streets," the Radio picture which features the three Moore brothers.

Other additions to the cast are Kathryn Perry, wife of Owen Moore, Andre Beranger for a piece of villainy in the picture, and Frank Sheridan, a veteran of the stage, also signed this week. Mal St. Clair is directing "City Street."

Pascal To New York to Direct Play

Ernest Pascal, novelist, playwright and scenarist, left here this week to direct the production of his own play, "The Amorous Antic," for Sam Harris in New York. Pascal just finished up the adaptation of "Boomerang" for Paramount.
Synopsis and Dialogue of "THE DONOVAN AFFAIR"

A Columbia All-Talking Picture

We present this week an example of the use of dialogue in an all-talking murder mystery lightly sprinkled with comedy. Previously we have presented "The Man I Love" (Paramount), a love story with a prize-fighting background; "The Gamblers" (Warner), a drama of the financial world; and "Alibi" (United Artists), an underworld melodrama.

In a hotel room several poker players are gathered. They are incensed when one of them reads that Jack Donovan, a notorious young gambler, has lost a considerable amount at a race-track, whereas he has refused to honor his I. O. U.'s held by them. One, Porter, is particularly vehement in condemnation of the welcher, declaring that the group should make sure Donovan doesn't band out any more I. O. U.'s. After a significant silence, the men gather at the table and cut the cards in turn. Porter "winds" the draw, and he accepts "the nomination with pleasure!"

FADE OUT.

DONOVAN, agitated and nervous, races up and down in his room. His valet brings him bills, and Donovan snaps at him. The valet retorts that he hasn't received any salary for months, and angrily goes off to answer the door bell. He admits Mary, a servant girl, who approaches Donovan tenderly. He is very cold to her, and she petulantly asks if he still loves her.

Donovan, annoyed to death by it all, and wanting to get out of a difficult position as gracefully as possible, turns toward the girl in a plastering manner and speaks.

"Now, listen, Honey. I've been thinking it over . . ."

Mary, sensing what he's about to say and interrupting him with impatience, speaks.

"Jack, tell me—are you tired of me? Are you throwing me over for Mrs. Rankin?"

As she finishes anxiously, almost tearfully, Donovan regards her a little disdainfully and speaks.

"So you're jealous of your mistress, huh?"

Mary replies frankly, caddling up against him.

"I'm jealous of everybody—until we're married."

Jack sighs disgustedly, draws away from her and speaks.

"There you go talking about marriage, again."

Mary, thus reproached, regards him a moment and then says almost pitifully, as if wanting reassurance.

"But we are going to be married, aren't we?"

Donovan speaks definitely.

"Mary, we might as well understand each other once and for all. I can't marry you. I didn't think you'd get this serious about our affair."

Mary begins to cry, but Donovan is indifferent, and even callously cruel when she again pleads with him. The scene results in her declaring that she is not through with him by any means. She leaves, and Donovan cynically orders the valet never to let her in again. He then prepares to go to Craigmoor . . . FADE OUT.

CRAGMOOR is a lonesome sort of house; it is a bleak night. Dobbs, a gardener wearing a peg leg, stumps towards the kennels, where the snare butler of the house, Nelson, is waiting. He is told to keep the dogs quiet.

Inside the house Lydia Rankin is waiting in her bedroom. She looks from the window as though expecting someone to appear in the grounds.

Jean, her stepdaughter, is in the drawing room with her fiance, Nelson. Nelson, the butler, passes through the room, and is told by Jean to retire. Jean then asks Cornish why he's so abstract.

Cornish hesitates, and then speaks.

"Well, ever since our engagement I've been wondering—"

He pauses and Jean's voice comes from outside the scene speaking:

"Wondering? What do you mean?"

Cornish doggedly replies: "I mean Jack Donovan."

There is a pause and after a moment, Jean's voice repeats:

"Jack Donovan."

Cornish: "Yes, Jack Donovan. When everyone knows his reputation, why do you let him come here so often?"

CLOSE UP—Jean. She hesitates and is plainly nervous as she twists her handkerchief in her fingers and replies:

"But David, he's only a friend."

DOUBLE SHOT. Cornish replies with definition.

"He isn't the kind that's satisfied with being just a friend—and I don't want you to see him anymore."

Jean quite distressed speaks: "Why David? I'm surprised."

Cornish continues: "I know it's foolish, but I've heard stories about that darn cat's eye ring of his—the spell it has over women—why he even goes around bragging about it."

Jean pleads for his trust, saying that there is something she cannot tell him.

In the meanwhile Donovan appears in the grounds. He whistles, and Lydia signals him from her window.

She comes downstairs just as Jean is bidding Cornish goodnight. Keeping in the background, she watches the couple. Jean, now once again on good terms with Cornish, is telling him not to forget to attend her father's birthday party next night.

When Cornish leaves, Jean throws off a wrap she was wearing, and goes into the living room. Lydia now comes from the stairway, puts on Jean's wrap, and exits into the grounds. There she meets Donovan, and says:

"Jack, why did you insist on seeing me tonight, after you promised not to bother me any more?"

Donovan replies nonchalantly:

"Well, you know how to get rid of me."

Lydia, in distress, protests: "But I can't give you any more money—you're unreasonable."

Donovan speaks impatiently: "We've been over all that before."

Lydia, distracted, says passionately: "You're blackmailing me, that's what you're doing."

Donovan replies with exasperating calmness:

"Call it whatever you like, but I've got to get some money."

CLOSE UP of Lydia, fear and hatred on her face. She bursts out with:

"You think you've got me scared, don't you? Well, you'll not get any more money from me—not one cent, and you won't tell my husband anything."

She finishes with great determination and finally. Donovan's calm, nonchalant voice speaks: "I won't. huh? How are you going to stop me?"

Lydia says with deadly meaning:

"You just wait and see."

She rushes angrily from the scene. Then Cornish, who has caught sight of Donovan and waited around, only to see Lydia and miss her for Jean because of the closed door. Approaches Donovan and declares menacingly that he has something to say. Seeing Donovan

Continued on Page 21
A Few Who Are Doing Well In Talkers---

Above—Merna Kennedy, the leading lady of Universal's "Broadway." New York liked the film and Miss Kennedy's work pleased the critics.

Below—Vondell Darr, the first of the feminine youngsters to appear successfully in the dialogue films in "On Trial" and later "The Dummy."

Sam Hardy, manager extraordinary in "On With the Show" (according to the critics), playing in "Big News" at Pathé, and important as the Harlequin of the Masquers.

Above—Sharon Lynn—new ways to recognition—singing and talking in the audible films. "Speakeasy," her first, with "The Fox Folies" following.

Below—Mrs. Cosmo Kyrl Bellew, whose first screen part is in "Lummox," where she appears as a wife opposite her husband.
An Evening In

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Saturday and Holidays, $1.50
Sundays, 5 to 9 — 7-Course Dinner, $2.50
Music by Hollywood Trio
First Talking Serial

Universal's first dialogue serial, "Tarzan the Tiger," goes into production on June 17. Natalie Kingston and Frank Merrill are featured, and Harry MacRae is to direct. "Tarzan the Tiger" is another of the famous Tarzan stories, written by Edgar Rice Burroughs.

Celebs Lunch at Plaza


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Psychologically Speaking

Analyzing "Alibi"

By JOHN MAND

TALK about hair-raising? "Alibi" has that facility. Easy to get the shivers, Horror. Excessive emotional reactionman's forte after the play is done, one wonders why the girl, the deluded wife of Chick Williams, was so lovingly dumb?

A doctor from Johns Hopkins University, now residing and practicing applied psychology and psychiatry in that famous home of racketeers, Chicago, tells us that gangmen are dumb, presumably as dumb as are all the sheep that follow leaders implicitly and to the death and destruction of either body or soul. Leaders can be dumb, too, and they would win the battles for the masses more skillfully and often. At any rate, the doctor says that the leaders of gangmen are bright boys and mostly (I'm jealous, being a Californian) win for themselves homes in Miami, Florida.

Nothing was said about the women with whom racketeers associataed. We know that they are faithful to the organization. They are known to make a habit of marrying into the gang, having become once or twice widowed through gang activities and—fatalities.

Mac Busch gave a good presentation of a woman of such a clan—one that the public would expect to see pictured. She didn't look smart either, just hyper-emotional—one just naturally following her primitive and social instincts. To me she was most convincing. I knew that the fat boss would find her the only woman who would associate with him—and so did the audience. We got what we expected.

Chick Williams was well chosen for his part. All of the so-called earmarks of the criminal, physical ones, such as size, colour of face, shifty eyes, sloppy spine, were his to begin with. Yet the strange part of the whole play was that in the beginning of the play the sympathy of the audience was with the criminal and with his sweetheart.

The story skilfully unravelled the emotions of the audience, tricked them and then showed them where they had made their blunders. It happens so in everyday life. We are at times tricked by our emotions, emotions that have been played upon by our senses. We solved with the loving couple in the beginning of the play and then felt disgusted at the end of the play because of the dumb but innocent moves of the heroine who certainly finished her lover properly. How could she have been so blind? That's what the audience felt as the drapes drew softly over the film.

One of the tricks, and a good one, was used by director and that was to make the criminal, Chick Williams, a presentable youth in the beginning of the story. Didn't you feel that way about that slim, spineless sheep who caused a few hectic incidents? Sure, we were at a fever pitch, but you know that fever is just a sharp reaction and therefore sharper declines and back to normal. That's the criminal's effect on society. Too much fuss on the part of the masses.

Let the doctors and keepers do it, coldly, scientifically, without fumes or fists or tears. The normals can take care of themselves.

June 1, 1929
“The Donovan Affair” —Continued from Page 16.

fanbiling, obviously for a gun, he declares contemptuously:
“You won’t use that gun! You haven’t the nerve!”
Donovan, almost sneering, replies:
“Pulling the hero stuff? Too bad Jean isn’t around to hear you.”
CLOSEUP of Cornish, his face distorted in rage, he shouts heartily and with deadly meaning:
“It’s a good thing for you she isn’t around—because the next time I see you with Jean, you won’t get a chance to reach for that gun.”
Donovan, realizing Cornish’s mistake, smiles with satisfaction; and Lydia, watching the scene from the windows, sighs in relief. The men part, Donovan getting into his car, while Cornish walks down the drive. Lydia returns to the house and enters quietly. But she is met by Jean, who frankly accuses her stepmother of making a fool of her father by carrying on with a gambler, adding that she has known of it a long time, but hid the fact out of consideration for her father’s happiness.

Lydia: “So your father’s happiness means so much to you?”
Jean replies quietly, and without hesitation.

“Very—does.”

Lydia is again thoughtful. Then, as if coming to a sudden resolution, she speaks:
“Will Jack Donovan’s been black-mailing me money. When I refused him tonight, he threatened to tell your father.”
Jean looks at her startled by this possibility and as she sinks into the seat beside her, she murmurs in horror:

“Why—you can’t let him do that.”

CLOSE UP of the two women. Lydia with a little helpless shrug speaks:

“If you want me to keep paying him your father’s money.”
Jean, her eyes wide with the seriousness of the situation, replies uncertainly:

“There must be some other way.”

Lydia is staring into the fire, her face grows hard with determination and then suddenly she turns to the girl and slowly she speaks:

“I think there is—can I trust you?”
Jean looks back to her and replies in all sincerity:

“If it concerns my father’s happiness, you certainly can.”
Their eyes hold for quite a long moment. Then, Lydia, sensing the girl’s sincerity, moves over a bit closer and starts to speak:

“Well, I’ve had an idea in mind for a long time—”

FADE OUT ON SPEECH

RANKIN has apparently just arrived home from a trip on the eve of his birthday party. He questions Nelson, saying that he’s been hearing gossip about Donovan visiting his young wife. Nelson admits the truth under pressure. Rankin sends for his wife, who is receiving guests downstairs. Amongst them is the young Unruly of the first sequence; and Dr. and Mrs. Lindsey (who introduce a comedy note).

As he finishes he turns to look at her. CLOSEUP of Lydia taking it big. Her eyes dilate for a moment and she murmurs:

“Who?”

Peter’s calm voice comes from outside the scene, repeating:

“Jack Donovan, he said he had something important to tell me, so I asked him here. That’s all right, isn’t it?”

Lydia, fighting hard to control her fright, partially recovers herself, tries to smile and speaks:

“Why—why, of course I’d better be going downstairs; the guests are arriving.”
She hastily exits. Rankin turns grimly to a bureau, and pockets a revolver he finds there.

Jean greets Cornish as he arrives, and he asks coldly if she expects Donovan to be present, and when she denies it, he speaks of seeing her meet Donovan last night. She protests, and bitterly he denies she can’t trust her. Just then Donovan is announced, and Jean turns with frightened gaze. All watch Donovan as he nonchalantly enters. Lydia, Lydia, Lydia—now having been established as hating Donovan for some reason. An air of expectancy results. Donovan smiles—until he is introduced to Porter, whom he evidently fears.

Mary, the maid, is found by Nelson watching Donovan with a hard expression on her face. He twits her about it. Dobbs, the peg-legged gardener, attends to the fire. He is turning to leave when he sees Donovan wearing the cat’s-eye ring. Perplexed, the man hurries out.

After a toast, which is responded to in a subtly sneering manner by Rankin, who refers to his real friends, and Heart, who drinks at the dinner table. Mrs. Lindsey and Donovan are seated together.

CLOSE UP: Mrs. Lindsey and fades. The woman speaks simpering:

“Back Again

Lew Cody, who made his first public appearance in several months at the Mar- quess’ R e v e l a t Warner Brothers Theatre last Saturday night. Lew is well on the way to complete recovery from his recent nervous breakdown.

“I’ve heard so much about you and your love affairs, Mr. Donovan. Do you think it’s perfectly safe for me to sit next to you?”

Donovan glances up at her and replies: “Have no fear, Mrs. Lindsey. While I’m with you, I’ll behave.”

Mrs. Lindsey’s foolish smile slowly fades. She doesn’t quite know how to take this remark and she decides to pick on her partner on the other side, who is Porter. As she turns to him, all fluttering attention, the camera pans with her to take a double shot of Porter and herself. She speaks:

“What were we talking about, Mr. Porter? Oh, yes—the twins. It’s really quite a problem when one has twins—you need two bottles—two carriages—two cribs—”

Porter suddenly interrupts with:

“Everything except two husbands.”

The scene is continued in this light manner. Dr. Lindsey, who stutters and is very self-conscious, utters a salt cellar, which provides superstitious interplay. His wife, ever gar- rulous, calls attention to Donovan’s ring. It is here that the others—Rankin, Mary, Cornish, Lydia, Jean—again display their hatred of Donovan. But Mrs. Lindsey and Donovan are unnoticing. She begs him by letting her see it glow in the dark—this ring which is supposed to charm women with its cat’s-eye. At Donovan’s request the lights are switched off. The ring glows, and he says:

“There you are.”

Mrs. Lindsey is just a-flutter with excitement, gushes: “Isn’t it the weirdiest thing!”

Jean’s voice comes from the other end of the table, speaking: “It is very odd.”

Rankin speaks now with genuine amusement. “I told you just about it. Jack.”

The clock is just finishing its slow, monotonous toll. The ring is glowing dimly in the darkness. Suddenly, something passes between it and the camera. There is a thud, a crash, a horrible groan—and shrieks. Suddenly, Rankin’s voice rings out in a quick command:

“Quick, Nelson! The lights!”

Abruptly the lights go on. Nelson is standing at the switch. Donovan, lifeless, is lying propped forward on the table. Mrs. Lindsey lets out a blood-curding yell. The women are horror-stricken. Mary, in the background, puts a quick hand over her mouth to stifle a scream. The doctor quickly goes round the table and bends over Donovan. Then he slowly looks up and calls Nelson to him. Nelson crosses. Everyone is standing dumbly horrified.

Lindsey announces Donovan dead. Nelson then asks Rankin if he should call in the police, and is instructed by a nod.

FADE OUT

WHEN the scene reopens, Carney, a comedy detective, is gauding the door to the living room, where all the guests are gathered. Then Inspector Killian arrives. He takes charge in a gruff, egotistical manner, attended by Carney, who echoes instructions stupidly. After a few questions Killian is confronted by a clue which causes Rankin to ask anxiously if he has a clue. Killian turns upon him in surprise, and declares pompously:

“Chue? Certainly. The murderer is in this room. If he confesses we’ll save a lot of time, because I’ll find him anyway. Has anyone anything to say?”

He looks fiercely around the room. There’s silence for a moment. Then Mrs. Lindsey timidly rises and speaks as she comes toward him:

“I have, Inspector.”

Killian jumps at the opportunity and wheels suddenly upon her as he thundered:

“Did you kill him?”

Mrs. Lindsey indignantly draws herself up and, looking at him coldly, speaks:

“Do you know you’re speaking to the mother of twins? I’m not a murderer! I just wanted to ask if I couldn’t go home to Horatio and Hector.”

In this manner the tenseness of scenes are relieved by broad comedy. Innocent questions to answers provide opportunity for accusations. But Carney, when he ventures a suspicion, is promptly squelched by his superior.

Continued on Page 32
OPENING AT THE LOS ANGELES

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without padding... Holds the com-
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and though following closely the
original play, has been made in the
picture way... Excellent casting... Paul Fejos directed with much judg-
ment... Final scene in technicolor
giving corking finish to a corking
picture."

SIME SILVERMAN,
Variety.

"...Destined to click loudly at the
box office."

MAURICE KANN,
Film Daily.

"...Dandy movie entertainment...
Splendidly acted... Magnificently
produced... Story absorbing... At-
mosphere colorful... Cast does great
work... Color photography interest-
ing."

BLAND JOHANNESON,
N. Y. Mirror.

"...Lavish production."

ROSE PELSWICK,
N. Y. Evening Journal.

"...Broadway is a grand show even
after hundreds of imitations."

CREIGHTON PEET,
N. Y. Evening Post.

"...Broadway is the best picture ever
made by Universal."

GERHARD,
Evening World.
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...Sensational.”

KATHERINE ZIMMERMAN, N. Y. TELEGRAPH.

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SIME SILVERMAN, VARIETY.


BLAND JOHANNESON, N. Y. MIRROR.

...Lavish production.”

ROSE PELSWICK, N. Y. EVENING JOURNAL.

...Broadway is a grand show even after hundreds of imitations.”

CREIGHTON PEET, N. Y. EVENING POST.

...Destined to click loudly at the box office.”

MAURICE KANN, FILM DAILY.

...Broadway is the best picture ever made by Universal.”

GERHARD, EVENING WORLD.
The Moving Movie Throne
By JOHN HALL

WORRY:
There is an elderly gentleman over on the Atlantic seaboard who does all the worrying for the entire United States.

He worries about our national defense. He worries about poor bankers. He worries about Wall Street gamblers and prosperity.

Being a multi-millionaire, he naturally feels shocked when Uncle Sam spansk the Wall Street gamblers and sternly cautions the banks not to encourage them in their gambling.

The dear old gentleman with the millions happens to be the editorial chief of something like thirty publications, all owned by a citizen named William Randolph Hearst, who seems to share the indigence of Mr. Bristol. The conduct of our Government will be the death of these two patrons.

They are like some of our motion picture prognosticators who see in the talking picture everything but the huge success it actually is. While our Government continues to function without interruption and the banks of the country continue to pay all claims, our two guiding souls of the Hearst publications see nothing but disaster — if Wall Street is bothered.

While New York City, Washington and other great American cities are being destroyed by invading fleets millions of American citizens catch the 5:15 for home, read the sporting pages and wonder when Babe Ruth is going to retire. Luckily for them, they know nothing about the hostile planes bombarding them with disease germs, lethal gas and sub-division ads. They DO know there's a darn good new talking picture at the neighborhood picture house. They buy a ticket and forget of evil.

The prophet of evil is a flourishing institution in our great United States. It is a game played by the intellectuals, rapidly becoming a "racket." The "racketeer" of the underworld, dabbling in Wall Street business, is but a piker. He goes after the vulgar "dough." The prophet of evil aims at the foundations of the Government and the tranquility of the people.

In the motion picture field the prophet of evil would halt a great industry now far beyond halting. Like the great Government of the United States, it is in the hands of men (and women, nay, at times if we will, who are keeping the wheels turning and making a pretty good job of what they are doing.

Legitimate business, banded as it is by squads of philosophical old gentlemen with axes to grind; its vitality drained by men who want to gamble with its financial resources, is giving to the world a form of entertainment far superior to its predecessor, the silent movie.

Dissecting critics may scatter their poison and bombs of ridicule and censure, but the new talking motion picture is in full command of the field, and its markers, investing their money and labor, are facing a rosy future, unaffected by prophets of evil.

Hollywood has found a new and far greater method of making motion pictures: Its discovery just as the old form was beginning to show signs of losing popular approval rejuvenated the entire industry. True, the "canned" drama becomes "canned" music and "canned" voices, but it is a superior kind of "canned" entertainment, so superior that it supplants its only real competitor, the phonograph and the radio. As stated, motion picture producers KNOW they cannot destroy the legitimate stage. In fact, they ardently wish to thrive. If most people prefer the talking picture to the stage the only logical answer is that they are getting more for their money.

The elderly rich gentleman of the Atlantic seaboard who sees only future disastrous wars and financial distress, and the army of gentlemen of all ages on the Pacific seaboard who see no good in the talking picture should get together and discuss the merits of a little optimism. If they are reasonable, they will decide that their croakings are without true cause.

Our great Nations, despite the furious activities of thousands of licensed Wall Street gamblers, collect its taxes and pays its bills. Our great industry, a firm magnate factor in the paying of our national and state taxes, despite the extremely active opposition and antitalking critics, is becoming greater as each new talkie reaches the public.

To those sincere ones not yet "sold" on the talkie Suggest that they study the field. Though their artistic souls may cry out against the "canned" music and the "canned" voices, by it a little common sense, they must realize that the "canned" entertainment they despise brings to untold millions of people — and that which their poverty and isolation make forever impossible.

The mental attitude of the "educated" person, when it turns from the multitude, unerringly points a paralyzing defect in what we are pleased to call "modern civilization." Forgetting the many for the pleasure of the few is not advancing man; because man, like any other entity, moves forward en masse — or not at all. As the engine pulls the train, so must the "educated," by giving to all that it has to give, pull onward and upward the whole human family.

The new talking picture, by spreading to all lands and all peoples the very best in musical and dramatic culture (even though it is "canned") comes pretty close to being the greatest educational influence brought within the control of the human race.

The birth of this new medium of international communication and education is no time for prophets of evil. Admittedly enjoying the most prosperous period in its history, it is fitting that the United States, through its Reserve System, should curb gambling in Wall Street, and divert our money to legitimate business. Our prophets of evil (with axes to grind) deserve to be cast to outer darkness.

During the coming year the movie fans throughout the entire world are going to enjoy talking pictures rivaling the greatest stage productions. Enlarged screens, color, depth and the most talented artists obtainable shall be theirs at prices within reach of the most frugal purses. Millions who never heard good music, for a few dimes, are going to enjoy the works of the world's most famous masters of melody.

Our "educated" citizens, when they realize these things, should cease trying to discourage thousands of earnest workers who know what they are doing, who are working day and night to give to ALL what has been within the reach of only a few. Perhaps this is an angle our "educated" friends have overlooked. That they have overlooked the rest of the human family is no credit to their education." As Lincoln remarked, "God must love the common people, because he made so many of them." In the final analysis, we are all common people. Sometimes our "education" makes us forget.


c

Earle Wallace

has developed

many of the big names

in the world of the dance

Studio

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LOSING LITTLE BILLIE

Continued from Page 7

Charlie" Miller pinned the boys with white carnations as they passed through the stage door.

Over the hubbub, Harlequin Sam Hardy yelled:

"Where's Little Billy—we've got to make an announcement. Where is Billy?"

"Here I am, Sam," shrieked Little Billy, looking high up to the Harlequin. "Right under your nose."

"Humph, that's funny," said the Harlequin. "I couldn't see you under that silk hat of yours."

Masquer Harry "Joe" Brown gave a characterization of a stage manager that was a masterpiece of technique and quality of emotional appeal has never been equalled before or behind the footlights or camera. But Little Billy, "the big bully," really dominated the situation.

"Quiet, please," yelled Brown. "We're about to start. We must have quiet" But still pandemonium reigned.

"Quiet, please," shouted Harlequin Hardy to all the gang, including Brown. And yet not quiet.

"Quiet, all of you," thundered little Billy. And all was quiet.

Finally the opening curtain and the boys proved good voice. "Bill" Ray of KFWI claims they ruined three miles when they opened up with the Masquers' song. A great hand for the song and then the show. It must have been around a quarter to one.

The Bradburys, Junior and Senior, in their thrilling human skit, "Solitaire." A great hand. Charlie Chase and Neely Edwards in a song and dance man satire on the other days.

More applause, Purnell Pratt, James Spotteswood, William Davidson and Robert Keith thrilled the packed house with Edwin Burke's sketch, "Brothers."

After the act Conway Tearle, Lawrence Grant, Ben Lyon. Backstage — more "quiet, please," till Little Billy was forced to settle the issue. And quiet reigned. Joe E. Brown was being confused with Harry "Joe" Brown, so it was designated that Joe E. would be known as "the party of the first part" and Harry "Joe" as "the party of the second part."

Darryl Zanuck dropped back to chat with "the party of the first part," and dropped the news that "On With the Show," in which the Joe E. is featured, had broken the Warner Brothers' box-office record. The Harlequin, peering out from his silk topper and an eight-inch Arrow collar, seemed calm and unperturbed amidst the excitement. But inwardly all was agitation. Where was Little Billy? What a night. Each time the search was made for Little Billy, he was found right under the Harlequin's nose.

To avoid further confusion, the house committee of the Masquers held an informal meeting and decided that the Harlequin would, of necessity, have to remove his topper and eight-inch bowler. And that is the solution of the mystery as to why Harlequin Hardy appeared later minus his topper, with a turned-down collar and a tuxedo coat. This item has been agitating Hollywood Boule-

yard for a week.

Frank Fay gave the "party of the second part" detailed instructions for his songs, and promised faithfully that a pianiste of note would appear to accompany him. But the noted pianist failed to put in an appearance, and it was discovered later that he was in executive session with his studio on the complicated developments of one of his chief songs, and its importance to a picture. Vulgar rumor, however, hints at a "crap game."

Out front, act after act, laugh after laugh, and then the "girls" put in an appearance, with "Dame" Larry Ceballos as the one on that end to score a sensational success in the "Serpentine" dance. A tragedy was prevented when one of the "girls" gave another pin right before going on. Incidentally, some of the "chorines" indicated great promise of later development into highly successful bearded ladies.

After last minute rehearsals, the Harlequin and the "party of the first part" inserted a strong man that was one of the hits of the show, though Hardy came off second best in the stage version. The topper got dented, and the swallow tails had to be given to the cleaning.

It was shortly after this that the house committee sartorial edict regarding Harlequins went into effect. It must have been about two-thirty. Bobby Vernon, all dressed up in country girl array, was rehearsing, attempting valiantly to raise his voice a few tones higher for the "Fraid' shirt. Mitchell Lewis succeeded much better, and for his pains was the blackout victim. Ben Bard did a funny bit with an unknown from the audience.

Harlequin Hardy was getting worried about whether the big spot of the evening, "The Modiste Shoppe," spicedly advertised as "boys will be boys and boys will be girls," would be ready to start.

The holdup was due to another Filmmograph reporter, who tried to crash into the "chorines"' dressing room and got thrown out three times.

In the meanwhile, Jimmy Gleason and Bob Armstrong filled in with a "bit." It must have been about three o'clock.

It was getting late, the staff was getting tired, and seats out front were more desired than being pushed around by some of the rough "dames" of "The Modiste Shoppe."

As we left the stage, Harry Joe was corralling the dancers. "Where is Miss Kentucky?" "Here," came a voice, girlish, if somewhat har- tonish. A few more "where's" and "What's!"

"Where is New York!" "On the Atlantic seaboard," yelled some mug, evidently a gag-man out of work. The boys and "girls" all did very well in their parts. Everyone said that "a good time was had by all," and Stella agreed.

"Show Boat" Clicks in London

Universal's "Show Boat" is reported to have broken records at its London showing. Playing the Tivoli Theatre, E. V. Glenister, house manager, reports that over 10,000 people are seeing the film in a house that seats a little over 2,000.
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6 ft.
Clark, Bob._______HE. 3762
5 ft. 9 in.—166 lbs.
Eckert, Johnnie._______HE. 2461
5 ft. 9 in.—160 lbs.
Fisk, John._______111 lbs.
Fisk, Warren._______6 ft.—155 lbs.
Fisk, George._______10 ft. 10 in.—138 lbs.
Garrett, Sam._______Bur. 58-M
Garrett, Sam._______Bur. 58-M
5 ft. 9 in.—150 lbs.
Gillies, Bill._______N. Ho. 274
6 ft. 2 in.—190 lbs.
Guber, Glenn._______Burr. 482-M
Hall, Shorty._______GA. 0935
5 ft. 3 in.—120 lbs.
Harley, Bill._______N. Ho. 511
Haught, CL._______HO. 3250
5 ft. 9 in.—154 lbs.
Hosea, Mat._______HE. 0239
5 ft. 11 in.—132 lbs.
Hickey, Roy._______N. Ho. 400-J
6 ft.—190 lbs.
Johnson, Chas._______Bpr. 1574-R
Johnson, Shorty._______5 ft. 8 in.—153 lbs.
Leftoff, Abe._______C. C. 5271
Martin, Scoop._______HO. 5097
5 ft. 5 in.—142 lbs.
Miles, Bob._______N. Hollywood 1512
5 ft. 8 in.—178 lbs.
Millerle, Mickey
5 ft. 8 in.—157 lbs.
MacBean, W. B._______OR. 4985
5 ft. 10 1/2 in.—163 lbs.
Mcknight, Chick._______GL. 2616
McCary, Bud._______HO. 6554
6 ft.—170 lbs.
Robbins, Skeeter._______Bill. 542-W
Robbins, Harry, Sta._______Mon. 45930
5 ft. 1 3/4 in.—170 lbs.
Roberts, Orie O._______HO. 9257
5 ft. 11 in.—160 lbs.
Skeet, Lee._______HO. 617
6 ft. 7 in. 9 lbs.
Skelton, Bay._______HE. 4197
5 ft. 11 in.
Spackman, Spike._______Bill. 542-W
6 ft.—180 lbs.
Perrin, Wirt._______EM. 4473
William, George._______Bur. 823-W
5 ft. 8 in.—153 lbs.
Willingham, H. F._______Paramount Ranch
6 ft.—155 lbs.
Worren, Bob._______HE. 0239
5 ft. 8 in.—180 lbs.

June 1, 1929

# Let's See--Who's Who #

By Harry Burns

Bebe Daniels

BORN in Dallas, Texas, Bebe Daniels is a descendant of a royal Spanish family. Her mother is Spanish and her father is Scotch. Her maternal great-grandfather was governor of Columbia, and her grandfather was the American consul at Buenos Aires for a number of years.

Miss Daniels' career began at the age of eight when she appeared in child parts for Selig. After playing on the stage she again appeared in motion pictures in a series of comedies for Rolin-Fathre. Cecil B. DeMille saw her in these comedies and immediately selected her for leading parts in his productions.


With the advent of sound in motion pictures, Miss Daniels signed with Radio Pictures, producer of the Radio-Keith-Orpheum organization and will forsakes comedy to be starred in more romantic productions.

Johnny Hines

IT IS a long cast back to the days when "The Babes and the Baron" played on Broadway. That is a long time ago—1906, to be exact—and few people except those associated with that time remember that Johnny Hines played a wild dancing boy who received critical acclaim.

He later appeared in The Midnight Sons; a musical show, and "The Florist Shop." In all cases his work was praised. He then toured with Gillette for several years, later appearing for a few weeks in vaudeville.

It was in 1918, when Johnny was playing in "Just a Minute," a comedy at the Cort theatre, that he met C. C. Burr, and ten years of successful association was begun. His pictures made him known the world over as a star comedian, and it was for the purpose of his further advancement that his association with Burr was mutually terminated.

There is a possibility that he will shortly make a screen musical comedy for one of the major companies, but as yet no definite announcements have been made.

Regis Toomey

REGIS TOOMEY is a young University of Pittsburgh graduate who turned to show business when an alert manager caught a flash of it across the footlights in a New York theatre.

Toomey at the time was playing in the musical show, "Hit the Deck," and had no thought of entering film work. The manager, Al Rosen, sold him the idea. His first picture was "Abbi," from the stage play, "Nightstick." His second was in Paramount's all-talker, "The Wheel of Life."

Toomey was born in Pittsburgh and educated there. He was a Sigma in University of Pittsburgh, and during his college days was an active member of the Cap and Gown Club—amateur theatrical. During the summer season he played in stock at the Emporium Theatre. At the end of his stock contract in New York, he went to work with the Red Seal King in a Rose Marie production. At the end of his engagement was then offered him and for two seasons he played the juvenile lead in "Little Nellie Kelly" and later in London companies with James Gleason and Ernest Truex.

Upon coming back to the United States he signed with the road companies offering "Twinkle, Twinkle" and later, "Hit the Deck."

Betty Compson

N OT a little of Betty Compson's success in talking pictures is attributed to her experience in musical comedy before she ever considered the screen as a career. She was, in addition, a musician, having played a violin in a theatre and on the stage.

It was when she arrived in Los Angeles with a musical operetta that she got her chance in pictures, with none other than Mack Sennett. Her first dramatic role, and one which carried her to early fame, was "The Miracle Man" of her latest pictures are "The Docks of New York," "Scarlet Sea," "Weary River," "The Barker" and "On With the Show." The current color all-talkie showing at Warners' Theatre. Miss Compson is at present playing in "Street Girl," a Radio Picture production, at the conclusion of which she will start work in "The Great Gabbo," a James Cruze all-talking picture, with a spectacular musical background.

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Talking It Over
with Radie Harris

There is a certain actor in town who is just as popular as the roles he plays. The other day while he was strolling through the Hotel Astor lobby, someone was overheard to re- 

mair, "Oh, he returns. Miss Duncan is Black and Blank!" "Yes," answered one of the local wisecrackers, "he's the guy that takes littering for his haloitis, but is unpopular anyway!"

This is "Myrna Loy Week" on Broadway. The little red-haired, green-eyed ingenue, who once was to marry Barry Norton, is appearing simultaneously in three Broadway houses. Over on 33rd Street at the Warner Theatre, she is appearing in a sequel to her extremely fun- 

gling in "The Desert Song." A few blocks further south at the Central, she is making her stage debut in "The Squall," and a block away at the Gaiety she is keeping the wolf away from Mr. Fox's food. She is directing the food scene.

For a further dissertation on Miss Loy's appeal, we refer you to Mr. Quinn Martin of the N. Y. Morning World.

While all the papers were heralding Corinne Griffith's return from Europe this week, Corinne, accompanied by her husband, Walter Morosco, slipped into town a week ahead of schedule and was secretly registered at the Ho- 

tel St. Regis for several days before the news leaked out.

When Corinne arrived here two months ago from Europe, it was just the day before "The Divine Lady" premiered at the Warner Theatre. Coincidentally enough, she returned just in time to see it open at the Mark Strand for the first time at popular prices. After a brief stop-over in New York, Corinne and her husband return to Europe, and the First National Studios where Ben- 

jamin Livingson and the script of her first all-talking special, a William Hulbert play as yet untitled, are awaiting her.

For anyone with an eye to business we point out Corinne's most cherished concession in the lobby of the Sam Harris Theatre where "Madame X" is now holding forth. Talk about Alice and her pool of tears! This melodrama in which Ruth Chatterton is the woman who pays and pays, is causing so much excitement among the paying patrons that M-G- 

M is seriously considering loaning Michael Curtiz from Warner Bros. for the directing job.

And speaking of M-G-M, reminds us of Howard Dietz, the major don of the east coast publicity office. Howard, who is so popular, put the "ME" in Metro, is gaining new lu-

rels for himself these days at the lyricist and co-author of "The Little Show," the most outstanding theatrical hit on Broadway this spring. If you doubt the verity of this statement just try and get a ticket . . . no, not from Howard, from the specula-

tors!

When "Four Devils" premiered at the Gaiety Theatre several months ago, Mary Duncan received equal billing with Janet Gaynor although Janet was an established star and it was Miss Duncan's first picture.

When "Four Devils" opens at the Roxy next week for a limited run at popular prices, only Janet's name will be in lights and publicized in the ads. Miss Duncan will not be played up at all . . . and for a VERY interesting reason. But that, like most interesting reasons, is not for publici-

tion. Boo-hoo!

Among Those Present: Mr. and Mrs. Albert Zednik, Mr. and Mrs. Morton Zieg- 

lor Loew, Mr. and Mrs. Jesse Lasky, Marilyn Miller, Mary Eaton, Groucho, Harpo, Chico and Zeppo Marx, Peg O'Farrell, Sam Harris, Betty 

Lawford, Monta Bell, Ivy Sawyer, Joseph Santley, Olive Shea, Walter Walker, Justine Johnson, Alexander Woolcott, Theresa Helburn, Rosalind Mamoulian, Mr. and Mrs. Frank Case, Marie Gambrill, Jean Limur, Rob-


Add Virginia Lee Corbin

Virginia Lee Corbin has been added to the cast of "Footlights and Fools," Colleen Moore's next picture at First National. She has been recently featured in "Bare Knees" and "Head of the Family," both for Gotham.

Lane Chandler, under contract to Paramount for the past two years, will free-lance following the comple-

tion of his present contract on July 6.

Directing Juvenile Westerns

Universal's series of juvenile westerns went into production with seven

year-old Bobby Nelson as the star of the series. Jack Nelson, father of the boy, is directing this series of films. The star of the series is known as "The Pioneer Kid" series.

Plans were announced this week for the erection of a de luxe house by Publix Theatres in Hollywood on the Paramount tract, where the old Lasky Studios were situated at Vine and Sunset Boulevard.

Millard Webb, now directing "Glori- 

fying the American Girl" for Para-

mount at Long Island Studios, may sail for Europe shortly, before return-

ing to Hollywood.

Bernard Levey, former newspaper 

man, is producing a play called "The Story of Lucrezia Borgia." It's this third season. Cast includes Olga Olganovna, Frances Dumas, and Mary Moore.

Another early production reported is "A Woman at the Bar," by Al Woods. Samuel Shipman and John Hymer wrote it.

The Shuberts have a play in rehe-

arsal, "Striped," with Lionel At-

will featured. They are also planning to open the musical version of "Street Scene" and an operetta production, "Cairo," this summer.

And Earl Carroll will start rehearsals shortly on his next Broadway piece, which was written by Eddie Cantor.

"Noha's Ark" will be pre-released as a road show by Warner Brothers on June 15.

George Le Maire directed Harry Holman recently at the New York Pathé Studios in a talking short.

Weiss Brothers, coast producers who have a studio here, are making another talking picture, with Robert Warwick starred. Edgar Lewis is directing.

Frank Mattson has arrived from Hollywood with two features that he directed. He may direct a picture in one of the local studios before re-

turning to the coast. Meanwhile he is trying to arrange for the pictures that he has already made.

Neal Hart, the former western star, is here with a picture that he made in Canada, and to which he is to add talking sequences in one of the New York studios.

Kenneth Webb is to direct Fay Marbe, musical comedy actress, in her second talking picture for Sam Zierler of Entertaining Pictures.

City upon the sudden resignation of Robert E. Welch, former production head.

Bert Lytell is still clicking along in "Brothers" at the 48th Street The-

atre.

Sterling Sherwin, composer of the Paramount-Chrisite theme song, "So Sweet," for "Divorce Made Easy," has placed the song with T. B. Harms, Inc.

Veloz and Yolanda, of "Pleasure Bound," have been engaged to dance at the St. Regis Roof until October.

Chamberlain Brown's new musical "Right Off the Boat," will open in Philadelphia, June 3. It comes into New York at the Vanderbilt Theatre, June 15. Instead of June 3, as previously announced.

Russell E. Markert, dance director of "Hello Daddy," has been made a life member of the Dance Guild, an organization of famous dancers headed by Michio Ito. Markert has been an honorary member of the organiza-

tion for some time.

Mary Harrison, who sang the prima donna role in the southern company of "The Desert Song," is understudying 

Evelyn Herbert in "The New Moon." She took the place of Charlotte Lanning, who will be prima dona of the Chicago company.

Sam Sax, president of Gotham Pro-

ductions, is starting to cast his play-

ers for "Muldoon's Picnic," "Ollie Mack," a sequel to "McFadden's Flats," preparatory for early shooting in the East. Negotiations are being made with Charles Murray to play the title role.
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CAMERA SHOTS
An Interesting Analysis of Photographic Angles
By NEIL BRANT

That the screen is flat, has never been more apparent than at present, and the talkies are the direct cause. We have passed the stage of naive wonderworking at the synchronous effect of lip movement and talk, have accepted it as a necessary evil or new art, and have become more than ever aware of the almost insuperable barriers of sound and voice and sounds that have every aspect of reality for us—depth, volume, tone and feeling. But with this awareness comes the realization that what we see is not the same value of reality as what we hear. This by the doubling of the object, or the illusion of extension, defects in the acoustics of the theatre, misplaced amplifiers behind the screen, and the like. But even with the correction of these faults, and the perfection of talkie mechanics, there will still remain the feeling of unreality about the movies, the film, and the stars, in our reception of the visual and auditory aspects of the medium.

The stereoscopic screen now becomes more than the next novelty that Hollywood has to offer. It becomes a dire necessity. With the three dimensional screen in use, the stereoscopic and auditory aspects of the screen will blend into a unified whole, and the glaring contrast between them will then be eliminated.

Until then, we are still dependent on the cameraman to create for us the illusion of depth to the screen. Now more than ever, rests on him the responsibility of manipulating lights to get the desired effect of depth. Photography, camera dynamics, lighting, composition of frames should be given more painstaking care than when the screen remained silent. Until the stereoscopic screen comes into use, the success of the talkies will be dependent on photography.

Let me cite two instances of the silent screen which best convey the illusion of depth to the screen. In each case the effect is directly dependent on lighting, but each achieves the effect in a different method.

Consider Murnau’s “Sunrise.” The director was undoubtedly influenced by the paintings of the Dutch master, Pieter de Hooch. Many of the compositions of the interiors of the farm house in “Sunrise” were based on the same theory of lighting as the paintings of de Hooch. The outer limits of the screen were usually darker than any other part—various planes in the room were so placed, and the light on them so directed, that the eye naturally followed to a place near the center of the screen which place had the most light, and was the farthest away from the camera. In this light, the action of the scene took place. In the barrier-shot, as an accompaniment to the stillness of the close-up.

Consider von Sternberg’s “The Case of Lena Smith.” In the sequence where Lena Smith plays with her child, a woman stands close in the foreground. The light is so arranged that this woman is entirely in shadow, while Lena Smith is in the light behind her. The combination of the almost static dark mass in the foreground, and the action that goes on in the light farther back, places Lena Smith to the screen the desired depth. Again, in the trial sequence, the backs of two chairs which are in total shadow, while the one in the immediate foreground, while the action took place in the light behind them.

A much too flagrant fault with photography as it is being practiced here in Hollywood is the over-lighting of every scene. Light is thrown injudiciously into every corner of the set, killing stark contrast in our perception of the visual and auditory aspects of the medium.

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BUZZING AROUND 
WITH VIC ENYART:


‘Ghosts’ All Cast

With the signing of Robert Montgomery and Shaye Gardner, New York actors, the cast for the talking production of Max Marcy’s “Three Live Ghosts” at United Artists has been completed. Cast includes Joan Bennett, Beryl Mercer, Charles McNaughton, Claud Allister and Hilda Vaughan. Thornton Freeland is directing his first assignment. He assisted Roland West on “Alibi.”

Beaudine’s Next “Nonette”

After Vitaphoning “The Girl From Woolworths,” starring Alice White, Bill Beaudine’s next directorial assignment at First National will be the screen musical production of “No, No, Nanette.”

After Eighteen Months

First part for Lucien Prival, since he began eighteen months ago on the Caddo air super-special, “Hell’s Angels,” is in the Fox Movietone musical extravaganza, “Married in Hollywood.”

Del Rio Premiere Will Be At New Orleans

Dolores Del Rio’s latest production, “Evangelia,” directed by Edwin Carewe, has been definitely set for its world première at the Saenger Theatre, New Orleans. Both Miss Del Rio and Carewe will attend the opening on June 14.

The picture is now being synchronized by Dr. Hugo Reisenfeld, who is using an 80-piece orchestra for the musical scoring. Silent version has already been previewed several times, but no sound preview will be held here prior to the world première. General release of the production is scheduled for early fall.

In Talmadge Talkie

Lillian Tashman, Roscoe Karns and Mary Doran have been added to the cast of Norma Talmadge’s first talker, “Tin Pan Alley,” at United Artists. Others in the cast are Gilbert Roland and John Wray. It’s the first talking feature direction by Lewis Milestone.

John Purtillman wrote the screen adaptation of the stage play by Hugh Stange.

Two Eatsos Now With Radio

Doris Eaton is the latest for Radio’s “Street Girl,” being directed by Wesley Ruggles. Miss Eaton is of the Eaton family. Pearl Eaton is the stage directors for Radio Pictures. . . . and Mary Eaton is the Broadway musical comedy star now with Paramount. Charles Eaton has appeared in several Fox talking pictures.

In Barrymore First Talkie

Jacqueline Logan is finishing up on her characterization of Countess Carola in the John Barrymore Vitaphoning of “General Crack” at Warner Brothers.

Brown Originated Gag Of Director Acting

Like several other directors, Clarence Brown nearly always plays some sort of character in all the pictures he directs. It is said that he originated the idea of trademarking a directorial effort by stepping before the camera for a brief spell. And so Clarence Brown, the director, is playing his first talkie role.

In his latest production, “Wonder of Women” at M-G-M, he appears as one of a group of enthusiastic admirers of the celebrated opera singer, played by Leila Hays, when she is making a phonograph record in a Berlin recording studio, which is an important sequence in the picture.

Brown played a reported in “The Acquittal”; the murdered in “The Goose Woman”; a Cossack officer in “The Eagle”; a switchman in “The Signal Tower”; a burglar, who opened the picture in “Flesh and the Devil”; a prospector in “The Trail of ’98,” and a taxi driver in “A Woman of Affairs.”

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KING BACK

Following eastern conferences with Walter Camp, president of Inspiration Pictures, Henry King returned back to the Hollywood headquarters at TecoArt with the title of vice-president in charge of production.

In addition to his new duties, King will continue to direct. His latest Inspiration production for United Artists release was “She Goes To War,” starring Eleanor Broadman, which opened in New York recently. King will also be a member of the executive board of the organization.

In addition to King’s appointment as production head, Walter Camp becomes chairman of the board of directors of Inspiration Pictures, and Emil Jensen, vice president in charge of sales.
PERPLEXING DICTION
By BERT KIDD

PUTTING his finger on the most important question that confronts the management and personnel of the new talkie industry in the future, Mr. Henry Hart finds that it is that of "correct speech." The gist of what he has to say is simply this: "To hear an American actor, in an American part, broaden his vowels and speak after the fashion of a Piccadilly dandy is not talking the language of the American people. (Here's father's revolution as we had the trick to see 'l') But what does the phrase "American language" mean to the average American reader and listener-in at the talkies?

First, as the English people will be able to take care of their own speech when they begin to produce all dialogue, three-dimensional talkies in color, with the full prosenium in use, thus enabling them to put on such plays as "Rosmersholm," "Little Eyolf," "The Father," "Cyrano," "Brokenbow," etc., all-quality drama for which they have a traditional reputation, we need spend little time in considering whether English idioms should flood our auditoriums or not, but the kind of American speech given out in the future concerns everyone who has the preservation of our cultural values at heart.

Surely it will be conceded at the outset that the most essential thing in this new art of the talkies at the present time is a knowledge of good speech. Certainly these horrible nasal sounds, which the "mike" accentuates, will have to go down the flame along with the stage-English accent that so many actors think is "good English." The Oxford University method of speaking—which resembles nothing so much as a man suffering from enlarged adenoa,— and where the simple words "can't" and "dog" become "cann't" and "dawg" will no more be tolerated out of that special character-part in the future, than will the American's "cain't" and "dhag" (or Aimee McPherson's "Ghad") for the same words. As for the nasal sounds, Noah Webster, the father of the American language, has this to say: "Nothing can be so disagreeable as that drailing, whining cant that distinguishes a certain class of people; another class, much pains cannot be taken to reform the practice. Great efforts should be made by teachers of schools to make their pupils open their teeth," and give a full clear sound to every syllable.

Now, out of this hurly-burly that has struck the screen so suddenly as to leave everyone gasping, there must arise the definite American language which will be reckoned as "good speech." Indeed, one who has attended closely to what the talkies have already offered in this line will have discerned it. But first, what is "good American speech," or is there any such thing as "good English"?

As a first example, and by way of an introduction to this interesting topic, we should say that Mr. Conrad Nagel at the Warner Bros. all-color-talkie, "On With the Show," in his introductory speech about the coming attraction of "Noah's Ark," speaks as if he were capable of culti-

new voices of the screen—and we don't mean "verse"—since this new art became the more common, can honestly say that we have not found eight that register well, outside of the regular stage troopers, and many of these have had to go away for a long time to get in touch with a specialist of the almost lost art of good English. Moreover, Mr. Lytell has already gone back to the stage in order to correct his English; others must follow, and the combinations will be wonderful. The little theatres around town are excellent vehicles for the purpose.

In "Innocents of Paris," for instance, the only voice that really seems to come from a correct pronunciation, is that of the little boy "JO-JO." Mr. Chevalier comes second (I have been on the London stage for years), and the others are nowhere. All one can truthfully say is, that they "talk." But we need something more than chit-chat on the stage—acting is not a game of bridge; it means hard work and study.

And last by no means least, we do wish that there were such plays as "The Murder in the Red Barn," or "Blue Jeans," not at all. It does mean, however, that stage scoundrels must now re-examine their speech. Dramatic art is not only a copy of nature but a beautifying of her limitations; it has been the simple art; it's matter as "holding the mirror up," nor yet "showing virtue her own feature," nor is it the business of art to make us forget the world and the things in it that are understood; that's the function of science.

If a picture, or sonata does not send the spectator or auditor away with that feeling of "I want to be out there to strive for, there can be no art in the proper meaning of the term. "Does art not glorify? Does it not praise? Does it not select? and in all these cases strengths or weakens certain valuations?"

A cheap chromo in a tenement flat is of more value to the man than a Gainsborough shut up in a palace; the first stimulates while the latter may be merely a form of ostentation that does nothing to fill his owner with delusions of grandeur.

And speech is art. Good English speech is one of the finest of our arts. But it has been often defiled by its authors. This note is not man judged by his conversation.

Let us hope that the potential talkie artists within our midst will give this matter their serious attention; a great responsibility rests on us. And to show that we are not alone in insisting on good clear speech (even when we have the honor of purveying it, we will quote an authority on the subject: "The American countenance is one of the most important of the distinctive social possessions of the people, and only by a sympathetic study can we understand it and improve it.

And so, to come to a conclusion on this interesting topic, the best male speaker that we have to-day, it is no easy thing to find, is Robert Oberg. This actor has a deep, fine resonant tone which expresses the finest cadences without hesitation, thus giving the correct present tense of emotion without apparent effort. Had we space we would take him as an example of a cultivated American speaker, who is also a actor of ability.
King of the Gaffers

Colorful Personality Sketch of Prominent Technician

IT'S a far cry from the days when he was a gaffer himself, but now he’s King of them all. His face is bronzed and zigzagged with character lines, and he could give a violet points on the art of being modest. So modest, in fact, that an attempt to wrest from him the story of his life beaded his brow with moisture and inspired a wild glance about for the nearest exit. By assuming a nonchalant but determined pose before the open door and firing in rapid succession the usual barrage of banal questions which every well-equipped interviewer carries concealed somewhere about his person, this w. e. i. managed to extract a laconic reply or two.

"Before I got into picture work? Well, there was the Chicago Opera House, and the Metropolitan in New York, and the Pavilova and Marjorie Rambeau companies—lots of others. Yes, I was electrical engineer. Then I came West and joined up with Jack Warner over in Glendale—the old Astra studio. That was about ten years ago. We didn't even have a bundle of carbons in those days. Everything was on a shoestring. Then we moved over to Washington and Main—the old ball-parc. Stayed there two years and then went to Culver City. Studio was in a little barn. Power equipment was a transformer on a pole."

He paused here to indulge in one of the unguent grins that light up his brown face like ripples in a pebble-disturbed pool and his keen eyes twinkled with satisfaction as he added, "And now our power equipment represents $50,000."

Don't imagine for a minute that this information came consecutively. It was volunteered a couple of words at a time, sandwiched in between constant telephone calls, replies to hurraying youths who darted in and out, receiving short directions in reply to burning questions, and accompanied by frequent assertions that "there really isn't anything much to tell."

But knowing the high esteem in which he is held by his conferences, and knowing furthermore that to him belongs most of the credit for an innovation which practically disrupted the entire motion picture industry, the probing into the King's past relentlessly continued.

Not content with being electrical engineer at Warner Brothers studio, he has under his direct supervision as well, Warner Brothers' Theatre on Hollywood Boulevard, broadcasting station KPWB, Vitagraph and First National Studios. In addition, just in order that the two or three hours he formerly devoted to wooling Morpheus be not wasted, he is also supervising the $1,000,000 motion picture electrical pageant scheduled for the closing night of the Shrine Convention at the Los Angeles Coliseum the night of June 6th.

However, his most outstanding achievement is his work in the development of Vitaphone. To him belongs the credit for the unremitting labor and the unshakable faith which has resulted in the present advancement of synchronized movement and sound.

"Everybody laughed at us," he stated, "but the Warner boys and I were convinced that talking pictures were a novelty that the public would welcome. When "Don Juan" opened in New York they sent me there to get all the dope. Major Levinson, of Western Electric brought the device West and we worked day and night to perfect it. Everybody thought we were crazy. Didn't hesitate to say so to face or ear. But we kept right at it."

In spite of the crudities in the first talking pictures offered at Warner Brothers Theatre, the double line at the box-office day and night proved that the King was right in his surmise that picture fans would welcome a change in their screen fare.

It is not too much to say that the upheaval in the motion picture industry—an upheaval hardly appreciated by the patrons of motion picture theatres because of the surprising adaptability the studios have evinced in adopting the devices for making vocal the erstwhile silent drama—may be laid at the door of this modest electrical engineer.

To him, too, belongs the further innovation of Mazda lights in place of the arc lights formerly employed for studio lighting. In experimenting with the recording devices it was found that the sound made by the arcs—that buzzing noise so familiar to those engaged in working on studio stages—interfered with distinct recording. It took months of tireless experimenting to do away with this drawback. It was found that the use of Mazda lights removed sixty per cent of this sound annoyance.

The Mazda lights were installed in their original form of correctly transferring to regulation film stock the pictures as had the old arcs. Therefore, the film itself must be altered to meet new requirements. Further research and more intensive experimental resulted in the introduction of Mazda lights taking their place.

The King of the Gaffers waxed enthusiastic over the introduction of color as well as motion and sound in the Warner Brothers picture, "On With the Show," which made its bow to the public the night of May 20th. He declared that this picture will excite as much comment and probably revitalize old ideas as radically as did the pioneer showing of vocal films.

For a modest violet, the King of the Gaffers manages to make himself of decided importance in the realm of the logocolate daguerréotypes.

His name? Oh, of course. And it will not be necessary to don satin breeches or eight-inch trains in order to be presented to King Saffer. Step right up, Mr. Public, and meet Frank Murphy, electrical engineer extraordinary—By L. CASE RUSSELL.

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And Killian in turn suspects Cornish, Rankin, and then Porter, whom he catches trying to burn the I.O.U.'s, and whom he studies carefully before saying:

"Say, we've met before when I was on the Martin murder case. Your name's Porter, isn't it?"

Porter quietly admits: "That's right."

Killian looks with intense satisfaction from him to the papers he holds, then he speaks: "Donovan owed you some money. So you decided to get him, huh?"

Porter replies without emotion: "That's for you to find out."

Killian, annoyed, warns him: "Don't get fresh—just answer my questions. When the lights were out—Where were you?"

Porter looks him over insolently and replies: "In the dark!"

However, Porter eventually convinces Killian that he might be able to solve the mystery if the murder scene is set. After much fuss this is agreed to. Carney is ordered to sit where the murdered man sat, and he tremblingly does so. At this point

the ring is mentioned. Lindsey recalls that it was missing when he looked at the body. Killian proposes searching all present, and Rankin objects violently. Then Killian finds a gun in Cornish's pocket. He is accused of the murder, and Jean screams that he didn't do it. Lydia utters a warning cry to Jean, and Killian stares from one to the other.

Just then Dobbs' peg-leg is heard thumping along, and Carney is sent to investigate. He is very jumpy, especially when he reaches the dark garden.

Killian pockets Cornish's gun, and in amazement he brings out the missing ring. He glares round him, and threatens to run them all in for making a joke out of him. Then he sheepishly declares that the ring has nothing to do with the murder, anyway.

Told that the ring can shine in the dark, and of its connection with the tragedy, Killian is skeptical. To satisfy himself he rearranges the guests as they sat, has the lights turned out, and Porter then advances his theory of the crime:

"There are two—looking at the ring like this. That something happened that makes me think I know who the murderer was. It was when we were all admiring the ring. Someone suddenly passed behind my chair and bruised the hand against mine. I thought it—"

His voice breaks off. After a moment Killian's voice prompts him to continue. . . He finally orders the lights switched on. Nelson is at the switch. Porter has fallen from his chair, and there is a knife in his back! Shrieks, cries, consternation! Porter is dead. Killian orders everyone to stand where they are. He mops his brow, and declares that there is a maniac at large. Then he orders all lights turned out, telling Carney to keep them apart.

Another detective arrives at the house. He has searched Donovan's apartment for clues, and he turns over some letters—torn to scrap—to Killian. Killian asks Nelson to get some glue, and he busies himself patching the scraps together. Nelson suggests that he might help, and Killian leaves the task to him. Nelson, at the first opportunity, pockets several of the pieces when unobserved.

"You are the only one"— says Killian, after frantically signaling to Dobbs, slips the latter a revolver and tells him to hide it. Killian hears the peg-leg re-entering, goes to investigate the noise, and finds Rankin outside. He is leading him back when he hears Jean quietly and furtively saying to Cornish:

"I've been trying to warn you—the blood—on your cuff!"

Cornish looks startled. Jean takes his cigarette to burn out the stain, but Killian bursts in triumphantly and places Cornish under arrest. Mrs. Lindsey, who has been near hysterics several times during the proceedings, sinks back into her chair with a sigh and says:

"Now I hope I can go home to Hector and Horatio."

But Killian orders quiet, and in a business manner he questions Mrs. Lindsey and Jean. There is still no evidence apart from the spot of blood. Nelson then appears with the patched-up letter, and Killian declares:

"I am a woman's handwriting. Killian, ever on the search for a woman in the case, has a brilliant idea. He orders all the women present to write "I want to kill." Lydia declares coyly that it seems like a game to her. Jean is defiant. Mary is hesitant. Mrs. Lindsey comically indignant. But all comply. When Lydia is writing her version, Nelson remarks that he believes she is left-handed—and she is using her right. She stammers out what she intends discharging him, and he quietly answers that perhaps she won't have the chance.

Then Jean and the detectives gather to examine the writing. But Nelson has destroyed one item silently, replacing it with one of his own scribbling. During the ensuing discussion, the ring is mentioned; it is again missing. They return to the dining room, and again Dobbs peg-leg is heard. Killian interrogates Dobbs, finds the flag on him, and accuses him of the murder. Dobbs protests that he was merely taking property which Donovan had stolen from him years ago.

Seeing an impression of Dobbs' peg-leg on the carpet, Killian tries to find similar prints near the spot where the two men were murdered, but fails. Angriely he demands that Cornish be brought in. Cornish arrives. He advances the theory that the crime can be solved by repeating the scene as before, only in this instance, with the chair occupied by Donovan, and will declare that he knows who did it—and Killian will be behind his chair to anticipate the movements of the murderer.

All admiration for this simple scheme, Killian again herds the others into their places at the table. He then orders Carney to turn near the light switch.

Rankin rises from his seat and says in agitation:

"Good heavens! You don't want someone else killed, do you?"

Killian speaks determinedly: "Come on—we're wasting time—sit down! And continues: "Let's see, is everyone else seated? We're all right here? Yep—guess we are. The knife was right here in front of you, Mr. Rankin."

He then commands Carney to turn out the lights. The room is plunged into darkness, and Killian speaks:

"Listen, folks. I do things in my own way, and before those lights go on I'm going to finish the murder."

He pauses. A dog howls outside. Then he says: "Who killed Donovan?"

There is silence for a moment, then his voice continues, outlining the crimes committed, and swearing to keep all in the dark until someone relieves their soul by confession. Finally a voice is heard. Jean bids him keep quiet, but he continues, saying that he knows who did it.

"We were sitting like this when the lights went out. I moved over to look at the ring and someone bumped me. I caught him by the hand. That's how the spot of blood got on my cuff! The person who murdered Donovan was—"

His voice breaks off, and a struggle is heard. After a moment Nelson's agonized voice cries out: "Let go of my hand! I'll kill you!"

Killian speaks tensely: "I've got him! Quick! The lights!"

The lights go up, and Killian is seen holding Nelson behind Cornish's chair, the knife in his gloved hand. There are shrieks and shouts of exclamation.

Mrs. Lindsey approaches Nelson and says:

"So it was you!—You killed him!"

He replies defiantly: "Yes—I killed him on account of you. I wasn't going to let a dirty dog like Donovan take you away from me!"

In anguish Mary says: "But I told you—I didn't love you."

Nelson replies quietly: "You would have, Mary, if it hadn't been for him."

Killian now declares that he knew it all the time, and orders Nelson taken from him. Nelson is congratulated, and he puffes up.

Mrs. Lindsey approaches timidly and says: "Inspector—can I come in?—Yes, you can go home to Horatio and Hector."

"Now, Inspector?"

"Yes, now?"
The Newest Wrinkle

The old adage that there is nothing new under the sun doesn't apply to Hollywood. Q. my, dear, no—there are so many new foibles that one scarcely knows what's coming next. Now, we have rubber beads. Who would ever have thought of those but Hollywood. Anita Page is the clever little exponent of how to wear your beads while swimming. We suspect Joan Crawford of having taken her idea from some giant California forest. Wood beads! Who knows—they may yet surpass the fancy of capricious Hollywood.

Delicate Subject? Why, not at all, and one that you should be glad to tell your friends about. Mlle. Riviere, that expert medical electrician, eliminates every trace of all skin blemishes and superfluous hair. An electric needle is used and the process is painless, perfect and guaranteed to be absolutely permanent. If you speak French, Mlle. Riviere will converse with you in that language. Phone D'Unkirk 9001 for an appointment or call at 2522 West Sixth Street, opposite the Elks' Club.

Modes of the Hour

These beach pajamas are perfectly delectable. Some are made from beach robe materials and some from satin (both in plain and printed designs). The three-piece pajama suit is a popular one just now. It seems to suit the gay little flapper's need. By removing parts of this jaunty ensemble, she can get just the right amount of sun tan and all natural, too. Beach pajamas are quite the newest thing and are sure to win favor at the beaches—where color runs rampant from now until—well, you just never can tell in California.

Dollars and Jobs

Every dollar invested in Los Angeles property and business is made secure only through the maintenance of an adequate and dependable supply of electric power and water.

Every job—in Los Angeles is secured through the maintenance of an adequate and dependable supply of electric power and water. Remove the power and water and you remove the foundation for the job—and the pay check.

The Municipal Department of Water & Power is in the business of serving Los Angeles with domestic water and electric power and light. As our city grows, the Department must grow. Its power and power supplies must be increased; its service facilities must be greatly enlarged.

Power & Water Bonds, issued from time to time, to help finance necessary extensions to the City's Water & Electric Systems are repaid from Department earnings—not from taxes.

DEPARTMENT of WATER and POWER
CITY OF LOS ANGELES

$5,816,000 is being turned over to the City Treasury this year by the Department of Water and Power.

George Seitz is to direct "Tanned Legs," an original by George Hull, for Radio Pictures. Tom Geraghty is doing the adaptation and Louis Serecky is to supervise the production.

Seitz previously made for Radio "Blockade," "Hey, Rube" and "Circus Kid" and is best known for his direction of "The Blood Ship" for Columbia.

James Cruze has assigned Hugh Herbert to adapt "The Soul of the Tango," a novel written by Arthur S. Mom, an Argentine playwright, to be produced by Cruze's company, and to be directed by Walter Lang. The picture is to be made with all-dialogue.

Herbert adapted "The Great Gabby," the special, with music and dialogue, that Cruze is now directing.
### FILMLOGRAPH'S BULLETIN BOARD

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In This Issue---Dialogue Scenario of "Thunderbolt"
NEW EQUITY CONTRACT IN FULL
LEWIS B. FOSTER

DIRECTED

STAN LAUREL

AND

“BABE” HARDY

IN

“BERTH MARKS”

/

A

HAL ROACH

ALL TALKING PICTURE
HOLLYWOOD FILMGRAPH

ESTABLISHED 1922
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Chicago Office: 3668 Michigan Boulevard

SATURDAY, JUNE 8, 1929
No. 23

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ON THE COVER

Constantin Bakaleinikoff

Who is Director-General of Music at Columbia Studios, and who has completed the synchronisation and written the music for the following Columbia pictures: “The Younger Generation,” “Father and Son,” “The Bachelor Girl,” “Fall of Eve” and “The Flying Mantis.” Bakaleinikoff started his local musical career with Sid Grauman, and has officated as musical director at the opening of all the important motion picture houses in Los Angeles and Hollywood.

Talking Pictures

PARAMOUNT, Sixth and Hill (Vandile 2041)—“The Rainbow Man” (Paramount), with sound shorts and concert orchestra. Next—“Thunderbolt,” starring Gable and Lupino. LOEB’S SOCIAL, Seventh and Broadway (Trinity 7141)—“Where East is East” (M-G-M). SCOTTY’S THEATRE, 3214 Hollywood Blvd.—“Black Watch” (Fox), with Victor McLagen and Myrna Loy. Next—“Four Daughters” (Fox) on June 15.

Silent Pictures

FILMART, 1228 Vine Street (LoGlade 6151)—English film, “Perilous.”

Vaudeville

ORPHEUM, Broadway, near Ninth (Trinity 3514)—Headline two-day vaudeville. One of the few left.

HILLSIDE, Eighth and Hill (Trinity 6941)—RKO Vaudeville and Pictures, “Linda.” (Mrs. Wallace Reid Productions.)

PANTAGES, Seventh and Hill (Trinity 7926)—Pantages Vaudeville and Pictures, “Father and Son.” (Columbia.)

On the Stage

BELASCO, Hill, near Eleventh (Westmore 9238)—First week of “The Bachelor Father.”

EL CAPITAN, Hollywood Blvd., near Highland (Glendale 1147)—Belle Bennett and Ben Baird in “Dancing Mothers.” Pop prices by Henry Duffy.


HOLLYWOOD PLAYHOUSE, Vine Street, near Boulevard (Glendale 1381)—Opens Wednesday, July 1st. Two-a-day short programs. More Duffy pop prices.

LINCOLN, Central and Third (Glendale 7804)—All-star colored programs. This week presenting for second time “The Unborn.” Final week for Lafayette Players.

MASON, Broadway, near Second (Tucker 7923)—“Doctor X.” Pop prices, with Edward Dare and Ose Sehbroek. More Duffy pop prices.

MASON, Broadway, near Second (Tucker 7923)—“Doctor X.” Pop prices, with Edward Dare and Ose Sehbroek. More Duffy pop prices.

ROYAL, Broadway, near Eighth (Trinity 4052)—Edward Everett Horton’s revival of the 1875 success, “Street of New York.” Next—“Serena Blandish.”

VINE STREET, Vine, south of the Boulevard (Glendale 4140)—Franklin Pangborn in “The Ghost Truth.” Pop prices. Next—“Joyful.”

Cafes and Night Clubs

AMBASSADOR HOTEL, COLUMBUS AVENUE, with Osa Arbich’s Orchestra.

BILTMORE HOTEL, with Earl Brent’s Orchestra, and the Bilhore Trio. BERNADETTE, one of the gathering places for film personalities.

COTTON CLUB, 1526 Cahuenga Blvd., New and Different. Tom Swift’s Orchestra.

HARRIET’S CHINESE CAFE, New and Different. Tom Swift’s Orchestra.

HENRY’S, a Boulevard institution.

LAFAYETTE CAFE, Vine and Sanborn.

MONTIMADRE, celebrities, food and Roy Fox’s Orchestra.

MOSKOW KIN, Russian French Cuisine, two orchestras.

PLATANOS, “Patty” Arbuckle’s night club.

ROOSEVELT HOTEL, the Blossom Room . . . with Jackie Taylor’s Orchestra, and the College Inn . . . open all night.

COFFEE AND S’s, downtown theatrical hangout. B. B. B. master of ceremonies.

Events of Interest

WILL ROGERS’ HOME-COMING STAG BANQUET—At the Beverly-Swift’s Hotel, June 8. Many members of Radio Station KFWB and both the United Press and Associated Press will telegraph a picture of the group to New York.

FOX THEATRE, SAN FRANCISCO—Opens June 28; 5,000-seat house; one of the biggest in the West.

Sports

BASEBALL—Wrigley Field. The daily newspaper.

HORSE RACING—Tuesday night at the Los Angeles Turf Club, downtown. On Friday night at the Hollywood American Legion Stadium.
ESTELLE TAYLOR
What the New York Critics Say About Her Performance in
"WHERE EAST IS EAST"
Now Playing at Loew's State Theatre

"Probably the most pertinent thing which can be said of 'Where East Is East' is that Estelle Taylor again demonstrates what a marvelous screen number she really is, for Miss Taylor is by far the best number in this entry. ... Miss Taylor is made up as an Eurasian, with tilted eyes — and, boy, what a menace she is! You forget that she is merely a screen character; she is extremely convincing. ... She is so good in fact that one wonders why a Hollywood producer hasn't taken her in hand long since and nursed her to the celebrity she deserves."

GEORGE GERHARD in N. Y. EVENING WORLD.

"Since Mr. Chaney is an excellent actor and Miss Lupe Velez is a fairly vivid person, it is no small feat that Miss Taylor achieves in thus snatching away the picture so completely from her colleagues ... she is so coldly believable and honestly sinister that her portrayal becomes one of the fine things of modern melodramatic acting, suggesting once again what an important actress Miss Taylor would be if given the proper parts."

RICHARD WATTS, JR., in N. Y. HERALD-TRIBUNE.

"As the picture turns out Estelle Taylor is its real star. What is best in the production must be credited to her voluptuous portrayal of the slant-eyed siren who invades this Siamese Eden with her wiles. Not only does the sensuous Estelle steal first honors for acting, but she out-Chaneys Lon in her make-up."

REGINA CREWE in N. Y. AMERICAN.

"Estelle Taylor is the most magnificent menace of the screen ... She looks like a hot million."

BLAND JOHANESON in N. Y. DAILY MIRROR.

"This movie is distinguished through the splendid interpretation given by Estelle Taylor. Miss Taylor, whose warm beauty has decorated many difficult roles, does amazingly well with the make-up of a half-caste Chinese siren and easily monopolizes whatever praise is meted out for this production.

BETTY COLFAK in N. Y. EVENING GRAPHIC.

"Estelle Taylor was remarkably clever in her getup as an Occidental-Chinese man-hunter, and she played one of those difficult roles that are so liable to be thoroughly banal."

JOHN S. COHEN, JR., in N. Y. SUN.

"Miss Taylor does well in a role and in a story that is a bit overdrawn."

ROSE PELSWICK in N. Y. EVENING JOURNAL.

"Miss Taylor, in a fantasy make-up, has the part of a Chinese siren and is very, very voluptuous indeed."

N. Y. WORLD.

"And last but not least there is Estelle Taylor, elaborately dressed up like Mother G'dam in 'The Shanghai Gesture,' making slant eyes at Mr. Hughes and luring him away from Miss Velez."

CREIGHTON PEET in N. Y. EVENING POST.

"Estelle Taylor with her eyes frightfully made up to give them an Oriental slant, is unfortunate in her role."

MORDAUNT HALL in N. Y. TIMES.

CHARLES S. DUNNING, Manager

5528 Santa Monica Blvd.

GRanite 7862
The announcement that had been due for some time, bristles forth, and with it comes the statements of various organizations and individuals concerned with it. Meanwhile in the street and the studios is being excitedly the pros and cons of the situation.

The Shriners took possession of the city. Whoopee galore, with the parades, colorful costumes prevading the local atmosphere, instead of the Junius Pluvius, or commonly known rain. The usually sealed gates of the studios were flung open to the visitor, and they were permitted to roam about at will. However, the sound stages remained barred.

If the third dimensional screen can become a reality, instead of an experiment as it is at present, the screen impression will have reached its highest point. But just now it remains a laboratory and workshop problem with much to be overcome before it will reach the public eye. To the inventive mind who found it impossible to realize on sound devices, the field of third dimension offers vast opportunities for those who would find "gold in them thar' films."

The much publicized impending marriage of the "sweethearts of the films" has finally come to pass. Now Doug, Jr. and Joanne can return and find cameramen and the newspapermen treating them as plain Mr. and Mrs., without the previous efforts of overemphasizing their love affair in pictures and the press.

Universal engages for their scenario department, Professor Walter B. Pitkin of Columbia. He will act as consulting advisor on scenarios and will supervise one of U.'s forthcoming super-productions.

Something has happened in the merger market. The U. A. and Warner deal figured but little in the press this past week, with trade though firmly believing that all is over with this deal and that both units will remain as before until a new merger is hatched, or until the proposed R K O, Paramount, Warners and U. A. plan actually becomes a reality.

Not to be outdone by other columnists, including the great O. O. McIntyre, we must also mention the columnist's favorite, the Newsboy, Barney, whose newstand is outside the Biltmore, has been accorded space in many newspapers because of a particularly bemused personality in spite of being crippled, and has just been accorded further recognition by Alan Hale and Sid Grauman, who discovered that the youth has a voice. They suggest him as a prospect for the sound picture.

THE PASSING WEEK

50 Engineers Leave to Set British Sound

NEW YORK, June 5.—First group of fifty Western Electric sound installation engineers sailed last Thursday for the British Isles to begin a whirlwind installation campaign which is planned to put Western Electric equipment into 130 British theatres between now and the middle of September. There are already forty-four Western Electric wired houses in the British Isles.

The fifty men have been selected from the American installation department and will remain abroad until September when they will be rushed back to throw all their strength into installation work which is expected to reach a new high peak in the fall. There are at present 1912 theatres in the United States wired with Western Electric equipment, and 125 in foreign countries. Installations are being made at the rate of more than 250 per month.

Mayer Directing at M-G-M

Edwin Justus Mayer, playwright and scenario writer, has been assigned by M-G-M to direct his first picture. The picture, an adaptation of Alice Duer Miller's play, "The Springboard," will be scenarized by Mayer, and will star William Haines. Mayer's most notable contribution to the stage was "The Firebrand," in which Joseph Schildkraut was featured.

HOLLYWOOD
"D" June 8, 1929

VOL. 9, No. 23

EQUITY - Producers' Deadlock
May Last Several Weeks; Little
Fireworks Expected in Fight

Equity Not Barring Film Players From Its Rank—Miller—500 New Members Added Since Tuesday Contract Demand; Action From American Federation of Labor Not Seen as Probability

The Actors' Equity Motion Picture Producers controversy over the Standard Contract and full Equity Shop demanded by the actors' organization this week was at a virtual deadlock after four days. Little open animosity was displayed by either side, and despite an expected protraction of the fight, none of the usual incidents attendant upon a strike were expected to develop.

Highlights of the events following the sudden announcement of Equity's stand by President Frank Gilmorie of Equity on Tuesday afternoon were:

First—200 new members, or old members re-signing, were added to the Equity lists here between the announcement and the producers' ultimatum.

Second—after considering the Equity demand until near dawn on Thursday morning, the producers, through their Association (The Motion Picture Producers' Association), refused to accept the proposed Equity contract and the full Equity shop.

Third—between that time and late Friday afternoon 300 more had been added to the Equity lists, making a total of 500.

Fourth—a checkup of opinion discovered that the American Federation of Labor, with which Equity is affiliated, is not expected to enter into the fight, for some time to come, at least. Neither side would comment on the possibilities of such action.

Fifth—a number of Equity players, reported as around two-dozen by Friday afternoon, had refused to sign the present Standard Contract, now in operation, which was negotiated over a year ago by the Actors' and Producers' branches of the Academy of Motion Picture Arts and Sciences.

Sixth—The Academy, through its Secretary, Frank Woods, issued a statement which officially placed the Academy as entirely unconnected and uninterested in the controversy.

Seventh—Rumors that the Equity Contract demand was a move to force stage actors into pictures and to out the film players were reported to the Equity offices, it was stated.

Eighth—Mr. Miller, acting Equity representative, decrying the reports unfounded, issued the following statement:

"Equity does not bar motion picture players from its ranks. In the event of Equity Shop becoming operative, motion picture players will have the same status for Equity as stage players. We now have in the neighborhood of 1000 members who have never played on the stage, or who have left the stage for some years. We are accepting applications from a large number of non-stage film players this week."

Equity's complete enrollment now playing in pictures, or at present

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Hands-Off On Equity—Stand of Musicians

At a midnight meeting of the Musicians Union local here on Thursday night, the Equity-Producers controversy was passed up entirely. No mention of the conflict was brought into the meeting, which featured the appearance of Joseph N. Weber, president of the union.

Weber discussed the recent National Convention held in Denver, Colorado, and told members of plans to prevent the union musician from the encroachments of the talcues, formulated at the convention.

Local union officials announced a hands-off policy on the Equity-Producers contract battle, stating that any possible action of the musicians union here would be advised from the New York national headquarters of the union.

Gaumont to Handle T-S British Releases

The Gaumont Company of Great Britain will handle release of Tiffany-Stahl productions throughout the British Isles, according to an agreement recently signed between the two organizations in New York.

The negotiations were completed last week at the Tiffany-Stahl home office, between Grant L. Cook, T-S Vice-president, and William Gall, Gaumont General Manager, and Arthur Lee, Gaumont American representative.
Equity-Producers Deadlocked On Contract

Details of Week's Events in Union Fight Continued

the Coast, numbers around 5000, it is stated. This is a record in the industry and have played in pictures. Around 1500 are stage and musical comedy importations brought here by the talking picture excitement, and a number of active members, who are writing, directing and producing.

The Equity Contract demand fol-

lowing the suit of the actors and lawyers vitally interested in motion pictures, started before the talkie stage player invasion, in which 1218 replies were received. Of these, all but 98 were in favor of demanding Equity shop, it is stated.

The formal statement from Frank Gilmore, president of Equity, which precipitated the turmoil, reads as follows, with a few minor omissions:

"The Council of the Actors' Equity Association, after a survey of sound and talking motion pictures and after consultation with Equity members in all branches of motion pictures, has ruled that the conditions today offered to actors and members of the Association may engage for sound and talking motion pictures only upon the forms of contract prepared by the Association, and only in casts in which all the players are members of Equity in good standing.

"Members of the Association who signed contracts prior to June 5, which have not expired on that date, are instructed that they must fulfill those contracts, whether or not it entails their playing in casts with non-members, but they must not engage for future production beyond the existing contracts, except upon the standard Equity forms and under Equity conditions.

"The Council feels that the situation disclosed the fact that the phenomenal success of sound and talking motion pictures has created such a demand for actors whose name is considered necessary to the box office and with whom the members of our Association have gone into them by force. Many complete casts in Hollywood as well as New York are made up entirely of Equity and members and even before that time we had a good number of members in motion pictures, including many of the biggest stars and featured players.

"Recently conditions in the studios, as far as the actors are concerned, has been such a situation that has had to work hard to survive. These may, some of them, be held to be the ordinary difficulties inherent in the business of making sound or talking motion pictures. But the fact is that the actor must endure them as such. But such an attitude is possible only when fair treatment is generally accepted. No matter how hard of workers would be expected to endure them if the conditions were otherwise—why should not the actors accept a share of the increased profits? And last analysis, is responsible for the success of the picture?

"And our experience has been that the actors have accepted this fair treatment to which he is entitled. The conditions of their contracts are not observed and the actors do not dare complain openly for fear of jeopardizing their chances of future employment.

"Such conditions may not be known to the presidents of some of the companies but they are the practices of subordinates whose anxious to make a fortune in the discount and economy. It is to these subordinates and not to the presidents of the companies that the members of our Association have gone for work, if they are not stars.

"We are confident that Equity's entry into sound and talking pictures will be welcomed by the players in that field, and that they are quite prepared to support Equity in the establishment of the policy which is known in the legitimate theatre as Equity Shop.

"For near three months this winter Equity took a poll of its Los An- geles membership in motion pictures. They were asked to state whether or not they desired an Equity Shop in sound or talking pictures, to be invoked at the discretion of the Equity Council. No pressure was brought to bear on them; they were subjected to no continuous effort to persuade them logically, they considered the situation and by a written vote of ten to one asked for Equity Shop. The actual figures were 1120 for and 98 against.

"The Equity Council considers that a mandate and is acting on it such. Equity does not anticipate much opposition from the motion picture producers for their examination of the

Attacks "Bigoted, Foolish" Censors

"Problem of Regulating Pictures Too Big to Put Into the Hands of Political, Bigoted Fools," Says De Mille; "Talking Picture Must Be Left Free"

"The talking picture must be allowed to grow as an art, and no art has ever grown in bondage," declared William De Mille, representing the Academy before the concluding class in photoplay appreciation at the University of Southern California last week. "The ordinary police laws are enough to protect the public. They can always be invoked when those are the only things that should be put on by art.

"If talking pictures are to grow into an adult art, it must be allowed to grow in freedom; and it must be allowed to reach an adult age and an adult period of growth. The silent picture was to a large extent held back through regulations of censorship. The censorship basically wrong, fundamentally wrong in the way it is applied now. It is obvious that we need a certain police regulation to keep drama within the bounds of decency, but every state in the country has matters of taste, when you attempt to control thought, and when you do it, you will end up with a substitution of somebody's opinion for the law, then you are making it pretty difficult for people with mature ideas.

"I ask you as American citizens to help us fight against censorship, which is one of the most unjust, un-American, thoroughly foolish things I have ever seen. I recognize the general supposition that a man cannot control the theatre-going of his own children, but I do not give him the right to prevent my seeing anything 'grown up' on the screen.

"Freedom of thought and expres-
sion must always be the right. Unless you do not agree with as well as the opinion you do agree with. In this country, we are forced to deliver our birthright of freedom to a little group of narrow-minded, bigoted people who have never read anything but the Bible and do not understand anything else. I think it is a fine piece of work but couldn't lead me to do many things the censors do. If the Bible were produced on the screen what the cen-
sors would do with it is nobody's business.

"You would not believe some of the things that have happened in censorship. Even my little pictures, which I would not have dreamed could offend a soul, have been mas-
taken. From one side they are called as 'Grunty' with Theodore Robert which had a robbery in it came back from Chicago in such shape that I recognize it, and then it got removed by the censors. If the Bible were produced on the screen what the cen-
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sors would do with it is nobody's business.

Warners Set Schedule For Jolson Films

Warner Brothers have just com-

pleted the schedule of activities for Al Jolson's productions, which will carry the comedian well into 1930.

"Say It With Songs," starring Jol-

son and featuring Davey Lee, has

just been completed and is scheduled for release this autumn.

Next picture will be "Mammy," of which Irving Berlin is author as well as the composer, scheduled to go into production next September. From present indications it will be com-

pleted on or about the first of the two of the year, for release in the Spring of 1930.

Jolson's following production will get under way in April, 1930, and is expected to be completed in the sum-

mer of 1930 and released in the fall.

Asher and Rogers Plans Six Inde-

pendent Talkies

"Eph" Asher and Charles R. Rog-

ers, formerly of Asher and Rogers, are united and are to produce a series of six independently made talkers. They will do two musicals, two dramas and two comedies, with "Life's Lesson," "Hawkins," "Black Rose," "The Model" and "The Big Noise," recently purchased, as the first of the six.

Asher will leave New York in a few days to determine whether or not they will produce their pictures in the East or in Hollywood. No re-

lease date has been set.

Asher and Rogers believe bookings in the better class theatres can be made for good independently made talker productions.

Mollie Came One Day Then Rushed Away

When Mollie Cohn, well-known Jewish stage actress, who had flown here by airplane to play in the Jack Berin special engagement at the En-
langer Mason this week, was advised by the Jewish Equity to return and fill a New York engagement, the final two performances were called off. Few were scheduled. The actress arrived here in a rush, turned around immediately and went back to New York, without playing a show. The theatre had already been paid for the rental of the house. Berin called off the two final performances of his origi-

"Jealousy" opens Sunday, with Fay Bainter and John Halliday as the only members of the cast.

Carrillo Starting Soon On First T-S Talker

Leo Carrillo will arrive from New York shortly to start work on his first picture, for the Talkie-talkie version of Booth Tarkington's play, "Mister Antonio." Following completion of the initial six pictures for 1929-30, weeks vaudeville tour in Australia. He will then return for more T-S production.

New Writer At M-G-M

Joseph Moncure March, author of "The Wild Party" and "Set Up," ar-

rived this week from New York, un-

der contract to write for M-G-M. The writer has created a mild sensa-
tion in literary circles, by his style of writing and insight into modern American life and characters.

At United Artists

"She Goes to War," Henry King's production of the Rupert Hughes story, follows "This Is Heaven" into the Rivoli, New York. Engagement indefinite. The same picture will have its Los Angeles showing shortly at the United Artists Theatre after the Barrowmy song, "Eternal Love." John Barrymore's "Eternal Love," gets the present offering, "Alibi," with Ronald Colman's "Bulldog Drummond" next, and then the In-

spiration picture.
Robbins Sees New Music Changes

"Tin Pan Alley" Days Are Over Says Music Firm Head. Unrelated Theme Songs Also Being Eliminated and Song-writing Styles Due for Change

"Linking of two such important factors in modern American life as the popular song and the motion picture, will result in far-reaching changes in these modes of expression," says J. J. Robbins, vice-president of the Robbins Music Corporation, which is affiliated with M-G-M Studios.

In Robbins' opinion, popular song-writing has received an impetus that will elevate the profession of song-writing and place the business of music publishing on a much higher level.

"The Tin Pan Alley days are over," says Robbins. "Changing times will bring a uniformly governed business, comparing favorably with that of the film industry;" Robbins further states that the day of the reckless insertion of theme songs into pictures is over also. The new trend is to weave the song closely into the action of the story. At M-G-M, it is stated, the musical interpo-

Latest Cooper And Schoedsack Film Released

Released by Paramount, "The Four Feathers," made by Merian C. Cooper and Ernest B. Schoedsack, a produc-

Sid Grauman Quits Exhibitor Ranks To Produce

"Rasty" Wright Will Be New Manager of Chinese

Sid Grauman will retire completely from the entertainment field with the transfer to Fox of his interests in Grauman's Chinese Theatre in Hollywood.

Grauman states that after the new owners assume control he will devote his entire time to other interests, most probably to the production of motion pictures for other studios, a long-time wish. He holds the picture rights to "The Turn in the Road." A well earned vacation of several months will come first.

Probably no individual in the history of films has contributed as much as Grauman to the elaborate presentation of motion pictures as it is done today.

He is given individual credit for being the first theatre magnate to introduce a symphony orchestra into a motion picture programme and for aggrandizing the picture prologue from a mere program of vaudeville acts into a glamorous atmosphere introducing extravaganzas of the legitimate stage.

Grauman's history as a showman is as colorful as that of the late P. T. Barnum in the "big top" field. He first attracted wide attention with his father.

Grauman was one of the first in-ducers of "talking pictures," making several early motion pictures, which were recorded at a time when only live orchestras were available.

And they predict a great future for the Grauman creative genius when it is turned loose in the field of motion picture production.

"Rasty" Wright, for many years with the Fox-West Coast organization, and most recently at Leon's State for past few years, will take over the management of the Chinese under Fox operation, next week. M-G-M's musical spectacle, "The Hollywood Revue of 1929," opens shortly, following the current "Broadway Melody."

Covered Wagon Shot Caugh By 20 Microphones

Twenty microphones were used, spread over a distance of a mile, to record the march of a covered wagon which forms one of the scenes in Warner's Brothers' all-color talking epic now being filmed and recorded near Lone Pine, California.

The entire system of wiring and switches enabled Ray Enright, who is directing the film, to take a long shot of the 60 covered wagons and at the same time record the noise of the horses and oxen and catch bits of conversation of the occupants of the wagons over the distance of a mile.

A complete Vitaphone Recording plant was installed on the location. It's the first time an outdoor picture has ever been recorded in such an elaborate manner, previous outdoor scenes having either been recorded by remote control, or by means of a newsreel camera car.

Le Baron Signs Ruggles To Direct Own Story

Wesley Ruggles will direct the all-

Le Baron, Radio production head, has signed Ruggles to a new contract to direct his brain-child, in which Ernst T. Hoffmeyer was starred on the stage. Casting is now in progress.

Universal Plans to Make Five Serials

Five serials, one of 15 episodes and four of 10 episodes, will be made at Universal for the new program.

"Tarzan the Tiger," from the story by Edgar Rice Burroughs, will ex-
tend to 15 episodes. The actors already selected are "The Jade Box," "The Lightning Express," "Terry of the Times" and "Ace of Scotland Yard." the last is in production.

Dorothy Lee, who was in a Broad-
way chorus, when picked by Bert Glennon for a part in "Sincopation," has been added to the cast of "Rio Rita," which went into production at the Radio Studios here.

Silent Film Being Made At Tec-Art

International Film Productions, pro-
duction department, is making a picture for foreign release, called "Why Women Love." The picture is being directed by Desler Fox, also the producer, and in the cast are Gene Porter, Jack Donovan and Tibor von Jany, the latter a Hun-
garian actor. The picture will be re-
 leased in Germany, Hungary and Czechoslovakia and several others of the Balkan countries. It is a silent picture.
"THE INDEPENDENTS"

WHAT is responsible for the present inglorious position of the independent picture producer? The usual wail—that independents cannot market their product because of chain ownership of theatres by large producing companies—is hardly sufficient excuse. The basic cause lies not wholly in distribution, but rather in the product. A comparison between the respective fields of the motion picture and the theatre is pertinent in this connection. In spite of the fact that the theatre has been governed largely by a few magnates for many years, the really worthwhile productions have come from individuals and groups outside the circuit theatre owners. For instance: J. D. Harris, Winthrop Ames, Arthur Hopkins, the Theatre Guild, the Neighborhood Playhouse group, and other noteworthy producing units have functioned astonishingly well. Compare the product of these theatre independents with the product of independent picture producers, and the result is lamentable.

The reason is not far to seek. Not one independent picture producer may be pointed to so far as decided originality is concerned. On the contrary, their method of procedure is to pattern their pictures on those made by the larger companies, and the finished product, because of cheap reproduction in all its aspects, resembles the original very much as Woolworth's necklaces resemble those of Tiffany's.

Is it merely the matter of money that causes this? That is not the case. On the other hand, what is sadly lacking is truly creative supervision. And again we point to the theatre as an example of where brains and taste have overcome a serious lack of adequate capital in many instances.

So far only one of the independent companies has surged to the front, and their success is largely due to a fair degree of originality. Columbia's first triumph was "The Blood Ship," a picture which had vitality and freshness in story, directing, and acting; these sold the picture to first buyers, and established the firm as an important producing organization—the leader of the independents. Since then they have maintained their prestige by making a periodical picture of worth, and the remainder of their program has been carried out on the strength of these specials.

The usual procedure of the independent or "quickie" producer is to buy a few prominent names, seize upon a trite story, and then engage a director, who, lacking time for adequate preparation, and realizing the hardy needs of the producer, works mechanically and utterly without initiative or creative spontaneity. The actors, prompted by indifference and prideless effort, respond similarly. Result—a picture that is flat and run together, contradictory of the bumbling ecologies issued by the independent, and essentially a "quickie"—destined for "shooting galleries." . . .

Fortunately the talkers may develop an independent producer or two, who, because the medium requires accuracy and truthfulness, may be forced to stretch their imaginations to make the grade. The opportunities are here; sound pictures, independent or otherwise, can be booked in wired houses provided the offering is original, tasteful, and by all means devoid of sloppy workmanship and trite, catalogued situations. Intelligence in Hollywood is by no means monopolized by the large companies. Plenty of talent is waiting to be discovered, and if given the opportunity would create keener and fresher pictures than are being made—even those of the big fellows, and despite their expensive staffs and immense technical assets.

Let the independent picture producers make some effort to approach the standards displayed by their fellows in the field of the theatre, and bookings in key city theatres throughout the country will follow. This is a new day, and requires new methods.

SCREEN DRAMATIC SCHOOLS

THE FORESIGHT of Pathé in making a conscious and thorough attempt to develop talking picture stars from talent available in Hollywood is highly commendable, and an interesting commentary on the situation obtaining throughout the industry.

Without question recent developments have shown that careful training in diction—tone, inflexion, timing—is of the utmost importance: furthermore, that screen technique, while at present finding its personnel more readily amongst stage-trained performers, need not necessarily limit itself to them. Indeed, the tendency is to begin the entire process of training by combining the respective techniques of stage and screen with the addition of totally new phases developed by talking pictures, so that stage actors and actresses, as well as former silent screen players, have a great deal to learn.

That the type of acting required for the new medium has changed in almost revolutionary measure is obvious. Frank Reicher, writing about this matter in the "Theatre Magazine," points out that the stage actor must learn that he is speaking, not to a vast auditorium, but to a piece of mechanism—the microphone—and that his tones are in turn amplified. Therefore, repression is the first requisite of screen dramatic power.

Dealing with the silent screen actor, Mr. Reicher, who is head of the Pathé dramatic training school, declares:

"The silent screen has been a habit-forming dramatic indulgence. The actor has been taught to speak motionless, while another is 'speaking a title.' . . . This is changed in talking pictures, because the actor must react on the WORD. It is a complete transformation in technique."

Many of the extras and bit players in Hollywood have had sufficient stage and screen training, but not too much, to make them apt candidates, while another is 'speaking a title.' . . . This is changed in talking pictures, because the actor must react on the WORD. It is a complete transformation in technique.

Many of the extras and bit players in Hollywood have had sufficient stage and screen training, but not too much, to make them apt candidates, while another is 'speaking a title.' . . . This is changed in talking pictures, because the actor must react on the WORD. It is a complete transformation in technique.

DUDLEY NICHOLS, writing in the New York "World," quotes an instance of censorship which indicates unwarranted interference in the expression of truth as established by what is considered generally to be an authentic source of information. The situation arose when a Swedish picture, which had been exhibited uncensored all over Europe, was shown in Pennsylvania. The censors demanded that the following title be changed:

"Born of superstition, the belief in witchcraft became a cardinal doctrine of the church and flourished, etc."

The emphasized words were ordered removed. Yet the "Encyclopedia Britannica" states such to be the fact, and quotes from the "Malleus Maleficarum," or Inquisitor's Manual, written in 1489.
Five Ladies Who Are Gracing the Audibles

Above — Edna Murphy — one who made the grade from silents to the audibles. She played the sister of Fannie Brice in "My Man" and recently has played in "The Sap" for Warner Brothers, and in "Lummox," being directed by Herbert Brenon at United Artists.

Below — Patsy Ruth Miller — Who this week announced that her marriage to Tay Garnett, Pathé director, will take place in September. At present she is appearing in "So Long Letty" at Warner’s with "The Aviator" in which Eddie Horton is to be featured as her next.

Fanny Brice — She has just returned and will give us another chance of hearing several new numbers which she will introduce in "Sex Appeal," her first for United Artists. The story, we are told, is being written by Husband Billy Rose and John McDermott.

Above — Dorothy Mackaill — "Hard to Get" is the latest release for the lady from out Burbank way, and now she is in the process of completing "The Great Divide," being directed by Reginald Barker, at First National.

Below — Ruth Taylor — A recent stage appearance in "Little Orchid Annie" gave proof of this young lady’s acting ability, with Christie the first to sign her for a speaking role in the films. The picture is called "Hint to Brides" and is now being made at the Metropolitan Studios.
Outline Program
For M-G-M At Convention

Definite plans for the coming program of M-G-M will be announced at the forthcoming convention to be held in June in Chicago on June 15. At the convention, to be held over five days, production officials and operative heads, the full program for the season of 1929-30 will be gone over, it is announced.


Future programme listed includes: Tod Browning's next all-talking drama, "The Thirtieth Day," John Gilbert's next starring vehicle; "Olympia," in which Willard Mack is slated to direct Norma Shearer; "The Bugle Sound," and "Home," radio, much of it actually filmed in Africa, in which George Hill will direct Lon Chaney; "Road Show," in which Bessie Love and Charles King of "The Broadway Melody" will be featured; Buster Keaton's new all-talking comedy, to be directed by Edward Sedgwick; Tod Browning's tropic mystery drama, "The Sea Boat"; "Batalla de Femmes," famous French stage play recently purchased by M-G-M; "The Bishop's Wife," mystery novel sensation, also recently purchased, and others of note.

John Gilbert's first talking picture, "Redemption," directed from the Tolstoy drama by Fred Niblo, is another important new picture of the M-G-M season, as it "Speedway," new Willard Mack production, is being filmed at the Indianapolis races under the direction of Henry Beaumont, director of "The Broadway Melody.

The talking and sound convention continues to state that "This year sound will play an important part in the convention schedule, as all of these features are present, as well as the bulk of the program, Metro-Goldwyn-Mayer planning both talking and silent versions of practically all of its releases."

Special Theatre Uses of Sound
Talkie Equipment Made Adaptable for Announcing to Audiences; Amplifying Stage Productions in Big Houses; and Directing Extensive Rehearsals

Other than the use of sound equipment for synchronous reproduction of talking pictures, there are several other possibilities for theatre use of the equipment, according to an announcement by J. B. Irwin of the Electrical Research Products, Inc.

Discussing the special adaptabilities of the Western Electric Sound Projector Systems, Irwin says:

"The first of these special application and, perhaps, the simplest one, is the use of the system for announcing purposes. With the addition of a microphone, a control box, and a switching panel, the theatre manager is equipped to make announcements to the audience without the details of future programs and audience with new developments in the items of local interest, or for paging.

Favors Talkies
Sir Gilbert Parker,
Visiting Hollywood, Says None Can Compete With America

"Ninety-five per cent of all pictures shown in the United Kingdom are American. We can never compete with you. We haven't the climate nor the money nor the art. The motion picture is America's contribution to the beauty of the world. Europe may have distanced you in music and the other arts, but in that you are supreme." So says Sir Gilbert Parker, Hollywood visitor, whose novels, "The Weaver," "The Right Way" and "Now and the Promised Land" are read wherever the English language is known. From a ripe experience in letters and public affairs, this distinguished visitor to the City of the Klings was willing to give his reaction to the audiolescence.

"I have been mistaken so often in my life," was his modest way of beginning the interview, "that I have to admit being wrong about the sound picture. At first I derided it. Now I love it. The Black Watch converted me more than any other film I have heard or seen. Why the advance in the mechanism in a year and a half is marvelous! Nor do I think the legitimate stage is in danger. For nothing can destroy the drama. When the music halls first opened in England, lovers of the

Opera Singer
War Ace Now Assists Cruzé

Fifteen years ago Lieut. Bruce Weyman was one of America's few leading grand opera baritones. To-day, he is one of the shattered beyond repair in an airplane accident over the French front, Lieut. Weyman is waging a desperate battle to "come back." Weyman is now at the James Cruzé, Inc., studio as assistant art director for "The Great Ace" unit.

One of the first of the original small group to enlist in the Lafayette Escadrille, Lieut. Weyman was seriously injured in a plane crash. For months he lay in a French military hospital. After many years of convalescence, Lieut. Weyman, former opera baritone, and French "ace" is back in the show business, but not as a star performer as in the days before the war. He has many French, English and allied decorations for bravery under fire.

Catherine Dale Owen
Opposite Gilbert

Catherine Dale Owen, New York stage actress, has been signed by M-G-M as John Gilbert's leading lady in "Olympia," which will be directed by Lionel Barrymore.

Story of the film is from the Ferenc Molnar play. Miss Owen has appeared in but one picture, "Forbidden Women," but has been featured in a number of stage attractions in New York and London.

In Two Talkie Hits
Purnell Pratt has two good parts in leading talkie hits, now running in local theatres. Pratt plays the police officer father in "Alibi," now at the United Artists and the hard-boiled creditor in "On With the Show" at Warner Brothers. He is now working in the Ted Lewis picture, "Happy Golly, Happy," at Warner Brothers.

Erickson in 'Illusion'
Knute Erickson has been added to the cast of "Illusion," which Lothar Mendes is directing for Paramount. Erickson played the father in the "Seguins," for First National.
MORE than twenty years ago I stood in the wings of an English Music Hall and watched his antics in a typical Fred Karno sketch. There was something extraordinary about him. Though his broad comedy registered well with the audience, it was the quiet subtle bits of business and the little touches of genuine pathos which, in my humble opinion, stamped him as a real comedian.

He was then, comparatively speaking, an unknown member of that happy-go-lucky gang of English Music Hall clowns who lived only for the laughs in life and gave very little thought for the morrow. He was a sad-faced man and it seemed to me an unworldly youngster just burning up with suppressed emotion. I saw him, and talked to him several times around London, and somehow or other I could not, even when I returned to America, forget him.

I came across him again in nineteen hundred and ten when he opened with a Fred Karno troupe at the Colonial Theatre, New York (then run by Percy Williams), and we renewed a pleasant acquaintance. Off and on, throughout the nineteen years which followed—years in which he has risen from comparative obscurity to fame, we have often met, and though I am privileged to call him friends, I have been hindered from inviting him for I did not want to number me among those pests who are ever ready to claim acquaintance and rekindle a celebrity that they "knew him when, etc., etc."

Not that he inspires such a feeling, for, once one has had the good fortune to break through the barriers of reserve of his, one will not find a more simple, honest—nor yet a more self-willed, straight-from-the-shoulder human being than Charlie Chaplin.

In his bungalow on the lot last week he kept me rooted to my chair for over three hours while he delivered short, sharp jabs of satire intermingled with caressing touches of poetry and pathos. In a moment he lifts one to sublime heights by some inspired thought only to be dropped to the depths of despair by his knocking into a cocked hat one's pet ideals. From a sober discussion of the Tal- mad he sauntered directly into a screamingly facile imitation of a Jazz songwriter in the throes of composition or vigorously sketched in words the portrait of a typical Siamese and Arab. 

Chaplin is obviously impatient of humbug and a bitter enemy of the useless conventions. For instance, he objects to being decorated during his screen work and refuses to stand stupidly at attention while some intruder introduces himself while he at the dinner table with a lady.

Charlie's face shows very little trace of the early hardships—not to speak of the sorrow and shame of the years of his chequered career. His boyish smile dissipates all that. When he exploited the baggy pants, antique derby and the nimble cane of his lean London days, nobody bothered him; but, in the days of his affluence unsuccessful imitators hung on to him like barnacles and complained that he (Chaplin) sought to restrict to his own use the rags that made him famous. The fools. It was not the colors he used that brought Rembrandt immortality, but how he used them.

There was a time when scandal sought to waylay and drag him down. Mud-slingers were yapp ing at his heels like a lot of curs. Chaplin asked for no quarter and gave none. Subsequent events proved that he still holds his place in the affections of the people.

The writer was present when Charlie, with the world seemingly against him, stepped upon the platform before a gathering of distinguished newspapermen at the New York Press Club. What a frantic demonstration in his favor there was on that day. It is the first time I have seen Chaplin holding back tears.

His philosophical outlook on life inspired, not by any particular "ism" or cult, but by his intimate knowledge of human nature, is the thing that makes Chaplin's companionship worth while. He steadfastly maintains that it is necessary for the artist to have known the pangs of hunger and to have experienced bitterness and hatred as well as love in order to bring out what is latent in him and there is in him Chaplin's way of jumping from one interesting subject to another is responsible for my doing the same thing in this article.

Limited space at my disposal prompts me to briefly chronicle the highlights in our studio chat. Chaplin's intense fear of crowds and a dislike of unnecessary publicity. "Charlie Chaplin belongs on the screen," he will say. "Any undue publicity regarding my petty, irritating and pains to me and of no interest to the public."

A peculiar thing about Chaplin is that he seems to look upon his real self and his real self as two separate beings. He criticises his shadow in quite an impartial way. When he makes up his mind that he is right, nothing will influence him to change it. Evidence of his attitude against his best friends and some of the most powerful men in the film business, when he refused to consent to the pooling of his interests with Warner's. They threatened and coaxed, but all to no purpose. For Chaplin standing at bay, refused all overtures and won out.

I asked Charlie his opinion of the talkie. "Entertainment without charm," he replied quickly, and then added, "while watching a silent picture each individual supplies the unspoken words. It is a misunderstanding of the action. The dufred sees the story in his own way as does the intelligent, the wise, and so on."

As I said before, supplying his own understanding and everyone is pleased. But when the actor gives through the spoken word his own interpretation—then—well, there is bound to be disappointment. Yes, the talkie is undoubtedly entertainment, but in my opinion lacks charm.

I left Charlie grateful that I am privileged to call him friend—that is the sort of influence he has over those who know him best. Today the world is at his feet, but to me he is just the same lovable, lonely little clown I first met over twenty years ago.

ROBBINS

Continued from Page 7

Composers writing for the smartly sophisticated, and those appealing to the jazzily-inclined, will each have to make an adjustment if they want to write for the sound movies. The former will have to write down, and the latter will have to create more melodic tunes, discarding a great deal of the stop-rhythm, and substituting a more appealing tempo, for the benefit of the larger and more varied motion picture audiences.

Robbins also states that better lyric writing will be in order when it becomes necessary for the theme song to be a part of the story and to assume the same note as the dialogue. Poorly written lyrics will have the tendency to lose for the story much of its otherwise sustained ideas.

With others, Robbins believes that incidental music, played throughout a dialogue picture, directs the attention of an audience, and thinks that music should only be played incidentally to a particularly heightened scene where there is no dialogue being spoken and the tension of the action can be increased by musical suggestion.

For the music publishers the speaking and singing screen has created the best and most profitable market they have ever experienced. The movie song, backed by unusual publicity and exploitation, can, if it has quality, have a greater sale than ever before. It has also the advantages of being sung by the best talent, and to nearly unlimited audiences. A Jolson or Novarro, singing directly to an audience, can do more for a song than can the sporadic singing of the same song by a vaudeville entertainer, or its constant use on the radio where the singer's personality is largely lost, and when the listener, who may be indifferent, can tune the song out at will.

GILBER PARKER

Continued from Page 10

drama went about with long faces, saying, "This is the end of the theatre! But it only created a taste for the best plays." The new audiolfilm brings the highest talent, the best of actors, and the best of casts, with the stage has sent them second-class actors and mediocre furnishings. They are the provinces to Broadway for the best, they will want only that."

Sir Gilbert resembles the King of England in the same refinement of features, refined as he is, but this speaks with the precision of the cultivated, and when he says, "scenario," gives the word its proper Spanish twang. As I said before, a survey of the English film situation. He is stopping at the Hollywood Plaza Hotel.
Megaphone Wielder of Silents Makes 'em Speak

Long a director of silent pictures, Bretherton has stepped into the new order of things, and has been directing the audible film with a great deal of success. He has directed "From Headquarters," "The Time, the Place and the Girl," and has just completed "The Argyle Case"—all for Warner Brothers.
Pictures...Reviewed and Previewed

Review
"THE STUDIO MURDER MYSTERY"


T HE STUDIO MURDER MYSTERY" is one of those fast-moving, lightly entertaining and otherwise unimportant puzzle fictions which, whether on screen, stage or printed page, have established for themselves a definite place and definite followings. Cut and dried style, construction and treatment of these mathematical fantasies of murder by the way of critical consideration other than a reporting of their approach towards the ultimate possibilities in the mystery form — much in which this story deviates considerably from the printed version, which appeared not so long ago. Screen play, adaptation and direction, as well as the dialogue gleaned joyously in the direction of showing the innocuous plot elements something of a good time. Sound effects add to the drama. And the acting is carried out in such a fashion as to strike a high average for this type of production.

Outstanding parts are given to Neil Hamilton, as the wise-cracking gang-man; Warner Oland, as the same foreign director; Frederick March, the star, who gets murdered; Florence Vidor, as a watchman; Chester Conklin, as a studio gatekeeper; Florence Eldridge and Doris May as the women in the case; Gene Pettie in another police characterization, and Gardner James as a vengeful brother. The cast is well chosen. The production work uncovers a number of interesting shots, and the entire action is studied with such care and attention that Paramount has at last realized there is a center in the lot where the action centers is thinly disguised under the name of Emption Production. The film has plenty of exploitation possibilities for the less sophisticated audiences. — E. H. G.

Preview
"CHARMING SINNERS"


C HARMING SINNERS" is the talkie version of Somerset Maugham's brilliant comedy, "The Constant Wife." The comedy as originally written was risque, and the producers found the need to slash a good deal of the can did dialogue to prevent the censors from doing the same. In consequence, the picture has been diluted of its forcefulness, and by the inclusion of the last sequence, the moral to the tale has been whittled down.

The adaptation of this comedy has been well handled. The picture is fast, moving and agreeable entertainment. The photography was adequate; the sets were designed in the form of a big set. Briefly, the screen tells the story of a most interesting woman, played by June Squibb, who after ten years of married life, discovers that her husband is carrying on an affair with her "most devoted" friend. To make matters worse, Thelma, her so-called recognition, she skillfully pretends that she knows nothing of it, though her friends and relatives are only too eager to inform her of the state of affairs. In a tense, exciting scene, she saves her husband from being exposed. And he (the good man), administering punishment, is only too willing to make up, but she (the clever woman) now thinks it her turn to play at love.

Frederick March and Robert Milton was commendable. His knowledge of stage technique is a great asset for the talkies. He has brought to the screen all the qualities that make a successful character actor.

Ruth Chatterton's performance will, of course, be compared with that of Edith Barrymore, who created the role for the stage. Miss Chatterton gave a brilliant interpretation, investing the part with more feeling, though less humor than Barrymore did. Clive Brook, as the erring husband, gave a fine amusing character portrayal. We hope to see him cast in the screen falls adapted stage play, which he plays. William Powell's first entry brought forth applause. As the perfect Englishman, he acquitted himself of the task. The handling of the cast of a large Theater Guild production, gave to a small part a fine rendering. We hope to see and hear more of the. The others in the cast performed well.

It would be unjust to say that the recording of this talkie was slipshod. This being a preview, the careless mistakes have not been due to haste in preparation for the showing. At any rate, we hope that before the final falls are adapted, stage play, which he plays. William Powell's first entry brought forth applause. As the perfect Englishman, he acquitted himself of the task. The handling of the cast of a large Theater Guild production, gave to a small part a fine rendering. We hope to see and hear more of the. The others in the cast performed well.

ANN HARRING's introduction to telling picture audiences is effectively accomplished in "Paris Bound." Ably supported by Leslie Fenton, as Evelyn, and Leslie Fenton, as Evelyn, and Leslie Fenton, as Evelyn, and Leslie. The story concerns a happily married couple whose modern ideas permit pre-marriage friendships with members of the opposite sexes to continue, and also agree to vacation together. Both are highly intelligent, and still, they eventually destroy their mutually deep affection. Indeed, the part of the man, and near-infdelity on the woman's part will cause a great deal of tension and highly effective situation, with a distinctive climax. The theme is treated with considerable dignity, and one likes the participants. There are no villains; no heroes or heroines. Reality is joined with imagination, and a highly entertaining picture results.

Ann Harding as the wife invests her role with infinite charm, exercises the nuances of diction and expressions, and is a charming and unobtrusive actress. Whether radiating most inspiring affection, being cooly, cultivated, or expressing her matter-of-fact appreciation of the presence of her composer friend, she is magnificently attractive.

Frederick March as her husband is quite at ease. It is because of his skillful playing that the final scene, wherein he stigmatizes his wife's wavering emotions by intelligent understatement, is credible, and not anti-climactic.

Leslie Fenton's portrayal of the wife is exactly what a character like hers requires. Intimate as a friend, he carefully hides his love until after her mood slightly changes following knowledge of her love by her husband. The telephone call is the most magnificent scene, partly due to the acting and direction, largely due to imaginative photography. It takes place when, in the story, Fenton is playing the scene of his sako let, on which Ann has been helping him. The imaginations of both are stirring as they listen to the conversation on the wireless, and the ballad (vaguely seen by them in constantly changing and shifting short lengths of the draping streams of dancers and symphonic jazz musicians — recalling "Johnny Spelt Auf") is superimposed on the scene. The piano music is to orchestral music, and splendid illusion results. It draws applause from the preview audience, and speaks well for the technicians who handled the sequence. And, incidentally, it proves the superiority of the screen over the stage for the presentation of a dramatic art like this; compare it to the "Beggar on Horseback.

Two powerful scenes immediately follow. The first is when Leslie Fenton decides to make his move on the ballet, and declares his love to the dazed and subtly affected Ann. Despite herself, she responds to him, and the revelation of her susceptibility, together with the emotional depths aroused in her, bring about a bafflement which is poignant and yet has a strangely joyful effect.

Then three goodabets enter, chatting idly. Leslie, ignoring them, softly_starving the piano, impulsively completes. The once elusive score. Behind him stands Ann, listening intently and responding with all her being. The chatters, oblivious of disturbing a distinctly precious mood, are grouped in the foreground. This staging is strikingly effective — the visual aspect of the glistening, fast-moving scene are more than any number of individual shots could have done.

One cannot say that "Paris Bound" is a success; it is a success, a success, a success. The acting is a marked bit rather well. George Irving and others were well chosen; the whole a well-balanced cast. The piano music is a modulating aid to progression, and is sprinkled with humor rare to the screen; while the staging...
Metro-Goldwyn-Mayer have practically completed the transference of their New York musical directors to California. Dr. William Axt has arrived on the Coast to join the studio musical staff, which includes Arthur Lange (who is in charge), Paul Lunkoff, and Samuel Wineland.

What does it all mean? Tremendous salaries are being offered the notable conductors now identified with various musical enterprises, including those conducting orchestrations which have for years been the feature of first-run de luxe houses. It seems that the exhibitors are preparing to eliminate these stage and orchestral units.

If for some reason this is not the case, then the continuation of this form of entertainment will bring to the fore men who for years have been waiting for an opportunity to display their capabilities as musical arrangers and conductors.

The bringing to the Coast of the ace song-writers is also a question. What will happen to the musical comedy producers who for years have pioneered with the extent of elaborate musical settings and talent, trusting to luck that the production will be a success. The tunes always have played an important part in determining whether a show would stand up or fold up on Broadway.

At present there still remains in New York quite a number of the most important writers of the day. But in the case of the arrangers and conductors, if one by one they are drafted into picture houses, will where the legitimate producers get their writers? Fairy tales won't help in this case. The poor boy who never had a chance will still be looking for a break. The musical producers are all set on the one idea that only certain writers are good enough for their needs.

Which means bidding for the services of the various well-known writers will be fast and furious between the legiti and picture producer. And maybe an arrangement will be made whereby the writers will alter- nate between the two.

This sounds like an intelligent idea, and if that be the case then Gershwin and others of his caliber need not hesitate about contributing their services for pictures or otherwise.

One of the most promising songs to be released with Al Jolson's third picture for Warner Brothers, now named, "Say It With Songs," is called "Birdies Sing in Cages, Why Can't You?" Behind it is the story of a man named Chapin, once the editor of a New York paper, later convicted of murder and sentenced to life imprisonment in Sing Sing. He introduced canaries and other songbirds into the famous prison and transformed some ugly stretches into flower gardens during his long term. Last, but not least, the man about whom Irwin Cobb wrote a short story which he published under the name, "The Man Who Made a Garden on the Road to Hell."

All of the Darmour-RKO Witwer stories will have a theme song especially written for each production. The first musical number was written for the production now in the making for Elmer and Pat O'Day. Alberta Vaughn sings it to the music played by Irene Franklin's Girls' Band which appears in the picture.

The American Legion North Hollywood Post 307 presented their annual show, called "Heads Up," recently. A theme song called "Heads Up," written by Elmer Eschmann, a Legionnaire, was the outstanding number of the performance. The song is being published by the post, and has been featured here on the radio lately.

Ballard McDonald and Dave Dreyer are writing original musical score for the forthcoming Duncan Sisters' talker at M-G-M. Big song of the production is titled "I'm Following You."

The Boswell Sisters (trio), playing instruments and singing over KFWB, are Victor recording artists. Breaks for pictures.

Harry Woods and Ray Eagan are here for the Robbins Music Corporation. Woods wrote the melody for such songs as "Red, Red Robin" and "Side By Side." Among others, Eagan wrote the lyrics to "Till We Meet Again."

First Players Club Show Will Open June 20

The first program of one-act plays to be presented by the Players Club of Los Angeles, which was founded by Earle Wallace, will be given on Thursday, June 20th. An original one-act comedy, "Time Will Tell," by Karl Eugene Gerhardt, will be given for the first time. The cast will include Syd Simmons, Barbara Jane Chandler, who is now working in a James Cune picture, and Kenneth Croft, director of the Players Club.

JOE GOODWIN RETURNS TO M-G-M

Joe Goodwin, song writer, has returned to the Metro-Goldwyn-Mayer studios following a short vacation. Goodwin recently co-authored a number of songs for the "Hollywood Revue of 1929" with Gus Edwards.

Franklin Pangborn
Who Will Do Play By Ann Morrison and John Peter Toohey Now In N. Y.


Pangborn has been clicking along nicely since taking over a lease on the Vine Street about four months ago. His productions there to date have been: "Weak Sisters," "Broadway," "Tons of Money," and "The Ghost Train." In addition to playing in his regular legit production, Pangborn has appeared in a number of talkies during the past ten months.

Will Star Skelly in Version of Novel

Hal Skelly, recently signed to a long-term contract by Paramount, will be starred in a talkie version of Mildred Cram's novel, "The Feeder," under the film billing of "Behind the Makeup." Esther Ralphon and Sam Hardy will play the other leading roles.

Screen version is now being written by George Manker Watters and Howard Estabrook. Robert Milton will direct. Production starts immediately after Skelly finished on his second Paramount picture, "Woman Trap."

Mary Philben Stays At U

Next two productions announced for Mary Philben at Universal are: "Brawn of the Sea," by Garret Fort, and "Heart and Hand." Miss Philben was reported leaving Universal, but has been given a new contract.

Opens "Jenky"
Gus Arnheim Is Headliner At Orpheum

Gus Arnheim and his Coconut Grove Orchestra are at the Orpheum the coming week, starting with the opening tomorrow (Sunday). This is Arnheim's farewell appearance before he leaves to fulfill an engagement in Europe.

Anatol Friedland has the Anatol Friedland Night Club Revue with a company of 23 singers, dancers, and Mr. Friedland himself, singing some of his own popular song numbers. Frank DeVo, a popular singer who has been alone a great deal of recording and radio work, is another feature of the bill.

Added to the above featured names are Buck and Bubbles, the two Negro entertainers, who have just completed a series of Monte Brice comedies at Pathé, in which they are starred. The band on her first trip is The Kern, Sisters, harmony songsters; Gordon and Squires, a comedy team, and Frank Wilson with a comedy “bake” turn. The usual week's and Jake's Fables round out the bill.

Producing Original Playlets

Mabel L. Dorsey, whose representation, is directing several playlets that are to be given the Barker Brothers Auditorium, to-day. “Hypocrists,” written by Tacit May Hanna, and “The Girl In the Spanish Shawl,” written by Marion Brumber, are both being directed by Miss Dorsey, who, in addition, represents the authors of these plays.

Belle Baker Here Soon

Belle Baker will arrive in Los Angeles on June 10, being brought to the Coast by Edward Small, independent producer. She is scheduled to start work on her first film, “The Prison,” tentatively titled “The Cradle of Jazz,” about July 1.

Sherman in “Evidence”

Lowell Sherman has been added to the cast of “Evidence,” starring Pauline Frederick at Warner Brothers. John Adolfi is directing.

Robert Edeson has been added to the list of featured players in Marion Davies’ “Marianne” at M-G-M.

DRAMA IN LOS ANGELES

Felix Young Offers Interesting Example For Legitimate Producers Who Kick on Having to Read So Much Drivel From Aspiring Writers of Originals

Commenting on a discussion in these columns last week, in which Los Angeles stage producers were taken to task for their lavish payment of tribute to the Broadway showmen, one unsuccessful local impresario has this to say:

“You don’t know the grief we go through, reading the drivel that is sent to us. If your entire staff are competent, you’ll have every manager in Los Angeles falling on your neck.”

Passing up the delightful prospects of such a reward, it might yet be pointed out that the solution of the difficulty is rather a simple matter. Consider, for instance, the case of Felix Young. Not so long ago Mr. Young appeared on the local Ritalo with a dramatization of Ernest Newman’s play, “The Marriage Bed.” He produced it here without a great deal of ado. He then hied himself to New York and inveigled his Sam Harris out of associating with him on its production for the benefit of eastern audiences and the Young and Harris pockethole.

Admit that the play was not a tremendous financial wow. It at least received a measure of approval for its literary merit. And admit, besides, that Mr. Young succeeded in doing something that few coast producing gentlemen have been able to accomplish. He reversed the usual process on the Broadway boys.

Mr. Young is back again, and with him another new play, “Top of the Hill.” In seeking play material, did he play high and seek with playwrights, fanatics, common, ordinary nuts, and would-be dramatist “angels”? Ernest Pascal, writer of his first show, is a novelist, dramatist and screenist. Charles Kenyon, author of the composing effort, is a dramatist and screenist. Both are men of considerable reputation.

And, further, did Belasco, Butler, et al do anything different in seeking out their one original success, “The Great Neckers”? Did Louis Wissell follow suit when he put on “Under- tow” and “The Scarlet Woman”?

Elmer Rice wrote “The Great Neckers,” in which Taylor Holmes starred. Zelda Sears, dramatist and scenarist, wrote the Wissell productions, the latter of which starred Pauline Fredrick.

The answer, then, for producers who want to avoid “grief” and “drivel” is to buy their play material from amongst the many reputable, professional and worthwhile writers who are now in Hollywood. Cast them amongst the professionals. Pay decent salaries.

The talkies have added enough legitimate writing, acting and directing talent to the Hollywood scene, so as to afford the ripet fields imaginable in which sincere producers could cast for worthwhile artistic flowings.

But while Broadway daily betrays the “Hollywood Exodus,” we are greeted here with second hand versions of second rate New York shows, in most instances, at little profit to the local entrepreneur, or else, with dreary depictions of the sad state into which dramatic writers have fallen. The local producing gentlemen should improve their acquaintance with the songs of the capable writers in town. They don’t seem to know many of them.

Littlefield in Musical

Lucien Littlefield has been signed by First National for the featured character role in “No, No, Nanette,” which William Beaudine is doing, as an all-talking production.

Hillstreet Plans Opening Day Change

Introducing a change in starting their weekly bills from Sunday to Saturday, the R-K-O Hillstreet Theatre will on Friday at midnight offer their first midnight preview of an important picture. The picture selected for the occasion is “Broadway Bakeries,” the First National Vitaphone starring Alice White. It is her first all-talker.

In addition to the star, who will be present, there will be other notables from the film colony. Eddie Buzzell, Broadway musical comedy star, recently arrived, will act as master of ceremonies.

For the week starting with Sunday, the Hillstreet offers Kenneth Harlan in a sketch by the late Aaron Hoffman called “Honeymoon.” On the screen there will be shown the picture directed by Mrs. Wallace, Reid called “Linda” and featuring Warner Baxter, Noah Beery, Helen Foster and Mitchell Lewis. Others in the vaudeville bill are Evans and Mayer, Lee Gail Ensemble, Flo and Ollie Walters, and Marge and Morgana.

Change Wyler Title

The title of “Evidence,” William Wyler’s all-talking feature picture, which he is directing for Universal, has been changed to “Love Trap.” Laura LaPlante is starred, supported by Neil Hamilton.

William Boyd Signed For Young Show

William Boyd, New York stage star, out here under contract to United Artists, was signed this week by Felix Young to be co-featured with Ruth Chatterton in his premiere production of “Top o’ the Hill,” written by Charles Kenyon. Hilda Vaughan was also signed for an important role. Show opens at the Mayan June 28.

“BROADWAY” OPENING

Los Angeles Engagement Starts With Elaborate Premiere at Biltmore Theatre on June 17

The Los Angeles opening of Universal’s super-production of “Broadway,” has been definitely set for Monday, June 17, at the Biltmore, following the run of Universal’s “Show Boat,” which is now in its sixth week. The film was produced by Carl Laemmle, Jr., and directed by Dr. Paul Fejos, following the Phil Dunning-George Abbott stage play closely, with the exception that sequences impossible to the talkies were left intact, the dialogue being identical. But where, in the play Roy Lane, Billie Moore and others were cast, and the same stage cast into an unbelievable Night Club in the picture the camera follows them into the actual setting.

Glenn Tryon, Merna Kennedy, Evelyn Brent, Thomas Jackson, Paul Porcasi, Robert Ellis, Otis Harlan and a large cast were featured in the production, and Gus Arnheim’s Orchestra appears as the “Paradise Night Club” band.

Arrangements are now being made for an elaborate, “Hollywood premiere” for the first night of the Los Angeles run. Critical and public opinion on the production, following its New York opening, was very favorable.

“PARIS BOUND”

Monday Night—The New York, London Comedy Hit Now

JULY 18-20 7:30 P.M.

“PARIS BOUND”

Now

GRAUMAN’S CHINESE THEATRE • HOLLYWOOD
Synopsis and Dialogue of

"THUNDERBOLT"

A Paramount All-Dialogue Picture

Synopsied and Arranged by

HARRY CARLISLE

The story opens with a black cat stalking along a footpath in a park at night. It passes two pairs of feet beside a park bench, and Bog Morgan and his sweetheart, Trilby, are disclosed embracing. It is eleven o'clock. The lovers part; the camera following Bob. He hears Trilby calling to him, and stops as she comes into the scene and asks for her gloves. Now the camera follows Trilby, who enters a taxi—only to find a detective waiting there. He makes her sit down, and orders the driver to proceed to headquarters.

And at headquarters she is grilled by an inspector, who wants to know where "Thunderbolt" Jim Lang, alias Jim Carson—wanted for murder—is hiding out. Trilby, it seems, was formerly Thunderbolt's girl, and it is presumed that she knows where he is. She refuses to speak. The inspector, surprisingly, orders Bob brought in, and at first he deliberately fails to recognize Trilby. Their frequent meetings are reported, and Bob retorts that being in love is no crime. He is told that Trilby is notorious because of her association with gangsters—that he will surely lose his job in the factory if he is known to frequent the company of such women. Bob declares angrily that Trilby is through with Thunderbolt and his gang. Eventually the lovers are released, but when they depart, the inspector orders one of his men to trail the girl constantly.

Outside, Trilby regrets bringing all this trouble on Bob, and declares hysterically that she cannot stand it any longer. She is going to tell tonight and tell him she's through with him for good.

FADE OUT.

The scene changes to the "Black Cat," a Harlem cabaret, where colored performers comment on Thunderbolt's reputation, and indirectly characterize him, as he appears with Trilby. Waiters toady to the gang leader.

Trilby is sulky, and when Thunderbolt protests, a woman at the next table stares curiously. Thunderbolt insults her, and when she retorts by singing a sarcastic song, he drenches her with a siphon. Her escort becomes belligerent, and Thunderbolt's famous ox-killer right comes into action. His gangsters give the offending parties the bum's rush.

Trilby, watching Thunderbolt sit down again, smiling cockily and self-assuredly, brings Bog Morgan over to him. He then asks what's troubling her, and learns that she has again decided to quit his company—he wants to go straight and mix with decent people. For a moment he fights his anger, then declares bitterly that he's risking his neck to be with Trilby continues her point of view, and Thunderbolt hesitatingly says he also might like to go straight—and then he laughs at himself.

A Scene From "Thunderbolt"

From the story by Jules and Charles Furthman.

Adapted by Jules Furthman.

Dialogue by Herman J. Mankiewicz.

Directed by Josef von Sternberg.

THE CAST

"Thunderbolt"—George Bancroft
Bob Morgan—Richard Arlen
Trilby—Fay Wray
Warden—Tully Marshall
Mrs. Morgan—Eunice Merrick
Snapper O'Shea—James Spotton
Bad Al. Frieberg—Fred Kohler

Kenducky Sampson—Mike Dolin
Negro Convict—S. S. R. Stewart
Bank Officer—George Irving
Priest—Robert Elliott
Police Inspector—Wm. L. Thomas
District Attorney—E. H. Calvert
The Dog—King Tut

An interesting feature of this underworld story is that the last few sequences are confined entirely to the death house of a prison. The action is maintained by shifting about from cell to cell, interpolating colorful incidents to give atmospheric interest, and carrying on the essential drama forcefully by having the antagonists face each other across an aisle from behind cell bars. This permits groupings of central characters and a working-out of the story in tense fashion.

BOB arrives home and is greeted affectionately by Trilby and his mother. At last, after much evasion, he reports that he has lost his job. Trilby blames herself, but both Bob and his mother assure her that nothing matters but keeping her from self-condemnation. A love scene ensues, and Trilby manages to smile through her tears. Mother sternly orders the children to go out and celebrate. They leave the house and walk down the street. Then Trilby stops as she sees Snapper leaning against a lamp-post. He insolently tells her that she ought at least to send a postcard to Thunderbolt, and chuckles her arm. Bob angrily shows Snapper away, and when the rat starts to pull a gun, smacks him in the jaw. Bob and Trilby start away, and a crowd gathers about Snapper, who is sitting dazedly on the pavement.

The lovers return to the house and Bob's mother insists upon bandaging his hand, which is bleeding. In the meanwhile Trilby answers the phone and talks to Thunderbolt, who had been notified of her whereabouts by Snapper. Thunderbolt warns her that she'd better say goodbye to her boy-friend and come right down to his hideaway. Frightened, for Bob's sake, she agrees to come at once. She quietly leaves without warning.

FADE OUT.

She arrives in Thunderbolt's hangout, and he stares steadily at her for a while before speaking.

THUNDERBOLT: You've got your nerve with you, at that—coming down here after the way you've treated me. (Pauses.) So you've turned decent, huh? I suppose you thought it was decent to lie to me—to tell me there was no other man. (Pauses.) I didn't teach you how to lie. I guess you've got to thank him for that.

TRILBY: He didn't have anything to do with it. He—

THUNDERBOLT: He didn't, huh? Well, he'll probably have plenty to do with it from now on.

TRILBY: You're not going to lay a hand on him, Jim. Make up your mind to that.

THUNDERBOLT: I'm not, huh? Who's going to stop me?

TRILBY: I am.

THUNDERBOLT: Don't make me laugh!

Continued on Page 20
Speaking Thru Megaphone on Stage and Screen

Above—Armida—a Gus Edwards protege, who started her movie career in several of Edwards shorts, and now is playing an important role in the John Barrymore picture "General Crack" being made at Warner's.

Below—Natalie Kingston—just completed a part in "Buddy" Rogers next release for Paramount. She starts the 10th of June at Universal, where she has been signed for two pictures.

Barbara Worth—Called to New York, to talk, sing and dance in a picture made by Imperial Pictures, and directed by Cliff Wheeler. Featured with Miss Worth in this dialogue is Norman Kerry.

Above—Tod Browning—Director and writer of many of Lon Chaney's successes. His latest effort also starring the determinedly silent Chaney is "East Is East" showing at Loew's State Theatre, this week.

Below—Rube Wolf—well known as a master-of-ceremonies in Fanchon and Marco presentations, and appearing at present at Loew's State Theatre. Popular because of personality, versatility and an apt wit.
Complete Talking Picture Contract and Rules

Equity Minimum Contract

Standard Form

Issued by the
Actors Equity Association

Los Angeles Office
6412 Hollywood Boulevard

San Francisco Office
c/o Theodore Hale, 169 Pine Street

To be Issued by
Producers of Sound and/or Talking Pictures in Engaging Principals as Hereinafter Defined in Paragraph 4 (a), whose Minimum Employment is One Week

Agreement made this ________ day of ________, 19____, between ____________________________, hereinafter called "Producer", and ____________________________, hereinafter called "Actor", whose address is ____________________________________________ and ____________, hereinafter called "Telephone No.

Rules over Page & Part Hereof

Agreement of Employment (see picture only)

Starting Date

Starting date: the __________ day of ________, 19____., if the second blank is not filled in then the term shall be ________, if the second blank is filled in then the term shall be ________ weeks from the starting date, if this starting date is not filled in then, Equity computing this contract is void. The employment of the Actor shall begin on or about the stated starting date, and, within the term herein specified, shall continue consecutively thereafter until the picturization and/or voice recording or said character in said picture is completed.

Minimum Guaranteed

Forty-Eight Hour Leeway

Equity Shop

Duties of the Actor

Use of Actor's Name and Picture for Publicity

Voice Substitution Requires Actor's Consent

Dangerous Work

Arbitration

5. The Actor agrees to perform in appearing for work as required by the Producer; to perform his services herein in a conscientious and painstaking manner; to abide by the reasonable studio rules and regulations of the Producer, which rules to be binding on the Actor must be duly posted in conspicuous places and previously approved by Equity, and which in any other case, firm or corporation unless otherwise agreed in writing.

6. The Actor agrees that the Producer shall have the right to use and give publicity to his name and likeness, photographic or otherwise, but in connection solely with the distribution and exploitation of the picture herebefore mentioned, and to authorize distributors and exhibitors so to do.

7. The Producer will not use, or permit to be used, any name or substitute voice for that of the Actor herein, in the recording of the said Actor's part in said picture except with the Actor's written consent expressed herein.

8. All notices hereunder by either party shall be given in person or by mailing the same to the above specified respective addresses.

9. The Actor does not contract hereby to undertake employment of a hazardous or dangerous nature unless he otherwise specifically consents in writing hereon.

10. Any and all disputes and/or controversies arising under or out of or in connection with or relating to or regarding an alleged breach of this agreement (including any dispute and/or controversy as to the meaning or construction of this agreement) or any part hereto shall be settled and/or determined by arbitration under the rules of the American Arbitration Association, and in any state where it may legally be done, judgment upon any award rendered may be entered in any court, state or federal. (See Rule Q.)

11. If shall at any time appear that any part, clause, or subdivision of this agreement or any of said rules is invalid, illegal or unenforceable by either or both of the parties such invalidity, illegality or unenforceability shall apply only to such part, clause, or subdivision and the remainder of this contract shall be in full force and effect, and shall be construed as a whole.

12. This agreement shall be subject to, be construed by, and all the rights of the parties hereto shall be determined by the laws of the State of New York.

In Witness Whereof the parties hereto have hereunto signed their names the day and year first above written.

Producer

Actors
A. The Producer agrees at least seventy-two hours before the end of the agreed upon time for the Picture to notify in writing the Actor in accordance with the nature of the Picture, that in the event the written notice of the length of time his services will or shall be required be ignored, said guaranteed period shall be extended as provided in the term hereof as mentioned in paragraph 3(a), and upon failure so to do, the disposition of the contents hereof shall terminate at the end of the guaranteed employment herein.

B. If the production of said picture be prevented, suspended, or postponed, the Actor may be served with a "Suspension or "Postponement" during the course of production:

(1) by reason of fire, accident, riot, act of God, the public enemy, or government, or the failure of the Actor's personal appearance, then no salary shall be paid for the Actor for the first week of such suspension.

(2) by reason of illness of any other member of the cast (except the Actor) or the personal appearance of the Actor, then the salary shall be paid for the Actor for the first week of such suspension, and shall be prorated on the basis of the number of days the suspension lasts.

C. During said week of suspension for Causes AA and BB, the Producer shall notify the Actor in writing whether he will abandon the production or further postpone it.

D. In case of abandonment (1) for cause AA, the Producer shall pay the Actor all amounts due to date, plus one-half of any balance, but not to exceed one week's salary, due under the minimum guaranteed; (2) for cause BB the Producer shall pay the Actor for all services to date, plus one-half of any balance due beyond the date of abandonment.

E. If said production is postponed for either causes AA or BB, the Producer shall pay the Actor one-half salary for each week of postponement (after said first week) for a period not to exceed five weeks and thereafter for each week.

F. No postponement shall be for a period which would extend the term of this contract beyond the term of the hour herein as set forth in paragraph 3.

G. The Producer may terminate this contract at any time during postponement on account of Cause BB by paying the Actor all sums due to date of such termination, and, in addition, one-half of any balance due beyond the date of such termination, any as set forth in paragraph 3B, which shall be at least one week's pay, unless the guaranteed period shall terminate prior to such week, then the additional payment shall equal the amount of the unpaid balance of the guarantee.

H. The Producer may terminate this contract at any time during the employment for cause AA, by paying the Actor all sums due to date of termination; but for the purposes of this paragraph, any services hereunder the Actor shall be paid for meals and wardrobe received or have received at least one week's salary.

I. If the Actor is given detention, then he shall receive no salary for the time so lost. If the Actor remaining sick and unable to render service for one continuous week after being called upon to so do by the Producer, then it shall be optional with the Producer to cancel this contract, Equity, in its discretion, may shorten this term and shall have the right to have a physical examination made of the Actor prior to the expiration of the period by the Actor hereunder.

C. If after the expiration of the term hereof the Producer shall desire the services of the Actor in making retakes or "trials" of or for the picture in which the Actor is employed, the Actor's services are hereby continued, his agreement with the Producer, as to all matters hereof connection therewith as and when the Producer may require, unless the Actor is otherwise employed, if his services are employed, the Actor shall, as far as practicable, cooperate in good faith in the photographing and/or voice recitation of such retakes or "trials." Services in connection with said retakes or "trials" shall be at the same rate of compensation and upon the same terms as provided for hereunder, unless such compensation shall be made only upon the condition that the Actor is actually so employed, including travel time as herein provided, except that the Actor shall receive salary for the time during which the Actor is called for any day on which he is called for retakes, or "trials," for time and one-half over time for any overtime.

D. The Producer is liable for the taking of alleged retakes which are in reality added scenes, postproduction scenes or scenes which should have been taken in their sequential order, he shall pay to the Actor as compensation for the rate of three times his weekly salary, and he shall again pay the Actor for the services so rendered, and payment shall be continuous from the time he begins work until said work is finished.

D. If the Actor—

(1) a man, shall furnish and pay for his conventional morning, afternoon and evening clothes, customarily worn by civilians of the present day in this country, together with footwear and personal needs, including those peculiar to any trade, occupation or sport, to be furnished by the Producer.

(2) a woman, all wigs, gowns, hats, footwear, and all "properties" shall be furnished by the Producer.

(3) Loss, theft or damage to personal wardrobe, etc. above specified in D(1) arising during the course of employment of the Actor herein, or through lack of care on the part of the Producer, shall be paid for by the Producer to the Actor.

E. The Producer may terminate this contract prior to performance by the Actor without notice given and on no less than four days prior to date stated in 3(a), by simultaneously giving of said notice, paying to the Actor full salary for one-half the guaranteed period, which shall be at least one full week's salary.

F. In order that all producers shall stand on an equal footing, the Actor is obliged to conform to Equity rules to the extent of his employment hereunder, unless Equity otherwise directs. The consent of Equity shall be necessary to the preclusion or arbitration of any such claim, grievance or dispute.

G. Forty-eight hours' work, rendered on week days, shall constitute a week's work. If the Actor attend on week ends but not engaged in the Picture, his weekly salary shall be paid for each hour of credit. A week's work shall be paid for at the rate of fifty dollars a week hour, as "twenty-four hour shifts" shall be obligatory only where lawful. All computations are to be made on a calendar basis, i.e., the twelve hours 'midnight to midnight' following any paid time is to be computed according to the time the Company is called at the studio for departure and the time of the return of the Company and/or the studio car to the studio.

H. Working Hours—Continuous Hours.

I. Credit For Unpaid Time.

J. Salary Payable Weekly.

K. Equity Consent Required For Changes

L. Equity Representatives

M. Costs and Expenses

N. Furnished Equipment

O. Specialties and Characteristics of Actor or Picture

P. Equity Membership

Q. Arbitration Procedure

R. Delivery of Contract

S. All rehearsals shall be considered as work. Place of Execution: Where the contract or the agreement relating to the Picture is executed. The location where the Picture is shot or the place where the Picture is to be produced. Employment Continuous. Production Covered.
IN WITNESS WHEREOF the parties hereto have hereunto signed their names the day and year first above written.

Producer

Actor
COMMITEE TALKING PICTURE CONTRACT AND RULES SUBMITTED TO PRODUCERS THIS WEEK BY EQUITY

RULES

A. THE PRODUCER SHALL AT LEAST SEVEN DAYS BEFORE THE END OF THE PRODUCTION PERIOD NOTIFY THE ACTOR IN WRITING THAT THE CONTRACT IS ABOUT TO TERMINATE AND THAT THE ACTOR WILL NOT BE EMPLOYED THEREAFTER AS SUCH PERIOD COMMENCES.


F. IN THE EVENT OF TERMINATION OF THIS CONTRACT, THE PRODUCER SHALL SOON AS POSSIBLE DELIVER UP TO AND INCLUDE THE DATE OF TERMINATION ALL MATERIALS, PRINTS, AND MASTERS RELATING TO THE PRODUCTION OF THE PICTURE OR PICTURES HEREIN OF WHICH THE ACTOR MAY HAVE ANY INTEREST.

TRILBY: (She draws back the shade slightly and glances out.) Does this make you laugh? OB and his mother are worried about Trilby's sudden disappearance. She phones warning him not to go out, and not to let anybody into the house; then hangs up before he can get any satisfaction.

Bob enters the bank and asks an official why he was sent for. The official denies having sent any message, and Bob, mystified, starts out. Then Snapper grits Bob out, and Backbolt orders Bob to return. Bob makes his getaway. Thunderbolt is watching the street, because of Trilby's worries to look-out for the gang attacking him, is arrested and charged with murder.

TRILBY: I knew you'd come through, Jim.

THUNDERBOLT: (Who has sought the dark shadows of his cell.) Let me alone! Nix on that story.

THUNDERBOLT: Well? BOB: I didn't take her away from you, Jim—it was you, you know, that took her from me. THUNDERBOLT: I took her—from you?

BOB: We've been sweet hearts since we were kids. And then—she met you. I didn't amount to anything—all the thought you were wonderful.

THUNDERBOLT: She never told me anything about that. BOB: I guess I was nothing to brag about, that's all.

THUNDERBOLT: You're kind of crazy about her, aren't you?

BOB: I've always been—THUNDERBOLT: (Holding Bob's right hand in his left, raises his clenched right hand, but, instead of striking Bob, drops it casually on his shoulder in a friendly gesture and says.) Well, good luck to you both. Give her my love—and take care of her, whatever you do.

He starts down the corridor, and, before he gets very far, the little green door which spells death for him, stumps to the mat. Grinning, he says to the patiently waiting chaplain that he might as well give him a break, and asks him to come into the room. The mat lies whining as the door closes. Bob tearfully stares down the corridor towards the death room. The flywheel of the prison dynamo whirs, rising to a screaming roar.

A man pulls over a lever. And finally Bob and Trilby are reunited. They are both high like children.

FADE OUT.

The END.

"PARIS BOUND" Continued from Page 11.

and movement of characters is smoothly accomplished for most part. On several occasions, however, a character was moved out of focus, because the stage directions for the father was leaving Anu after pleading with her to delay judgment on her husband. One more camera placement would have obviated this annoying trip.

The wedding sequence, in the church, at least, can stand cut. Overall, though, the dialogue, and in particular the modulated sound, would have helped a great deal; whereas the opening as seen was choppy, unevenly recorded, and generally ineffective. There are moments when the dialogue becomes tellable, and several lines are apt to arouse those busy-bodies, the rampant censors, to a frenzied sniping.

CARLISLE.
Psychologically Speaking

Analyzing “Spite Marriage”

By JOHN MAND

Buster Keaton makes us say to him, “Don't act so seriously, you make me laugh.” We certainly laugh and have pleasant little slivers at the impossible cunning of the funny man is pulling off in the effort to win his lady love.

Anyone wanting to get over his sombre mood, to get a laugh out of the sad and seamy side of life should go to see the play, “The Spite Marriage.” I say with all honesty that this is one of the funniest plays that has ever been staged. In the larger part it was just naturally funny, natural in that the story and the working out thereof was unforced. There were scenes that belonged to anything but a true comedy. But can there be such a thing as a comedy that is unrelieved by a few commonplace or everyday happenings? Can a funny play keep its mood through reel upon reel? I believe not.

It would be like asking any phase of living to remain without change, funny or tragic.

The audience got their fill of laughter. There may have been some old gags, but they all had a touch of true originality; and after all only Shakespeare didn’t repeat himself—but he certainly did plagiarize. The scene of the chair, the lover and the lady I have particularly in mind—a woman suddenly drunk, the loss of equilibrium an old gag. Its working out was most unusual—a small boy setting his wits to work, clumsily but effectively. I never see a more tickled audience, not even a “Chaplin” one.

Which leads me to another point. Cost a vulgar happening with a solemn front—marriage or setting or suddenly it becomes funny not through contrast but because there is something comic about anything that is out of proper setting; like a minister in a ballroom or a ballet girl in a church.

Both Chaplin and Keaton portray not only the under-dog but also the imbecile and it is the imbecile that we greet with our roars of derision. Maybe neither comedian wishes to give the impression that the characters they portray are mental defectives, but all clowns of all ages were on the surface a bit low, physically and mentally—so goes the legend. The truth of the matter is that court jesters, clowns, fun-makers of all sorts were brainy men. In the old days there were often pathetic, misshapen men because of the poverty of their lives. If they had brilliant minds these were used by the masters for their entertainment. It may be that the old idea that a wit has to be a freak as well causes men like Chaplin and Keaton to assume comic guise. I don't feel that such is actually necessary—we're funny enough, we common run of folk. I'd like to see more comic reflections of the general public. I wish one of the other or both of them would use us as a comic theme more often.

Buster Keaton might have portrayed an ordinary young man rendered imbecile by love as easily as he did the far-fetched one of a pants presser desiring a stage star. The extremes are funny, those of a humble man in one of the hundredst of trades hangkering after one of the most unattainable of ladies, a star. And yet why so funny? Maybe her daddy had been a pants presser too. Social castes don't bother either trades very much at that.

This film was silent. I can't say so much for the audience. It rocked with laughter. I wanted to stop laughing long enough to ask Mr. Keaton to laugh a bit too. Chaplin does so once in a while. He has a sad smile but yet it is a relief. I suppose Keaton wouldn't be Keaton without his sad eyes and frozen features.

Dorothy Sebastian made an excellent foil for Keaton. She is a talented actress. How could she sound so beautifully and completely in the chair scene made me wonder who taught her that art. I have given years trying to teach people how to go simply to sleep. I have never seen instructions better carried out than by her.

I make a plea with motion picture rulers to give us more men and women who will make us laugh and maybe even think. A dull serious play doesn’t always go with thoughtfulness, and a funny one doesn’t always render us dumb. In fact I believe it works the other way. Laughter is more apt to clear the brain than a problem play. We have enough problems before, and behind us. We need just a heap more hours of hilarity so that the problems behind and before us won’t loom so damnably unsoluble. It is like ginger ale that alleviates a dose of oleum ricinum—a good laugh getter. I don’t mean that all comedies are good little Pollyannas but they come pretty close to doing more for us than a whole series of serious and uplifting sermons.

The modern cloudfiller, a good farce. More of them. Less grief. More of them and fewer sanitaria for nervous folk. It is all right to be rendered dumb and imbecile, helpless by love or laughter, but it is anything but normal, healthful, moral to be rendered helpless, dumb and imbecile by our woes. Let’s make a roller, a long, loud one for more pictures of this sort, pictures like Buster Keaton’s “The Spite Marriage.”

Writing Two Plays

In addition to moving into their new home in Beverly Hills and making comedy talking shorts, the Gleason’s (Mr. and Mrs. Mr.) are both working on plays. Jimmy is adding to the doings of “The Shannons,” in his new play, “The Shannons of Hollywood,” while Lucille is collaborating with Wells Root on a newspaper play, which will open in New York this fall.

U Will Star Boles

Universal will make John Boles a star, featuring him in three musical productions, on the next season’s program. Boles has been under contract to Universal, since he played in the silent picture, “We Americans,” though appearing for several other companies. He is signed to be featured in “Rio Rita,” by Radio Pictures.

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Caesar Works on “Letty”

Arthur Caesar has just completed work on the screen adaptation of "So Long, Letty," in company with Robert Lord, the well-known scenario and dialogue writer at Warner Brothers studio.

William Beaudine purchased the northwest corner of Franklin and Gower Streets this week.
Alberta Vaughn

Starred in

"The Record Breakers" Series

AL HERMAN

Director

Of the All-Talkie

"RECORD BREAKERS" SERIES...

LEWIS SARGENT

as

"JIMMY COOK"

In the All-Talkie

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CAMERA SHOTS
An Interesting Analysis of Photographic Angles
A Few Comments on the Art of
Gilding the Lily
Novelties are in order this year in
Hollywood. The Warner Brothers
having shown the world how the Lord
helps who help themselves, the rest of the producers now keep a
weather eye open for the very latest
in cinematics. The very latest at
present is garnishing the sets with
the colors of the rainbow. Red,
greens, blues and violets take their
place on the screen with even more
power and show than the actors them-
selves.
History informs us that few people
profit by the mistakes of the past.
In that respect, the movie industry
is noteworthy. It seems a foregone con-
clusion that producers will plunge
headlong into the making of color
films as it did in the making of talk-
itself, without logic, without direction,
with scant knowledge of the limita-
tions of the medium in their hands.
The examples of colour photography
already made, bear this out.
Like a child experimenting with its
first paint-box, the movie industry
takes to the tabular color film.
It is by the recognition of the limi-
tations of a medium that an art form
evolves or its greatest value.
Without a forethought line of a one,
the four related movements of a symphony, the
unities of the drama, the two dimen-
sional compositions of a painting, have
made these art forms superlati-
ve creations of mankind. What,
then, may be considered at this early
stage the limitations of the color
film?
Consider a landscape as it mani-
ests itself to us. The grass is green,
the sky blue, the winding unpaved
road brown. It seems quite ordinary,
nine times out of ten, but the tenth
time, because we are 'in the mood
(I use this term in the hope of better
explanation of the psychic and physi-
cal processes that occur by which
beauty is revealed to us) . . .
thirteenth time the landscape ap-
pears beautiful to us. Were we artists and
painters we would record this beauti-
ful landscape, and the painting would
not be an accurate record of what we
saw as it would of what we felt. It
is, therefore, a pity that the camera
has no feeling. It records only what
it sees. And this beautiful landscape
as shot by the camera will appear on the
screen closely resembling the hau-
tables of a Wallace Nutting, rather
than a masterpiece by Corot or
Millet.
To counteract this limitation, there
may be a tendency to photograph
the very obviously beautiful land-
sapes, or very colorful ones as seen
in the deserts of New Mexico, or the
Grand Canyon, but this will not solve
the problem, for the more exact
the reproduction, the less feeling it will
have, and what the cameraman felt on
first beholding the beauty, but now
be not communicated to the beholder of
the screen replica. But what, say you,
of the colorless film? . . .
not very an exact replica? It. Of
course, was not, the colors having
been reduced by the film negative
to blocks, whites and grays, and by
the process creating a medium closely
akin to art. Thus, "Moana," the pho-
tographed by Robert Flaherty, gave
a chiaroscuro representation of nature.
Had it been photographed in color,
we can possibly say that the South
Sea would appeal to us as they do in
the canyons of Cinema?
And still another tendency to coun-
teract the limitations will be to us-
trick lenses. A soft focus effect will
help to deaden the sharpness of the scene, but though it
may appear as an "art effect" to some,
to many others it will merely appear
as a clouded color. Perhaps colored
tin lenses will be devised that will pro-
duce agreeable distortions, but the
artificiality of the result will be only
too obvious.
Consider an interior, an interior as
designed by Cedric Gibbons, a
bathroom for a de Mille film, or a salon
for a "society drama." Here the
scope for color photography seems
to be much greater. Here the colors
that present themselves before the
camera are so related to the tastes
of the artist. And though the cam-
era has not a selective eye, the scenic
designer has, and because of that,"the
art of color photography, the widen-
ner. But this must be kept in mind . . .
It is not enough to build a
pleasingly colored set, or even an
artistically painted wall. What has
been said about the photography of
effects still applies for interiors.
The camera will only record what
we see, and that, of course, is
enough. Look at an interior by
Vermeer. Note how the "solid"
colors change in different parts of
the canvas. A yellow wall begins to take
on a suggestion of greenishness in that
part where it is farther from the
source of light. The shadow formed
on the wall by a standing object is
not merely a darger shade of yellow.
It has transparency, with a touch of
the wall, why is it impossible to find
details of Vermeer's art. The point is,
that the camera will not record that yel-
low wall as it should be artistically
represented.
But . . . and this saves the sit-
tuation, we may help out the camera in
a number of ways. Firstly, the wall
need not be painted all over yellow,
but painted to suit the color compo-
sition of the frame. Secondly, we
will arrange the furniture and objects
to form a color composition. This
latter will be much more difficult than
arranging the composition for the
colorless film, for a spot of carmine
which previously appeared black, can
destroy the whole composition of the
frame. At the same time, this same
spotted phenomenon pleases the eye
and may achieve the desired effect by
the use of color lights thrown upon por-
tions of the walls, and on the ob-
sidian. This will add to the even more
difficult problem than the handling of
the white lights. Fourthly, we shall
have to take scrupulous care in the
selection of the exact colors and atti-
udes to suit the desired effect in the
color composition. NEIL BRANT.
London Critics Get Excited About “Alibi”

Critical opinion in London following the opening of the all-talker, “Alibi,” is reported as highly enthusiastic. The Rolando West production opened at the Carlton Theatre recently with a number of the critics declaring the film the best talker of its type seen to date.

Some of the papers said: London Post—“Best yet put over on this side. Talked with cleverness that is continual excitement in itself.” London Times—“Picture ingenious, fast-moving, slick and sinister.” London Standard—“Cleverest, most thrilling talking film yet seen in London.” London News of the World—“Excellent plot and a sensational finish.” London Evening News—“Terrifically thrilling.” London Dispatch—“‘Alibi’ is going to thrill thousands in this country as it has in America.”

Other comments are: London Star—“Outstanding dialogue and magnificent acting.” Referee—“‘Alibi’ is the top-notch thing America has done in talkies.” London Daily News—“‘Alibi’ is thrilling all America. Talking well done and picture splendidly acted.” London Morning Advertiser—“Best thriller of talkie screen.” London Sunday News—“‘Alibi’ supplies thrills that bring outbursts of applause from hardened first-night audiences. It is a gripping picture.”

Cormack Goes East

Bartlett Cormack, who is now finishing up on the dialogue of the Hal Skelly starring picture, “Woman Trap,” at Paramount, leaves for New York shortly for the premieres of two of his plays. One is a dramatization of Joseph Hergesheimer’s novel, “Talentine,” and the other is an original, “Here Comes the Bride.”

Prepare “Disraeli”


Change Radio Hour

Paramount is changing its weekly radio hour, over the Paramount Evening Express Station KNX, from Sunday night to Monday night. New Paramount Hour will be on the air from eight to nine in the evening, where previously it had been from seven to eight.

Married Second Time

After their first marriage ceremony performed some months ago didn’t “take,” Jacqueline Logan and Larry Winston, Los Angeles broker, were married this week by Judge Strelinger of Beverly Hills. An Agua Caliente wedding was invalid, as Miss Logan’s divorce from Ralph Gillespie was then final.

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PHONE CRESTVIEW 4331
Let's See—Who's Who
By Harry Burns

Mae Murray
Returning to her first professional medium, the stage, after many years as one of the leading stars in the picture world, Mae Murray has spent a year touring the country on the big-time circuits, breaking house records wherever she appeared.

Formerly a Ziegfeld Follies girl, Mae entered pictures after becoming highly successful on the stage. Her first pictures were for Paramount, and include "On With the Dance" and "Idols of Clay."


The interesting thing about her recent return to Hollywood, following the completion of the vaudeville tour which has demonstrated her audience-drawing power anew, is that she is to appear in the talking version of "Peacock Alley," a highly successful picture which was produced by Tiffany for M-G-M release. John M. Stahl directed the silent picture and will direct the talking version at the Tiffany-Stahl studio.

Fred C. Newmeyer
Here is another director whose early rambles included stage experience; he appeared before the footlights with such well-known figures as Bob Leonard, May Buckley, Edwin Arden and J. Farrell MacDonald.

And, from 1906 to 1913, he was a professional baseball player: baseball is still his favorite sport.

In his many successful years in Hollywood, he has directed for most of the large companies, and an astounding list of box-office hits, and a wide variety of films, are credited to him.


One of his most recent directorial efforts is "The Rainbow Man," starring Eddie Dowling, which recently played in New York.

His current assignment is at the Pathé studios, where he is directing a talking comedy entitled "Sailors' Holiday."

Alice Day
Here is one young lady who has demonstrated her ability to adapt herself to the new needs of talking pictures without previous stage experience.

Miss Day was born in Colorado Springs and educated in Salt Lake City. She is the sister of Marcellus, who was playing in features when Alice was being trained in that school which has produced so many of our famous stars—Mack Sennett's comedies.

Alice is a comedienne, and besides playing in independent pictures too numerous to mention, has been featured in "The Smart Set" (Metro-Goldwyn-Mayer), "The Gorilla" (First National), "Night Life" (Tiffany-Stahl), and "Phylis of the Follies" (Universal).

Hardly had she finished a recent picture at First National than she was put under contract at Warner Brothers to play in the Ted Lewis starring vehicle, "Is Everybody Happy!"
27

NEW YORK OFFICE

236 WEST 44TH STREET

Pickups on Broadway

Sophie Tucker's Vitaphone feature, "Honky Tonk," opened on Tuesday at the Warner Brothers' Theatre.

Eugene Clifford, publicity chief of De Forest Phonofilm and Phonodisc organization, has severed his connections with the firm to be soon announced his new affiliation. We learn that Hank Litin of Association Publications has left the regionals to start his own谈话 with the talkie equipment firm.

Murray Roth is making all of the Vitaphone shorts at the Eastern studios. Bryan Foy is devoting all his time to the German feature, "The Royal Box," with Mossoi the German actor and his country folks playing the leading roles.

Sophie Tucker is starring in the movie in New York to present for the opening of her first talkie" Honky-Tonk," produced by the Warners and which follows "The Desert Song" which has pleased New Yorkers.

Edith Ward, who worked with Tony Williams in vaudeville right up to the latter's untimely death, is soon to appear in a new act which will be known as Edith Ward & Co. in "The Baseball Fan."

Ruby Keeler (Mrs. Al Jolson) is back in New York and is preparing to start rehearsing for the "Show Girl" which Ziegfeld is to produce very soon.

Karyl Norman is dickering with Charles Christie to appear in a feature production of "LaLu Belle." Lou Irwin is handling the deal for Norman, aided and abetted by Nick Copeland, his motion picture associate.

Jane and Katherine Lee have returned from a brief vacation, after filling a week's engagement at Fox's Flushing Theatre. This date they had to postpone recently owing to the death of their dad and the sickness of Katherine.

Bradley Barker directed Alexander Carr in "The End of the World," a sketch by Aaron Hoffman, which "Alex" first did in vaudeville 23 years ago.

Nellie Malcolm has returned from a vacation.

Jimmy Savo is playing the Fox time around New York in a single.

The Paramount has a scale of prices on different days that must be kept their cash customers on a hop to keep even with their next move. For instance one day at a certain house they have one 15-cent admission. Next we noticed the 50-cent sign hanging up. Another time 85 cents, and the top price sign read $1 admission.

Radio Pictures are already started on a fine line of advertising for their latest star acquisitions, Richard Dix and Rod La Rocque, under the eagle eye of Hy Dav. Chas.

Lee Shubert sailed Saturday for Europe. He will be gone about two weeks. In the meantime the big movie merger in which his firm was interested will be worked out by his representatives.

Ned Franch has given a part in George LeMaire's comedy for Pathé, titled "Thanksgiving." Miss Franch graduated from the Ziegfeld chorus and aside from studio work, she is rehearsing in "Show Girl," Ziegfeld's next.

Helyn Eby-Rock, widow of William Rock, and Frank T. Davis, both of the stage, are cast in "The Salesman," a comedy George LeMaire is producing for Pathé in their New York studios.

John L. Day, Jr., of Rio De Janeiro, general manager of the Paramount organizations in South America, arrived in New York for a visit.

A. L. Eralinger, Florence Ziegfeld and Charles Dillingham signed a five-year lease for the New Amsterdam Theatre. The lease was about to expire and the showmen decided to retain the theatre for their productions.

Molly Picon's decision to appear in the "Talkies" may give the screen a new type of Jewish actress. She is idolized in New York's East Side district and D. W. Griffith has been casting her eye on her many performances.

Martha Sleeper is well liked here in "Stepping Out," a stage play by Elmer Harris at the Fulton Theatre.

Hy Rubin, Broadway cartoonist, is figuring on visiting the West Coast with his wife the middle of June, his first real vacation in years.

Freddie Fralick, personal representative and manager for some of the best known artists on the West Coast, as well as being one of the Standard Directory's chiefs is preparing to return to the coast.

John T. Murray and Vivian Oak and are doing their act this week at the Palace Theatre, their first New York appearance in some time, as both have been busy at the coast on the stage and in pictures.

The studios around New York are not experiencing trouble in recording sound through airplane motor interference. The airports are located quite a distance from any of the lots.

Empire Productions will film "Hot Chocolate," authored by Barney Williams. It is likely the author will also direct the picture.

Ruth Mix and her Rodeo Revue of 30 are appearing in vaudeville around these parts.

Chas. "Chic" Sae is back in vaudeville once more, playing the leading theatres hereabout.

Columbia's "Father and Son" opened at the Embassy here on Monday. Little Mickey McVan, considered the best in the picture, stealing all honors from the two stars, Jack Holt and Dorothy Revier. Erle C. Kenton's direction received excellent commendation although the story was considered poor. In the cast is Helene Chadwick with little to do.

"Bill" Demarest is knocking them over at the Palace, where he is appearing in the Harry Carroll act this week.

Donald Davis has been assigned by Paramount to assist director William Wellman on the dialogue for "Woman Trap," which will star Hal Skel- lby and Evelyn Brent. It's based on Edwin Burke's one-act play, "Brothers."

Dorothy Vernon played the part of a minister's wife in Radio's first big all-talker, "Half Marriage."

Roy Landis plays the storekeeper in talking remake of "The Last Divide," by First National.

Andrey Scott, one of the best women riders in pictures, has just finished some fine dubbing for Billie Dove in "Declasse," doing water jockey work, and he keeps his big steetle-chase scene in the talkie version of the stage and silent picture hit.

Dick Cartes did some clever dubbing for Walter Pidgeon in the same picture.

Chance Ward has a good crook part in "The Drag," starring Jack Mulhall, which just finished at First National.

Alphonse Martell's French cameo in handy in playing the porter in the Irelle Bordoni talker, "Paris," which Clarence Badger now has in production at First National.

Johnny Sylvester had a good part in the tourist train sequence in "The Great Divide." Also talked, and did nicely.

Danny Dowling did a dancing bit in Colleen Mooney's "Smiling Irish Eyes," recently finished at First National.

Mrs. Thomas Poole has resigned as secretary of the Studio Club, with Miss Pattie Doone, formerly of Den- ver, succeeding her.

Preview Carr Film

NEW YORK, June 5—"The Talk of Hollywood," starring Nat Carr and produced by Sam Zierler, was previewed at Loew's Spoo- ner Theatre last night with Carr scoring an individual success in a new type of characterization, that of a Jewish movie producer. Picture was directed by Mark Sandrich, and in the cast are Fay Marne and Ed Le Saint.

Tucker Talkie Opens

NEW YORK, June 5—"Honky Tonk," Warner Brothers' picture, starring Sophie Tucker, scored strongly at the corner Theatre here. Miss Tucker was given a great ovation when she was introduced from the audience on the opening night. Lila Lee and Mahlon Hamilton also in the cast were well liked by the critics, with Lloyd Bacon's direction receiving excellent comment.

20 Houses Change Hands

CHICAGO, June 6—According to the Chicago Film Board of Trade, more than twenty picture houses have changed hands since the first of April. Only three houses were reported closed for the summer to date.

New Indiana House Opens

CHICAGO, June 6— Fitzpatrick and McElroy expect to open their new Paramount theatre in Marion, Ind., around the first of July. Theatre is being equipped for sound.

Leaves for London

NEW YORK, June 5—Dorothy Gish is sailing for London, to appear in the production of "Young Love," in which she has been starred on Broadway this season.

European Travelers

NEW YORK, June 5—Leaving for Europe this week is Joe Brandt of Columbia pictures. M. H. Hoffman is also scheduled for abroad, to work on a European deal.

Returning from Europe this week is Percy Heath and wife, Heath, who has had a leave of absence from Paramount where he is engaged as a writer, returns shortly to resume work at that studio. Kathleen Key, picture actress, has also returned from Europe.

On Way to Coast

NEW YORK, June 5—Heading westward are Joseph Schenck, Samuel Goldwyn, Harry Richman, George Jessel and Belle Baker.

NEW YORK, June 5—Chet Withey, director, is here from the coast.
Equity

Continued from Page 6

Equity contract will prove to them that it follows generally the best practices of the contracts that they themselves have drawn in recent negotiations. On our side we give to the producers the added security which will come from the knowledge that their tactics will be held as firmly to observance of the contract as they; and that they will not be forced to meet the unscrupulous competition on the part of less conscientious business rivals, who, because they take advantage of actors' necessities, can produce so much more cheaply that all producers will come to the producers to lower standards to meet their prices.

In other words, the producers object to any of the Rules in Equity's contract, we are willing to discuss them around a table. If neither side can convince the other, they are willing to abide by the decision of an Independent umpire so long as the producers guarantee to do the same thing. For the time at our disposal we may not have covered every point equitably and we have no desire to perpetuate an injustice.

Equity Stock Company, and indeed its entire membership, believes that the motion picture producers will recognize this fairness and good faith and will accept it without question. But, in any case, it knows that the Equity Spirit of 1919 and of 1924 is flaming brightly today, and that that spirit is mobilized behind Equity's efforts as we have every reason to believe it is, Equity Stock in sound and talk pictures is here, and here to stay.

Producers
Refuse Contract

Immediately after receiving the Gilmore pronouncement, Fred W. Bertson, secretary of the Producers' Association, communicated with local production heads, and with the association's New York offices. It was decided to hold a meeting on Wednesday night.

The meeting which was attended by leading figures on the production side, was held at 2 o'clock Thursday morning, and following the lengthy discussion, it was decided to officially refuse the Equity offer.

The producers' statement, which came approximately thirty-five hours after the official issuance of the Equity demands, was announced by Cecil B. de Mille, president of the Producers' Association. It read as follows:

"We will continue to engage artists for our productions only under the fair and just form of contract which was approved by representatives of both producers and motion picture actors. We decline to be restricted as to the sources of our talent."

Following hard on the producers' morning masterpiece of bravery, Frank Gilmore issued his second statement, which read, in part, as follows:

"The official reply of the Association of Motion Picture Producers throughout the country, including myself, is, exactly what I expected. There are, however, several far-seeing members in that organization, but for the moment their temperate counsel has unfortunately failed. But time is on our side and in the end soberer thoughts will prevail.

Gilmore's
Second Statement

"It is interesting to note how true it form runs the managerial mind. In 1919 the legitimate managers said very much what the motion picture producers were saying today—that they would continue to issue their 'fair and just contracts.' But it is not so much that the managers have lost any of it is its enforcement. I regret to inform the producers that I have on record scores of instances where acting company pointed out to me that they were under this 'fair and just contract,' and have always received the reply, 'Well, what are you going to do about it?' and, without an association behind the actors, there was really nothing to do about it since the warning glint in the eye of the person who said it had much significance. The motion picture producers are organized. Offend one and you may offend all.

"I can assure the producers that they will learn to appreciate the cooperation of Equity once we get together. It will then be our privilege and pleasure to work with them for the prosperity of the motion picture industry just as the same as we have done for the legitimate theater.

"As a proof of the regard in which our legitimate actors hold us, hold us at the moment, I will quote in part a telegram just received from Mr. William A. Brady, manager of the Palace, which points out the actor of the most successful play of the season, 'Street Scene': 'I congratulate you upon your motion picture move. Regards and good luck.'

"The morale of our members is excellent. They one and all express a feeling of happiness that the time has come when the motion picture actor can prove to the world, as did his legitimate brother ten years ago the falsity of the old saying, 'Actors will not stick together.' The motion picture actor is just as loyal as his brother of the speaking stage, and then the slightest fear that he will ever play false to his class. We believe that the trump cards are in our hands and we will play them at the proper time.

"Frankly anticipating a long-drawn-out siege, Gilmore already is considering means of creating a relief fund for actors who may be thrown out of work.

Preparing
For Benefits

Subscriptions and donations will be requested and, if the fund does not grow satisfactorily, benefits will be staged.

No repetition of the strike of 1919 in New York, when every theatre, with one exception was closed, is anticipated, he said.

Equity's campaign for recognition in motion pictures will be one of consistently applied pressure, but no concentrated walkout is planned, Gilmore stated. "We will win eventually. The only way for the producers find it impossible to find casts."

The actors' strike in 1919 in New York was won only after stage hands affiliated the theatre unions walked out, but possibility of other theatrical unions striking in sympathy with Equity is, at present, hardly likely, in the absence of action.

At present the producers have contracts with five unions representing almost every kind of labor employed in motion pictures.

Carpenters, painters, musicians, stage workers and electricians signed agreements last November which have approximately twenty-six months or two years to run.

The open-shop policy is specified in each agreement.

Present
Union Status

A representative from each of the five unions and five motion picture producers compose a committee before which grievances are heard. But George O'Brien featured, is in production with initial scenes filmed by Fox-Movietone at Annapolis, background of the United States Naval Academy and its midshipmen, Jean Stoloff and his globe-trotting unit, are somewhere on the high seas filming "The Girl From Havana." A few weeks since, Stoloff headed a company Lola Lane and Paul Page, and they have made scenes both on the mainland and in Havana to Los Angeles and through the Panama Canal as well as on shipboard.

Other special are more due to start at once. Two big musicals are ready and will start immediately. "Sunny Side Up," which will be directed by Dave Butler, will feature Janet Gaynor, with a story, dialogue and song numbers written by Buddy De Sylva, Lew Brown and Ray Henderson; and "Words and Music," based on a story by Jack Edmonds. Lyrics and music are the work of Harlan Thompson, Dave Stamer, Con Conrad, Sidney Mitchell, Archie Gottlieb and William Kernell. Lois Moran, David Percy and Dorothy Jordan are cofeatured and James Tilming will direct.

Held up temporarily pending the arrival of Lenore Ulric, who is now in Hollywood, Allan Dwan is starting production on "Abit Kinship." Those of Robert Frazer and Louis Wolheim in support.

"Big Time," with a ground of vaudeville and the stage, directed by Kenneth Hawks, will get under way within the next few days. "Las Vegas," starring Sidney Lanfield, with Lee Tracy, is being started on "Brotherway" and "The Front Page" started.

ACADEMY'S STATEMENT

Statement by Frank Woods, Secretary, Academy of Motion Picture Arts and Sciences, June 6, 1929.

The governing board of the Academy has formulated no expression of opinion or attitude regarding the Equity situation, and no nooting for this purpose is contemplated. It seems to be a problem for actors and producers to settle between themselves.

The Academy Board feels that has been in successive years and a half a year and twice amended by the Actors' and Producers' Branches of the Academy as by four steps in advance in the interests of the production industry and as a necessary preliminary to the Academy's larger purposes. It is hoped that any further steps between these two classes to matter and, will be mutually satisfactory for the good of the art and industry as a whole.
Talking Up

Clevé Moore, brother of Colleen Moore, is a reporter in her sister's picture, "Footlights and Fools." 

Harry Semals has a very good bit as the lookout officer in "The Isle of Lost Ships." 

Pauline Frederick has entered a Hollywood cake-baking contest. 

Robert Planck has been promoted at United Artists to chief cinematographer on "The Little Live Ghosts." He assisted on "Alihii" and "The Locked Door." 

Virginia Sale has finished a character role in Reginald Denny's "The Girl Dodged," at Universal. 

Forrest Stanley is playing a district attorney in "The Drake Murder Case" at Universal. 

Dorothy Gulliver is reported as entering the free-lance field, after completing four more units of the Colleges Series at Universal. 

Lucille Savage, a cousin of the late Henry W. Savage, theatrical producer, and a niece of a former attorney general of Texas, appears in several Radio Pictures. 

Almeda Fowler, New York stage player, is in "Paris Bound," which Pathe will release shortly. She's now rehearsing for "The Wall," at Cinematone production. 

Leon Garfield, former Stanford athlete, plays a rookie cop in the Pathe newspaper story, "Big News." 

Lila Lee will play the leading feminine role in "Flight" at Columbia. She just finished in "Dark Streets" for First National. 

Hedwig Reicher plays the mother of Janet Gaynor in "The Lucky Star," the third Gaynor-Farrell picture, to be directed by Frank Borsage for Fox. 

Gus Seville has finished up as a New Englander in the talkie version of "The Isle of Lost Ships" at First National. 

George Marion plays the old sea captain in the same picture. 

Wilson Benge plays the butcher in Billie Dove's "Declasse," directed by Alexander Korda. 

Patricia Caron does a singer and dancer in "The Girl From Woolworth's" which stars Alice White. 

Helene Millard, playing opposite Edward Fox, is on the Majestic in "The Streets of New York," has been engaged by M-G-M to play the principal character role in good Browning's all-star production, "The Thirteenth Chair." 

Harry Green, Paramount player, got fearfully sunburned, and is relying on a cane for motivation. Too much Malibu sun the cause. 

Jeanne Eyer played in DeMille's production, "Dynamite." She was Tondeleyo in the local stage production of "White Cargo." 

Katherine Givney, playing in "Dancing Mothers" at the El Capitan, is to play the lead in "Quitters" to be produced by Cinematon. 

C. M. Odell appeared in "Half Marriage." He is from Muskegon, Mich., and was formerly a concert and church soloist. 

Katherine Wallace is the sore loser of the bridge game in Paramount's "Illusion." 

Sailor Vincent, formerly of cauliflower alley, plays a nice part in "The Man I Love." 

Mildred Golden is the rasher snappy maid in "The Greene Murder Case." It's a talking part. 

Carie Taylor, a native of Transvaal, South Africa, is in Radio's "Half Marriage." He was formerly a lawyer, and was a member of the Royal Flying Corps. 

Jacques Vanice played the valet to Adolphe Menjou in "Fashions in Love" (Pat). 

Gladys Dubois played a splendid bit in "Burlesque." She was Miss Shurman, a society girl, in the Pat. picture, her first part for this company. 

Virginia Whiting appears in Radio's "Half Marriage." Her first screen appearance was in "Bertha the Sewing Machine Girl." She is a daughter of George Whiting and Sadie Burt, RKO headliners. 

Louise Fazenda, after giggling and screaming in nine talking pictures in the past, is to take her vacation in Alaska this year. Sets sail June 15. 

Louise Claire is to play the lead in the Cinematone production, "Beyond the Wall." She is a daughter of a former attorney general of Kansas. 

New additions to the Hollywood Studio Club are: Gertrude Cole; Peggy Keenan, Helen Shepherd, all of New York, and Norma Peirano of San Francisco. Former members returning to the club are Beth David, Betsy Kinkel, Ann McKnight and Lucy Paige. 

The master hornesmen are well represented in Paramount's "The Virginian." They are Harry Robbins, Spike Spackman, Bill Hurley, Howard Hickey, Harry Willingham, Skeeter Bill Robins, Lee Sheek, Bob Warren, Bob Miles, Abe Leikowitz, Tabre Flink and Scoop Martin. Incidentally, Bill Hurley and Spike Spackman were slightly hurt while riding their horses across a stream during the filming of the picture. Hurley got a fractured ankle and Spackman's arm was cut.
THE MARCH OF THE MASTODONS:

The March of The Mastodons is on;
Behold "Broadway Melody," "Show Boat," "Broadway," "On With The Show," now on exhibition, and others to the way the customers.

Hollywood has entered a era of big things. Every trick and device of expert showmanship will be needed to satisfy the endless demands of the movie that SELLs to all the world whatever man has to offer in the entertainment field.

That magic word "sell" has them unlimbering long, tightly cinched bankrolls and buying the best the stage has to offer, regardless of price. The air is full of half-blind moths escaping from purses hermetically sealed when the old silent movie started to show unmistakable signs of senility and approaching "rigor mortis"

Revived, rejuvenated and tagging at the leash, the flickering tale of the woes of "Tessie, The Poor Stenog," and her soupy Jack yell for something to do. Impatient millions of fans throughout the civilized and uncivilized world roar for more of the first batch of audiences dressed in all the colors of the rainbow and bursting with song and talk.

The sun shines; the sky is blue and all is well with the Hollywood Boulevard as he swaggers into his favorite boulevard rotisserie, impecuniously looking at Garcon to his table and orders the best in the house. He has a good "mike" voice. The old "pipes" are gargled back to recording pitch, and the stage hands and feet, long neglected, are under control. He has re-learned how to cross stage without falling over his feet and the arms-and-hands pantomime of the silent movie is a picture of Delicate grace.

Ladies and gentlemen of the legitimate stage, suddenly falling upon unprepared Hollywood, observing the dramatic crudities of former stage artists, long "lost" in the movies, smiled charitably. Said former fellow stage artists detected the lifted eyebrows, realized the significance of same, and forthwith started backtrailling to things theatrical. There was a frantic rush to the nearest available stage job for a postgraduate course in stage acting—and lo! the thing was done. Now all are actors once again, and all reference to mere motion picture acting is strictly taboo.

The owners of the aforementioned former valet for the hallowed halls are not unloading them for mere motion picture picture actors; no siree. All applicants for parts must be guaranteed 100 percent of their vocal and dramatic voices and able to read lines, just like on the regular stage; yes, sir—and don't kid yourself that anything less will do.

That's the standing order of the day, every day. What is happening to once almost departed picture. Hollywood is too big for shenanigans. Look at the Warner production "On With The Show." Seven stars! Cover 'em. Seven, all playing parts and nobody starred! Pander that one a moment, then look ahead. Mastodon? It's colossal.

Showmanship? Bring on your theoretical Barnums; there's work for scores of them. The showman who can mentally encompass the limits of the new movie has not been born. Where is the man who is going to find the annual summer hit? Is not ONE big producing company producing him and make yourself rich. All of producing Hollywood DARES you to do it.

The talent is here, scads of it. With refurbished voices and recovered grace of movement, the dramatically trained former motion picture players have been blessed with the new arrivals from the boards and are to be found on the casts of current talkie successes, between pictures dashing hither and yon in their (personally) re-posessed gasoline buggies.

The celerity with which motion picture Hollywood has adapted itself to this talking and singing and dancing flicker is a thing of pride and a toy to behold. Even HOLLYWOOD FILMOGRAPHY puts on a new dress and joins the procession, bigger 'n handsonmer than ever, its pages crowded with the joyous cries of the ladies with the bankrolls, telling all the world that the Promised Land has been reached and everything is hotsy-totsy now!

Enthusiasm, pep, zip and jolly op- timism mingle with the glorious California sunshine, and the goshdamned most prosperous period in the entire history of the movie land lead- ing industry stretches straight ahead, like one of those magnificent California state highways, streaking from the green tables of beyond the evergreen border of the Canadian Rockies.

The March of The Mastodons of Filmland, bedecked in rainbow magnificence and chanting the melodies of all the world, holds up golden threads to hungry fans in all lands and tells of giant studios humming with activity and of money expenditure making of one certain Caligula (an ancient rockefeller) but a mere cheeker of the most insignificant calibre.

Hollywood is to spend and spend, recognizing no limit, unhalted by the demands of no talented one, no matter how exalted. If she has overstocked her valet for the hallowed halls, she can purchase another for each one she can have them. If the desired gentleman of the stage whose fame is great enough to attract the lady wants a dressing room suite with seven rooms and a squad of dressers, all are his. No back-peddling for these Hollywood boys in the game of making mastodontic talkies that SELL on sight.

There is no stopping them. Foreign competition if they are wise will stand aside. This crowd has too much money for them. They cannot hope to match the March of The Mastodons.

And how typical of our great United States. The energy, intelligence and business ability of these motion pictures are in keeping with the pace set by our great industrialists in other fields. Hollywood, temporarily overwhelmed by the news of a new and lurid aside all obstacles, and, within a space of eighteen months, colossus-like it storms the newcomer and sends it forth to awe by its grandeur all who behold.

The March of The Mastodons is on, and it will cross all seas, all continents, thrill and entertain all peoples. Forever banished the mediocrity and the commonplace in the American motion picture. Treasure chests are wide open and the last measure of human entertainment is challenged to come forth and make its highest price, which will be paid with a smile, placed in the hands of master showmen and sent to the outdoor roaches of the north. Hollywood has the workers, the brains and the money; the will and energy to do. What have you? If you BELONG in The March of The Mastodons, come on; if you don't—hold that good job. Hollywood calls only for the biggest and best ARTISTS.

WHAT'S THIS!

"Uncle" Carl Laemle seems on the verge of introducing a new child star who shows every promise of filling the shoes of Jackie Coogan. He is little Bobby Nelson now starring in a series of two-reelers, under the direction of his dad, Jack Nelson, formerly the first protege of that wonderful man, Henry W. Wright. Close observation of this youngster with the marvelously expressive face, and certainly most unusual gift of expression, leads to the belief that the wise "Uncle" Carl Laemle is at his greatest star making. He's made a lot of "em. Why, look at this L. Wright, who makes all of Universal's short subjects in the western field, has the delicate job of moulding the star's destiny.

THE MOVING MOVIE THRON}

By JOHN HALL

"HYACINTHS" "THE GIRL IN THE SPANISH SHAWL" and "IN SPITE OF THE CHAPERONE"

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LEO VAN Buren's
U.S. CITIZEN

Bert Levy, cartoonist and author, became an American citizen this week. Sponsoring Mr. Levy at the Naturalization Bureau of Los Angeles, were Loney Haskell and Frank Evans, both of New York. The Judge of the court asked Mr. Levy why he waited it that he had not become a citizen before this time, Bert having been in this country over twenty-five years. Bert explained that having toured vaudeville all those years, he never had the opportunity of establishing a residence in one state for the period of two years required by the law. Satisfied, the Judge granted him his citizenship papers and congratulated the artist.

Levy was tendered a little surprise party by his fellow artists at his residence last Tuesday night in honor of the event.

'Gabbo' Players at Lake Fete

Betsy Compton, star of James Cruze's 'The Great Gabbo,' is to be queen of the "Hollywood Pageant to be held on the lake shore stage at the Lake Norcason Club on Sunday afternoon, June 16. With Miss Compton on the parade will be "Babe" Kane and Don Douglas, featured players in "The Great Gabbo." Maurice Kassell and his dancing and singing chorus will present dancing and acting numbers to the Cruze film. Music will be furnished by Howard Jackson's orchestra. The pageant will be preceded on Saturday evening by a dinner-dance in the Lake Norcason Club's ballroom at which Miss Compton will act as hostess. James Cruze and many of filmland's celebrities are to attend the week-end festivities.

Paramount Re-Signs Cooper and Arlen

Gary Cooper and Richard Arlen, who are both playing leading roles in the all-talker version of Owen Wister's "The Virginian," were signed to new contracts at Paramount this week.

Leave For Premiere

Edwin Carewe left this week for New Orleans and New York, accompanied by LeRoy Johnston, his publicity representative, and Harry Wilson, United Artist Studio publicity head.

Carewe will arrange for the world premiere of his production "Evangelina," starring Dolores Del Rio, at the Stieger Theatre, New Orleans, on June 10, and will then go to New York to discuss future productions with Joe Schenck.

Carewe is going to New York to arrange for the national exploitation campaign on the pictures, while Wilson will attend the New Orleans opening. LeRoy will go to New York with Mrs. Wilson. Miss Del Rio will leave June 17 to attend the opening.

LEVY BECOMES U.S. CITIZEN

Bert Levy, cartoonist and author, became an American citizen this week. Sponsoring Mr. Levy at the Naturalization Bureau of Los Angeles, were Loney Haskell and Frank Evans, both of New York. The Judge of the court asked Mr. Levy why he waited it that he had not become a citizen before this time, Bert having been in this country over twenty-five years. Bert explained that having toured vaudeville all those years, he never had the opportunity of establishing a residence in one state for the period of two years required by the law. Satisfied, the Judge granted him his citizenship papers and congratulated the artist.

Levy was tendered a little surprise party by his fellow artists at his residence last Tuesday night in honor of the event.

'Gabbo' Players at Lake Fete

Betsy Compton, star of James Cruze's "The Great Gabbo," is to be queen of the "Hollywood Pageant to be held on the lake shore stage at the Lake Norcason Club on Sunday afternoon, June 16. With Miss Compton on the parade will be "Babe" Kane and Don Douglas, featured players in "The Great Gabbo." Maurice Kassell and his dancing and singing chorus will present dancing and acting numbers to the Cruze film. Music will be furnished by Howard Jackson's orchestra. The pageant will be preceded on Saturday evening by a dinner-dance in the Lake Norcason Club's ballroom at which Miss Compton will act as hostess. James Cruze and many of filmland's celebrities are to attend the week-end festivities.

Paramount Re-Signs Cooper and Arlen

Gary Cooper and Richard Arlen, who are both playing leading roles in the all-talker version of Owen Wister's "The Virginian," were signed to new contracts at Paramount this week.

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Robert Armstrong, Pathé contract player, has purchased a home on Laurel avenue. His mother and aunt arrive from the East shortly, and will make their home here. Mrs. Armstrong (Jeanne Kent) opens here shortly in a Duffy legitimate production.

Edward Makes Another in Color
Gus Edwards’ next production for M-G-M will be another two-reel Technicolor musical extravaganza, “Doll Revue,” Edwards is writing the songs, with lyrics by Vincent Bryan, and Sammy Lee is staging the dance ensembles.

Edith Jane Pupils in Recital Soon
Since musical pictures have come to the fore, and ballets are being inserted in other types of pictures as imaginative interludes, there has been increased activity in dancing schools, where units are being drilled. For instance, at the “Chateau School of Dancing,” Michio Ito is guest teacher. Noted in dancing circles throughout the country, Mr. Ito numbers among his pupils, past and present, such outstanding dancers as Ruth St. Denis, Martha Graham, and Xena Zarina, a girl who has recently been featured in stage presentations locally.

On June 22nd Edith Jane will present her own pupils in a Spring Recital at the Windsor Square Theatre. Performers include twelve boys and girls in a Bowery number, headed by Mary Taylor, a junior aquatic star; Ralph Faulkner and Reginald Sief- feld, expert swordswomen, who will present a dancing minute and duet skit in pantomime; the children of “Bobbie” Vernon, Olve Brook, and Al Rockett in group numbers; and Alice Aelter and Senor Antonio Cummellas in a Tango.

Darmour Additions
Edgar Scott and Dwight Caldwell have been added to the film editing department of Darmour-RKO. Both are experienced talking picture editors, the former having been connected with Warner Brothers since the time the Vitaphone was first introduced.

Hal Davit, formerly with Fox, has been added to the scenario department, and has been assigned to do an adaptation of one of the Mickey (Himself) McGuire series based on the Fontaine Fox comic strip.

Leo McCarey may direct several musical productions for Pathes, it is under- stood. He recently finished “Joe College,” an all-talking, for that organization.

Hal Roach Decides On All-Talking Productions
One all-talking comedy every week and the complete abandonment of silent films, is the production plan announced by Hal Roach.

Having just finished a scheduled series of two-talking comedies, Roach will utilize four production units in keeping up with his new program. These units are Laurel and Hardy, Our Gang, an all-star company and Charley Chase. Each unit will make one two-reel all-talking film every month, insuring the release of a Roach sound picture each week.

In accordance with their first talking program, each of the four units has completed three sound films. The Laurel and Hardy unit produced “Un-acustomed As We Are,” “Bertie Marks,” and “Men O’ War.” Charley Chase was starred in “The Big Square,” “Leaping Lead,” and “Hay Fever.” Our Gang talked in “Railroadin’,” “Small Talk,” and “Boxing Gloves.” The All-Star unit, under the personal direction of Hal Roach, made “Hardy Gurdy,” “Madame Q,” and “Dad’s Day.”

Shakesperian Travesty In ‘29 Revue
Jack Gilbert, Norra Shearer and Lionel Barrymore will combine their talents for their contribution to M-G-M’s “Hollywood Revue of 1929” in a travesty on the modernization of “Romeo and Juliet” from the pen of Joe Farnum. Gilbert and Miss Shearer will be seen in the historic romantic roles while Barrymore will play the part of a motion picture director, adapting the classic for the screen.

Gilbert and Shearer have just completed starring talking vehicle and Barrymore has just finished directing a feature production.

New Publicity Man
Lou Lustig, publicity man, replacing Billy Leyer at Inspiration at the Tox Art Studios arrived in town from New York this week.

Chevalier on Second
Maurice Chevalier returned from New York this week to start his second production for Paramount.

In Pictures Twenty Years
Jack Richardson celebrates his twentieth year in motion pictures this week. He started with Selig in June, 1909, and has played in one reelers, serials, comedies and features. Now he’s in the talkers, playing a naval officer in Pathe’s “Sailor’s Holiday.”

Mary Young in Hollywood
Mary Young, who recently finished her season in the leading role of Marc Klaw’s production of “Gypsy” in New York, is in Hollywood, stopping at the Clifton. The young starlet will make a trip to the neon days of Broadway.

Jack Mullall and Mrs. Mullall left this week on a vacation trip to Hawaii.
ABOUT TOWN
with
CONNIE

The Shops of Hollywood Are Truly Inspiring

The New Craze

Sun Tan of course! Isn’t it thrilling when one stops to think about it—that the eternal feminine has been able to make a complete change. One might almost call it a disguise for with these various shades of sun tan now on the market—the woman may look like anything from a Norlick Queen to a South Seas charmer. Some there are who achieve a startling make-up from the various contents of intriguing looking boxes. That after all—is perhaps the most satisfactory way for the eternal feminine has been known to change her mind and often. History has often hung fire on this fad point. But what I started out to say—is that you had better make up your mind because I know of no bleach like a long winter to once again attain that peaches and cream complexion. Sun Tan is here to stay but after all, the length of its vogue depends on you.

Adios! Nobles

The time has come to bid farewell to the visiting Nobles. We were glad to see you come and now we’re sorry to see you go but we do hope that you’ll remember Hollywood and we dare say you will. You brought more than the spirit of “woopee” for which you are famous, with you. We know something of the ideals and of the unselfish service you render your fellow men. We know something fellowship. We know something, too, of the many crippled children whose lives are brightened through your generosity.

That you visited Hollywood in great numbers we have no doubt. Our boulevards were made more colorful by your presence. We saw you everywhere—in the studios, in the restaurants and in the shops. We have no doubt that our stores will be even more famous with your leaving for the fascinating and unusual shops of Hollywood are known the world over. You must have found lovely gift selections here and we are glad that you did. In fact we’re glad that you came to our city and when the time comes, we will welcome you back again. So we say, “Adios” and we call you “Noble.”

House Song Writers

The song-writing department of Radio Pictures will be housed on the upper floor of the new $500,000 sound proof stage building now being erected on the Hollywood lot. Complete equipment will be installed for this purpose, which will be under the direction of Victor Barrella, new Radio musical director.

Ennis Recovering

Bert Ennis, editor of the Guild News, published monthly by the Catholic Motion Picture Guild, is convalescing in the Adirondack Mountains after a serious throat operation performed in New York a few weeks ago. He is not expected to return to the west coast for at least another month as he is starting work on the dialogue construction of a movie for General Talking Pictures.

Install Many More Phonodisc and Phonofilm

Engineers for General Talking Pictures Corporation are installing the DeForest Photophone and Phonofilm reproducing device in the following theatres:

Ellis Theatre, Perrytown, Texas; Phonodisc; Capital Theatre, Farrell, Pa.; Phonodisc; Lyric Theatre, Warren, R. L., Phonofilm; Variety Theatre, Cleveland, Ohio, Phonofilm; addition to the Melodeon, Mass.; Phonodisc; Howard Theatre, Philadelphia, Pa., Phonodisc.

The following theatre companies have contracted for the Junior De Forest Photophone and Phonofilm equipment, for houses seating under 750:


Original Operetta

Paramount’s second production to star Maurice Chevalier, “The Love Parade,” will feature Lillian Roth, musical comedy and vaudeville star, in the leading feminine role, and Lupe Llamas.

Victor Schertzinger, Paramount director, is writing the score for the operetta, which is an adaptation of the stage play, “The Price Code,” and Guy Bolton is doing the libretto. Ernst Lubitsch will direct. Though adapted from a stage play, the production is said to be the first original operetta written for the talkies.

Talkie Equipment

By Synchrotone Soon Ready

Another entry into the independent wiring field is Synchrotone, a California corporation, organized for the manufacturing of the Synchrotone amplifying and synchronizing apparatus. Machine claims to be a radical departure from current practice in talking and sound devices.

Rigidity of the apparatus, a primary requirement of any sound machine, it is stated, is claimed by the elimination of all bolts or other loose means of driving. Company claims that within thirty days, delivery can be made in any quantity from one to one thousand.

President of the Synchrotone Corporation is Burtis U. Cain, associate with the International Steel and Iron Company, the Bank of Hollywood, and the Bank of West Hollywood.

Opening Knickerbocker

A new addition to Hollywood figures in Loring L. Brawley, the popular Chicago restaurateur, who is now making his home here. The Hollywood Knickerbocker apartment hotel on Ivar, near the boulevard, will soon be opened under Mr. Brawley’s direction, and he has already leased a number of apartments to prominent persons in the motion picture world.

THE
Doorsway of Hospitality

Enter the doorway of this popular hotelry and you feel at home. There’s an atmosphere of cordial welcome which marks the difference between the Hollywood Star and ordinary hotel.

Your room, too, has that added touch of distinction. Pictures on the wall, overstuffed chairs, a floor lamp and reading lamp—these are but a few of the features that make you feel at home.

Pig’s Whole Dining Service insures the best of food. Therefore, when you are near in Los Angeles be sure to investigate.

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PLAZA
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And Produced By FASHION FEATURE STUDIOS, Inc.

Hollywood 2911

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who have appeared in Fashion News—

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Irene Rich
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Ann Pennington
Mary Philbin
Anita Page
Laura La Plante
Alice Day
Marceline Day
Claire Windsor
Raquel Torres
Lina Basquette
Dorothy Burgess

IN LOS ANGELES
PARAMOUNT

IN HOLLYWOOD
GRAUMAN'S

IN NEW YORK
PARAMOUNT

IN NEW YORK
TIFOLI

IN NEW YORK
RIALTO

IN BOSTON
METROPOLITAN

IN WASHINGTON
FOX

IN ST. LOUIS
AMBASSADOR

IN CHICAGO
CHICAGO

IN CHICAGO
UPTOWN

IN DETROIT
MICHIGAN

IN SAN FRANCISCO
LOEW'S WARFIELD

IN DENVER
DENVER

And the Complete Circuit of the Following—

PUBLIX
STANLEY
FOX
WEST COAST
FINKLESTEIN-
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BALABAN-KATZ
BLANK
GREAT STATES
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and many others
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"The Voice of the Screen" is the most authentic publication used for casting "Talking Pictures," and is also used extensively by producers of STAGE PRODUCTIONS.

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ALSO IN

Columbia's Forthcoming All-Talking Picture

"THE FALL OF EVE"

and Two Vitaphone Shorts For Warner Bros.

Sincere Thanks to SID GRAUMAN, JACK ROBBINS, and ABE FRANKS
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IN THIS ISSUE

Pages 19 to 42 inclusive contain a display of program notes, and
photographs of performers, producers, contributors, and technical staff
of Metro-Goldwyn-Mayer's "Hollywood Revue of 1929." This insert
is also being used as the souvenir program for the opening at Grauman's
Chinese Theatre in Hollywood next Thursday night, June 20th.
Filmograph
Hollywood, Calif.

Gentlemen:

You may be sure I am happy to note the vast improvement in "Filmograph" in its late issues. I offer my compliments.

Because of its attractive makeup and other live features, the new "Filmograph" will undoubtedly meet with growing success. These new factors indicate that its publishers are alert and progressive, and anxious to be of constructive aid in the motion picture industry.

My congratulations and best wishes for continued success.

Very respectfully yours,

J.L.M. Warner

JLM:WH
THE PASSING WEEK

HOLLYWOOD

Vol. 9, No. 24

June 15, 1929

Second Week of Closed Shop Tiff Develops Little Excitement; No Equity-Producer Conferences Yet

Producers Plan Interchange of Players; Chorus Equity Joining Actors' Association in Stand; Equity Prepares Two More Contracts; Plan Open Meeting at Writers Club Monday Night; Gillmore to Speak

Inspiration Deal Gives Talkie Rights of Eighteen Films

A deal has been arranged with First National by which eighteen pictures produced by Inspiration, starring Richard Barthelmess, are withdrawn from circulation and the story rights released to Inspiration for resale or possible remaking as talkies. The pictures are:


J. Boyce-Smith, executive vice-president of Inspiration Pictures, Inc., upon his return from New York this week, announced details of the recent reorganization of Inspiration. He continues to be in general charge of the west coast activities of the company, with Henry King as vice-president in charge of production. Walter Camp, president, still heads the home office. H. C. Jensen, formerly in charge of exploitation for Joseph M. Schenck Productions, and Art Cinemo has become vice-president in charge of exploitation, with headquarters in New York.

Lillian Mesinger, formerly of the Paramount scenario department, is scenario editor with offices in New York.

Robert Carr is putting the last touches on the scenario and script of "Wsy Leave Home?", new title chosen for the talkie version of "Cradle Snatchers," at Fox. Continued on page 6

NEW ACADeMY STATEMENT

The Academy cannot be a partisan party to the present Equity conflict, because its membership includes prominent motion picture actor members of Equity, as well as prominent producers. The Academy, therefore, is neutral in justice to all its membership.

The Academy policy in promoting harmonious relations between the classes within the industry is to act only when all other means fail to bring about conditions satisfactory to all parties concerned.

The Academy has also a conciliation procedure whereby complaints and grievances may be given impartial consideration and may be adjusted in a spirit of fairness and justice.

The Academy is in no sense a company union, or it would have acted as such in this and other similar situations. Its mission is one of peace, justice, harmony and progress, rather than strife.

Most important of all is the fact that among the Academy's broader and more far-reaching purposes are, (a) the promotion of public good-will, understanding, and appreciation of the motion picture; (b) the advancement of the motion picture in its arts and sciences.

These and other allied activities are of major importance and, in justice to the Academy, should not be subordinated to its economic functions.
Open Shop Controversy Still at Deadlock in Second Week

Details of Week’s Events in Union Fight Continued

no Equity member’s signing of a non-
Equity contract had been made known to the local office. Such ac-
tion would result in being dropped from their listings in the public
 subscribe, it was stated.

Ninth, approximately 550 new
members, or old members re-signing, have been added to the local lists,
since the controversy first started, it is
stated.

Tenth, Equity prepared two addi-
tional contracts this week to be submitted
for producers. The first is a brief one
covering the hit players and those
working less than one week, embody-
ing the main ideas of the free-lance
contract.

The second was a similar contract
to cover long-term agreements.

Little activity is expected in the
matter for several weeks, accord-
ing to present indications. Both sides are
apparently confident that they will
have little trouble in outlasting the
other.

Intervention of the American
Federation of Labor was not considered.
likely at this time.

No plans for benefits or public
subscriptions to aid members were defi-
nitely formulated this week, it was stated
at Equity offices. Such ac-
tion, it is thought, will not be neces-
sary for some time.

June 5, 1929.

Mr. Frank Gilmore,
Actors’ Equity ASSN.,
45 West 47th St.,
New York City.

Dear Mr. Gilmore:

We are in receipt of your communi-
cation of the 4th enclosing a copy of
the Equity standard form of contract.

We note from your letter the pur-
pose and object of your association
and feel that every producer inter-
ested in proper organization should be
made aware of the facts. Should you in
this move, both from the standpoint of
the artist and the industry at large.

Conditions in connection with the
production of pictures have been
such that the producer has not been
capable of correcting them and those
conditions have existed against the
wishes of the producer.

The writer feels that the hearty co-
operation of the producer with your
organization would standardize the
time of production and eliminate the
necessary of overworking both the
artists and technical employees un-
necessary.

It will emphasize the neces-
sity of production on the part of the
director and will mean that a
day’s work can be done without the
necessity of overworking the people
twenty-four hours a day.

The writer has always felt that the
elimination of grievances would have to
come about through some organization such as
yours. We wish to look forward to our
hearty cooperation in the move-
ment.

Yours very truly,

POWERS CINEMPHONE EQUI-
PMENT CORPORATION.

(Signed P. A. POWERS, Pres.)

The following telegram received
this week from Equity, New York
office gives an accurate history of

Radical Extra Changes

Have Been Brought About by Talkers; Central Casting
Planning to Inaugurate Tryouts For Extras and
New System of Classification

With the extra situation subject to the same drastic changes that have
been effected in other branches of motion pictures by the talkers, plans
are well under way to establish a system of extras in a much different fash-
ion than was used for silent pictures.

First of all, the “tryout,” an institute of the stage, is being brought in
with other stage ideas and methods. While tests were, of course, the “tryout”
of the picture industry prior to the days of sound, in minor parts, were cast on
say-so, possibilities and the knowledge and information
of the studio casting directors and the Central Casting office.

This system has been found consid-
erably waiting in getting together
talker casts. As a result, the casting
methods are being revamped, with
plans now definitely under way to es-

tablish tryout facilities at Central,
where each week representatives of
different studios will hold tryouts
much after the style of stage and vaudeville producers.

Another step will be a complete re-
classification of extra and bit people,
talking picture possibilities, with
the attempt to get definite classifi-
cation as to the experience and various
talents of these people, that the talkies
are demanding in much larger fashion
that did the silent.

While it is admitted that the talkers
have brought about a much greater
opportunity for the talented extra and
bit player to crash into better parts
and bigger money, at the same time,
the quantity of average work is di-

minishing.

The dependable extra, he or she,
who was on the preference, or one of the
studios and the Central Casting office,
is slowly losing ground in the new
scheme to things. They were those
who through conscientious effort, and
naturally through being the proper
type desired, had created for them-
selves places almost akin to the stock
players of the studio. On the sets
they were generally selected for the im-
portant bits, the director realizing
their efficiency for the work. They
were more often than not the principal
scenes, they were the foreign types,
chosen not because of their nationality
but because they resembled a popular
conception of the foreigner, and in
most cases the Russians, Germans, or

Lionel Barrymore’s record as an
Equity member for the last nine
years:

“Barrymore always delightful.
Council at a meeting held December
9, 1924, passed the following motion:
This evening, Mr. Lionel Barrymore’s
indebtedness be paid by next Decem-
ber members of the Actors’ Equity
Association will not be allowed to re-
charge. I have no information
then playing in ‘Laugh, Clown,
Laugh’. As a result of motion he
died after his marriage to Mrs.
May, 1925. But he
was again suspended
was his payment of dues in September, 1927.
In January, 1928, he was reinstated
by the American Federation of
May, 1928. He now owes three dollars
in arrears to carry him to November.

Do you think he is qualified to be
a mouthpiece for his fellow members of
Equity?”

Official Objection Is Cause of Bill Hart’s
Talker Called Off

Schenck Didn’t Like Western Talkie Production Idea

When M-G-M officials failed to
approve of plans made by Hal Roach
and William S. Hart for an all-tak-
ing Western feature, to start the for-
mier screen two-gun nan, the film
was called off, and the agreement
cancelled, it was learned this week.

Hart’s film was to have been a picture
made by Roach for M-G-M release as announced last week. Hart’s own
idea for a film.

“A few weeks ago Hal Roach, the
well-known independent producer,
working at his own studio, making
and releasing pictures through Metro-
Goldwyn-Mayer, had George Ullman,
the former manager of Valentino, call
on me, offering me the opportunity
to star in a talking picture. I gladly ac-
cepted and a number of scenes were
arranged quickly. The contract was
signed and announcement was made on
May 11, I believe. I later met Mr.
M. Schenck, president of the Metro-
Goldwyn-Mayer Company, wired Mr.
Roach from New York:”

“Sorry you have undertaken to
produce a talking western picture be-
cause we would not be interested in
it and we do not think you should
undertake to make pictures for any-
body else without contracts. We have
duly signed then you have our consent to release this one elsewhere, but we did
not expect you to do this again.”

As you have my exclusive rights un-
der this contract are unassailable, I
consented to the cancellation of my
contract with Mr. Roach.

(Signed) William S. Hart.”

Hart’s last picture was "Tumble-
weed," which was released about four
years ago.

No plans were announced by Hart
for immediate future.

European Playwright Here For Metro

C. Sil Vara, European playwright,
arrived here this week from England.
He is under contract to write original
screen stories for Metro-Goldwyn-
Mayer. His latest stage play is "Ca-
cprice," which has just finished a
long run at the Theatre Guild in New
York, starring Alfred Lunt and Lynn
Fontaine. While "Caprice" was his
first American production, Sil Vara
has had eight successful stage plays
produced in Paris, Vienna, Swe-
den, Holland, Russia and other Euro-
pean countries. He has just finished
"Genius and His Brother," which will
be the Theatre Guild production next
year.

* * *

Dudley Digges at M-G-M

Dudley Digges, well-known stage
director, will arrive in Hollywood
this week under long-term contract
with Samuel Goldwyn.

Digges has signed to play the role
of "about the worst vaudeville star’s
starring picture, "Condensed," and
will in addition assume direction of the
dialogue under the supervision of
director P. Richard Jones.

Ann Harding Loaned to Goldwyn by Pathe on Colman Film

Ann Harding, Broadway stage star, has signed for the leading feminine
role in Ronald Colman’s new picture, “Condemned to Devil’s Island,”
which goes into production shortly. Miss Harding who under contract to
Pathe, is being borrowed for the
Colman picture.

Miss Harding is the third prominent stage figure to be connected with
this production, Sidney Howard, the play-
wright Pulitzer prize winner, having
made the adaptation, and Dudley Digges, Arthur Guild Director and ac-
dvisor, having recently been signed to
direct the dialogue and play the role
of ‘Vidal’. F. Richard Jones is di-
recting.

Frenchmen were Americans bred and
born.

But now comes the new order of
things. Bits are not inserted spon-
aneously by the director to enhance
a scene. Today scripts are followed
very closely, and where a bit is called for
it has been written in the script, and
the actor to play it is chosen before
hand with the balance of the cast.
The idea is that the writer is not because of ability to speak lines, and
generally is selected from outside the
ranks of the extra.

These foreign types must be genuine
as foreigners, since in many cases they
are called upon to speak in the lan-
guage they represent. An illustration of this point is the case of the
company desiring several hundred Rus-
sians for a picture. The usual pro-
cedure was to select the many be-
whiskered extras and represent them
as Russian, but in this instance the
Russians are required to speak
Russian, with the result that the genu-
ine types were recruited from the
Russian section of Los Angeles to
Pathé, while the others are chosen for
the reason of being able to speak lines, and

T-S Starring Sally

Sally O’Neill will be starred by Tif-
anny-Stahl in “Kathleen Mavourneen”
with Sally now learning to do an
Irish jig. She’ll also sing old Irish
airs in the production.

June 15, 1929

6
Big Summer Schedule Starts at First National

Large List of Productions Set Including Several Musicals

The biggest summer production schedule in the history of First National is reported under way this week at the studios in Burbank. With the arrival of several Eastern stage stars to join the regular First National screen stars, the busiest summer in the history of the big plant is planned.

Pictures from the following production schedule are as follows:

Colleen Moore in "Footlights and Fools," a story of an actress in which Miss Moore will both sing and dance. Bill Seiter is directing; Marilyn Miller in "Sally," her stage success. Alexander Gray plays opposite her and Joe E. Brown and Bert Kelton are in the cast. John Francis Dillon directs.

Irene Bordoni in "Paris," her recent stage play. Jack Buchanan, pop-jazz star, is her leading man. Clarence Badger directs; Corinne Griffith in "Lilies of the Field," an all-dialogue; Richard Barthelmess, in "Young Nowhere," the story of an apartment house elevator boy. Frank Lloyd will direct; Billie Dove in an untitled picture of society life.


100 Chorus Men Used In Radio Picture

Not only the spirited chorus ladies are profiting by the advent of musical films—chorus men, too, are in demand.

And according to William Le Baron, vice president in charge of Radio Pictures production, good-looking chorus boys are eager to find in Hollywood than beautiful chorus girls.

Organizations of the male element of a stock chorus for "Rio Rita," the Ziegfeld musical, was started this week at Radio. More than 100 male dancers were given try-outs.

Pearl Eaton, staging the ensembles, tried out these young Visionarists for a girls to find 100 she liked. She said that she could get 100 men from the first 300 applicants.

Nathan Shoots Talkie Shorts at Tec-Art

At Tec-Art Productions, the at Tec-Art Studios, have just finished a two- reel talker comedy entitled "Good to be Bad." It's the first of a series to be made with dialogue and sound effects. Sound is being recorded on film and on the disc. A new suite of offices for the Al. Na- than Productions have just been completed at the Tec-Art Studios.

Unpaid Correspondents

"Gabby Dicks," of Hollywood, Fills Mail With Many a Yarn That Never Crashes the Public Prints About Film City's Best Known Rumors and "Inside Stories"

THE secret's out when it's first heard by one of the many gossip mem-

bers of the local citizenry, extras, studio workers and visitors. These people come from all over the world, and their "back home" corre-
spondence reveals the story of Hollywood's best-known rumors are not
censored to local circulation.

Attempts to suppress wide circulation of many not uninteresting items of gossip by publicity departments is meeting with little success, if latest reports from the "back yard match still with truth.

The farmer's daughter in Punkwala,

Iowa, and the plumber's wife in Chelsea, Mass., have first-hand infor-
mation on "Hollywood topics,"

matter how erroneous the first-hand inside may be.

It's going on despite efforts to the contrary, and a number of studios are reportedly considering moves to put an end to the round-robin circulating of the many rumors and gossip tid-bits, familiar to everyone acquainted with the picture colony, everywhere.

Joe, the butcher boy, and Mamie, the maid, will tell you the entire low-
down about Hollywood, no matter how much of it may be based on and

and they don't hesitate to hasten it eastward through the mails.

Many connected with the industry are unaware of some of these happen-
ing, until informed of them by some friend in a distant part of the country.

The favorite star, whose popularity suddenly wanes in some little has been the victim of a gossip ex-
change, from the friend in Hollywood, whose letter can be produced to the truth of the story. It is to be ex-
pected that many of these stories are without foundation, but it helps one's standing in the home town to be au-
thoritative, even though it may be imagination, or an exaggeration of a small item of fact.

Meanwhile the fan magazine con-
tinues to drip soup on those about whom the stories are being spread. If the yarns fall flat with the reader, it can be attributed to the widespread correspondence of the trade.

Spencer Bennett Going East to Do Thriller

While a large representation of New York's theatrical colony is being

lured West by talking pictures, this same sound drama is the reason for a trip East on the part of Spencer Bennett. Pathe is sending the actor for by eastern executives to di-
rect "On the Stairs," a crook myster-
yes. With a modern set, a society locale which will be made as an all-dialogue feature. A cast

of New York stage players is now being selected for leading roles.

Change Brice Film Title

"It's a Pleasure!" is the title change for Fannie Brice's first all-talking United Artists picture from the ten-

ative title "Sex Appeal."

With the M. Schenck organization. Story is an original, being prepared by John McDermott, aided by Billy Rose, the comedienne's husband, who also is

writing special songs for the produc-

tion.

"Reeve" Sponsor

HARRY RAPFF

M-G-M's "Hollywood Revue of 1929" will be closely watched by the entire industry as the first musical ex-

travaganza production without any at-
tempt at a plot. This radical step was

passed up by a number of other studios in making musical talkers. Practically the entire star, and fea-
tured player list at Metro was used in the picture in addition to vaudeville and musical comedy names.

Credit for initiating the departure from all accepted production standards is given to Harry Rapff, well-known producer, who has fostered a number of outstanding films in the silent and talking era.

One of the biggest exploitation cam-
paigns in the history of the industry is planned for the production, which will have its world premiere at Grau-
mann's Chinese on Thursday.

Donovan Finishes Role

Jack Donovan has just completed the starring role in "Why Women Love," made at the Tec-Art Studios by International Productions, direct-
ed by Desider Pet. Featured in the cast are "Tibee Ain't Just Jealousy and George Porter. The production is part silent and part talking.

Donovan is now directing his two traditional parts: Danes and a trained Macaw parrot in a novelty sound short production for Hess-Cumberland, titled the "Dog Catcher.

Preparation is now under way on Will Rogers' first Fox starring pic-
ture, "They Had to See Paris," which Frank Borzage will direct.

Christie Plans Shorts Talkie Program of Twenty-four

Seventeen Stars and Featured Players Already Signed

Continuing the policy of presenting feature stars in two-reel all-talking plays, which was started through Para-
amount release in February, Christie will present the twenty-four for the coming season.

Seventeen stars and feature players from both screen and stage are sched-

uled to appear in the new talkie group. More names will be added as further story and play material is selected. Already scheduled to appear in the new season are: Louise Fazenda, Raymond Griffith, Lois Wilson, the Gleason, Raymond Hatton, George Sidney, Marie Dressler, Eddie Arnold, Charlie Grapewin, Anna Chance, Frances Lee, Johnny Arthur, Sam Hardy, Ruth Taylor, Ford Sterling, Taylor Holmes and Buster West.

The talkie shorts which started in February, have already included thir-
teen others in the series. Among these are "Reve." The Octavus Roy Cohen negro stories. In the group of twenty-four, Christie will present six more Cohen stories, with almost all the material. The balance of the product will be from successful short plays and stories.

Work on the new group has already started, with such pictures as "The Sleeping Porch," with Raymond Grit-

th; "Faro Nel," with Louise Faz-
enda; and "One A.M. Sunday," the Octavus Roy Cohen stories practically ready for release.

In the new Christie group Par-

amount will also present a number of outdoor pictures. Since the studio has been supplied with several complete Westen Electric portable recording equipments, much more latitude is af-
forted for locations and settings. An example of this will be seen in one of the early Christie releases, "Faro Nel," a western travestry to feature Louise Fazenda and others, and which will be all outdoors in California des-
er, etc.

Another novelty to be presented by Christie during the season will be in "The Co-ed," several condensed mu-

sical numbers, with col-

legiate settings picturing a college glee club.

In addition to those mentioned, Christie is now making a selection of six of the best of the Octavus Roy Cohen Saturday Evening Post stories, and has also secured the rights such short play material as "Adam's Eve," by Florence Ryerson and Colin Clemens; "The atal Forsces," by C. L. Duffield; "This is London," by Howard Green and Milton Hocky, and "Hit or Miss," by Florence Ryerson. In addition, Alfred A. Cohn, editorial supervisor, is negotiating with other authors for original story material as well as for short plays which have already appeared on the stage.

Plays Barrymore Role

Ian Keith is playing the same role in "Light Fingers," Columbia's all-
talking screen version of the famous stage play, "Raffles," in which John Barrymore appeared in the original production. Dorothy Revier is co-

featuring with Keith and Joseph Henna-

edy is directing.
THE THIRD DIMENSION

Fundamental changes in the screening of pictures have long been forecast, particularly with regard to color, enlarged screen and third dimension. Color is now developed to the point of being included in feature length pictures by no less a genius than Mr. Ziegfeld, who hitherto preferred to limit himself to those producing novelties, and is apparently to be considered a stabilized medium.

And now from New York comes word of experimental demonstrations of three-dimensional photography, projected, no less, on a screen as large as the proscenium of the average theatre.

According to reports carried in newspapers throughout the country the effect was startling: objects five miles distant stood out clearly and in the perspective of the normal eye, while chorus girls dancing across the stage seemed to merge with the audience. Color, it seems, was the only other newly hallowed revolutionary agent not used.

It is true that the medium seems to have reached a stage of near perfection after many false alarms. However, it is unlikely that it shall be put into general use for some time to come. Cost is no small item to be considered, and until it is close enough to present installations so far as price is concerned, or sensational enough to warrant expense, there will be no general application of the principle. That day may or may not be far off. More than one company has been carrying on extensive experiments for many years, and echoes of European developments reach us from time to time. Competition, following perfection of the medium itself, will work wonders; and until then we may simply indulge our imaginations to the extent of pleasantly fancying the third dimension, color, sound, and the gargantuan screen principles united.

Wonderful is the swift expansion of mechanical efficiency and the creation of tools; sad to perceive is the laggard steps of wielders of those tools. Those we now possess are far from being exhaustible of their possibilities... new ones are a source of confusion.

WILLY MR. ZIEGFELD

That ever hungry publicity seeker, the estimable Mr. Ziegfeld—the original purveyor of novelty—again brings in the paper-mache bulkworts of some of our leading newspapers. Mr. Ziegfeld, be it noted, is again contemplating retirement; a habit contracted several years ago and re-iterated anew just in time to reach the press before the opening of one of his masterful giant musical effusions.

This time the cause of the clean-souled Mr. Ziegfeld's heart-break is the lewdness of other revue producers. He cannot bear being "associated with a revue producer at this time"—and "There's too much dirt and nakedness in revues nowadays and the public is about fed up on them," he declares sadly.

Nevertheless it will be recalled that the "shocked" gentleman created this type of entertainment many years ago, and thrived on it. If at this stage of the game his competitors are out-Ziegfelding him, it may be charged to Mr. Ziegfeld's lack of so-called "artistic" ability. But to produce further fact in substantiation of the willy one's ability for crashing into news columns would be aiding him in his "cute" ambition.

Is it his capacity for shedding crocodile (and publicity) tears which incenses us. His retirements come with irritating regularity, and his super-hypocritical tirades provoke undependable rage. Not so long ago he issued the ridiculous statement that Ziegfeld girls are so much brighter--than those of his competitors. Why he considers "plain dumb." We are not rushing to the defense of the movie girls for reasons of local patriotism, nor to insist upon our loyalty to a profession. It does occur to us, however, that a sincere statement from Mr. Ziegfeld and the well-known "brilliant" proclivities of his show girls, would redound to the credit of movie girls who do not possess such "brilliance."

A "PICK-FAIR" DECISION

Fondly regarded by film fans the world over as an ideal couple, it was presumed that Mary Pickford and Douglas Fairbanks would adhere to their original intention of making the world's most romantic story, "Roméo and Juliet," as a talking picture.

Surprisingly enough, they recently announced that they had changed their minds, having chosen "The Taming of the Shrew" instead. The principal interest in such choice lies in the explanation for it: that they are uncomfortably aware of the saccharine nature of the publicity which has been woven about them, and desire instead to be known as real human beings, lacking the sugary perfection conferred upon them by sympathetic press agents. And so, with laudable honesty they have decided to avoid "Roméo and Juliet," not because they don't want to make it, but because they are tired— or realize that the more intelligent public is tired— of confectionery publicity.

It is quite evident that fandom is undergoing a considerable change in accumulated prejudices and preferences. One thing they are most scornful about is the publicity printed in fan magazines and the general press. This is in part due to more widely disseminated truth about the stars as written home by extras intimately aware of the gigantic publicity frauds.

Now, if instead of the stars they would exercise some degree of control over rhetorical problematics, and stick closer to the unfurished truth, it is conceivable that in time they also might be regarded as real, live people, and accorded the palm of genuine understanding. And, in addition, the not inconsiderable army of press agents would be saved from mental misery.

BERNARD MACFADDEN adds his protest to the tyrannical rule of censors. Of course, he has a valid reason for his forceful declaration, as blue-nose morality has considerably influenced his magazines. However, that need not detract from the cogent truth of his argument. "A censor," he says, briefly and forcefully, "is an autocrat." Surely the statement is sufficient in itself, without undue elaboration, or invoking the Constitution of the United States. Alas! tasteless abuse and sensational exploitation of near-pornographic subjects on the part of both publishers and picture producers have given censors reason for continued brain fog.

HYDE PARK, long the rallying place for English "bolshies," and the place where world problems are solved regularly every Sunday and on national holidays, was recently the scene of a mass meeting to arouse public indignation for the abolition of the Entertainments Tax. Apparently letters to the "Times" signed "Indignant Taxpayer" are no longer effective. What is more important is the fact that English theatre associations consider it worth while to appeal directly to the public for support. Here things are done differently...!

WHILE DEALING with English affairs:

It is reported that Herbert Wilcox of the British and Dominions Picture Company has made a long-term arrangement with the Gramophone Company, Ltd., for cooperation in talking and sound films; which entitles them to exclusive recording of various leading continental symphony orchestras, including the London Symphony, Royal Opera House, the Berlin Opera, the Berlin Philharmonic, and the Le Salle Orchestra of Milan.

The English producers thus following the example of American companies who have concluded agreements with phonograph companies and their recording artists, and with such famous musical units to draw on, they will most assuredly have a market in this country.

MUSIC THAT SOOTHER the savage breast! And this summer we will be rusted and fuddled tempers soothed, when the Hollywood Bowl opens with Molinari conducting for two weeks. He will be followed by Eugene Goosens and Bruno Walter. All three are both world-famous and locally popular. For several nights in the week we will be able to forget the day's harassing experiences; and may even emerge from the Bowl swearing never to tell another lie.

INCIDENTALLY, N. D. Golden of the motion picture division of the department of commerce at Washington declares that many American idioms and characters are little understood by foreign picture audiences. This is a question to be seriously considered if America is to retain leadership in foreign fields. It is possible that eventually as many as five different language versions of a picture will be made, with slight variations included to please distinctive tastes. This seems very involved, but in the long run will prove a simple matter once the process has been thoughtfully worked out.
Moving Along With the Movie Parade


Below—Billie Dove—Liked by New York in her first talker appearance, "Careers," directed by John Francis Dillon.

Henry Fink—Arriving with a voice. He has appeared in "On With the Show" and has just been engaged to act as master-of-ceremonies at the Montmarte.

Above—Fritzi Ridgeway—Whose most recent appearance was in an audiplay "This Is Heaven," now at Rialto, New York, which is to be seen in the near future at the United Artists Theatre, Los Angeles.

Below—Mary Philbin—Returned to Universal where she is to be seen in two productions, "Brown, of the Sea," a story by Garrett Fort, and another called "Heart and Hand."
Paramount Releasing U. A. Films on New Deal

No Stock Purchase in New Deal for Entire Product

A deal was closed this week for the release of United Artists pictures through Paramount. Paramount will release these pictures with stars such as Mary Pickford, Douglas Fairbanks, Charles Chaplin, Norma Talmadge, Gloria Swanson and D. W. Griffith and Samuel Goldwyn productions.

According to Schenck, the Paramount organization does not become a stockholder in United Artists but merely the distributor of its pictures.

It is further reported that the deal for the consolidation of all of the United Artists activities into one group will materialize, drawing all of the subsidiary companies under the presidency of Schenck.

Radiotone Planning To Start Talkeur Soon At Neilan Studio

Radiotone Pictures first production at the former Marchall Neilan Studios will be a musical, entitled “Honeymoon in Spain,” from the stage play by Charles Alphonse. Stewart Bardsley will be in charge of the recording department, and James Cunningham, for many years connected with the Telephone Company, is to be one of the technical advisors. Billy Bitzer, formerly, with D. W. Griffith, will be chief cameraman.

When final plans are put through Radiotone Studios will also be in a position to take care of several Independent units, it is stated.

Leave For Convention

Three executives of the Paramount-Famous-Lasky Corporation left Los Angeles last evening to attend the annual sales convention of the corporation which opens in St. Louis Saturday for four days.

They are: B. P. Schulberg, general manager of west coast production; L. J. Gain, executive manager, and Emyr Gelsey, story department contact man between New York and Los Angeles offices.

The Hollywood officials will be joined in St. Louis by Adolph Zukor, president; Jesse Lasky, vice president, and other executives.

Bergerman Appointed To Assist Carl Laemmle

Stanley Bergerman has been appointed by Carl Laemmle, president of Universal Pictures Corporation. Bergerman resigned his position as an official of the May Company to assume his new post.

Lou Lennie, for many years a film and stage executive, has been engaged by Tiffany-Stahl, replacing Milton Gatzert, who resigned some weeks ago.

These Newspapersmen

George Landy, First National Publicist, Another in the List of Newsmen and Publicity Bows to Enter the Production Field

Resignation of George Landy, who has held one of the longest tenures as studio publicity head in Hollywood, from First National on July 1, with the intention of entering the production field, brings to mind once again the large number of studio publicity men and ex-newspapermen who have stepped into other fields in the two professions and have become directors, producers, authors, and editors.

Mike Boylan and Chandler Sprague, of the production triumvirate at Fox, are both ex-newspapermen, while Boylan has been studio publicity director for Universal and First National. Winnie Sheehan, the big boss at Fox, is also an ex-newspaperman.

John McCormick, formerly in charge of First National, now devoting himself exclusively to Colleen Moore’s pictures, started as press agent for Sol Lesser, and then held the same job with First National before he became its general West Coast representative.

Ben Schulberg, in charge of all production at Paramount, started as Adolph Zukor’s press agent in New York several years ago while Bernie Fineman, at the same time, was Schulberg’s press agent in the days of Preferred Pictures. Bennie Zeldman, another Paramount producer, will be remembered greatly for his work for Mary Pickford and Doug Fairbanks.

At M-G-M, Hunt Stromberg was a publicity man in New York, as was Harry Weingarten. Jack Jungmeyer, Pathe writer, was a journalist. At Warner Brothers, Darryl Zanuck, Joseph Jackson and Jimmy Starr have all been newspaper men and subsequently press agents, and at Universal, Ralph Reed has turned from the publicity job into titling and dialogue, while Sam Jacobson, now producing novelty shorts, was formerly studio publicity head.

Of course there are many more writers, directors and studio executives, who found valuable training in reporting or publicity work. For example, Monta Bell and Russell Birdwell, directors; Jack Cunningham and Ray Doyle, writers; Gary Cooper and “Buddy” Rogers, actors, and a host of others learned a great deal about human nature and the thing called show business while working on papers or at publicity.

One of the reasons for this plenitude of ex-newspapermen in the picture business is that the news game presents many of the same items of appeal that would attract towards show business. There is the same fascination, the same heller-skelter excitement.

Many have gravitated from one to the other as a result of the close relationship of the similarity of character types that fit in most easily. Realization of the dramatic elements of the newspaperman’s life is being tardily evidenced in the flood of newspaper pictures, precipitated by “The Front Page” and Gentlemint of the Press.

Nearly every studio has one or more of these productions either in editor and the city room biding fair to take over the gangster, backstairs and backstage for the lead in production trends.

George Landy’s personal background includes graduate and post-graduate degrees from the College of the City of New York and Columbia University, several years of editorial work on leading magazines, home office experience in the motion picture field and eight years in the local studios.

Starting when First National moved into its new studio at Burbank, Landy built up one of the most effective publicity departments on the coast, and one which has played its share in maintaining First National as a leading organization. In addition, he has been greatly responsible for all the Vitaphone trailers made at this studio, and has thus been receiving special production training as the author, producer and, in some cases, even the director of these miniatures.

Jimmy Parrott Back With Hal Roach

Jimmy Parrott has returned to the Hal Roach-M-G-M fold after an absence of several months, and is directing Laurel and Hardy in their fourth talkie, “Step on It.” Parrott replaces Lewis R. Foster as the comedy team’s mentor. Mr. Foster having been transferred to the direction of the Harry Langdon Company.

Joining the Roach forces in 1918 as a bit player, Jimmy turned director, wielding the megaphone for his brother, Charley Chase, for Laurel and Hardy and for all the All-Star units.

Lenore Coffee Adapting

Lenore Coffee is adapting “The Bishop Murder Case” for Metro-Goldwyn-Mayer Studio, and is preparing the continuity and writing the dialogue.

Langdon’s First Roach Talker Based On Vaude Act

Harry Returning to Films After Vaudeville Tour

Harry Langdon’s first all-talking comedy for Hal Roach-M-G-M will be a screen version of the vaudeville act, “The Messenger,” with which he has recently toured for R-K-O. Production will be started as soon as story and cast are completed. Lewis R. Foster, who directed the first three Laurel and Hardy talkers, will direct this one, and Adolph Zukor and his company are working on the script.

Langdon’s first picture for Roach will be his initial appearance before the microphones.

Russians Discover New Possibilities For Motion Pictures

Once more the motion picture discovers unsuspected possibilities within itself. According to word from Russia, the movies will be used to cut down drinking of intoxicants.

In the hope of diverting to useful purposes much of the money now spent in getting, drink, the educational authorities there have launched a campaign for what they call the “kinofication” of the country; $250,000,000 will be spent over a five-year period, it is reported.

The money will be used to construct theatres in towns and the smallest of small villages and students’ settlements will be equipped for the showing of films.

Beacon First To Use Tec-Art Photophone

Initiating the newly installed RCA recording equipment at Tec-Art, Beacon Pictures, started work this week on the all-talkie feature, "The Sentinel Light."

The story is based on the play by George Berrington and is the first of a series planned by Beacon organization.

Leavdor de Cordova is directing with Eugene Anhalt, a leading comedy role and Edmund Burns opposite her. Others in the cast are Russell Simpson, Carmella Geraghty, Margaret Seddon, Allen Simpson and Joe Bennett.

Preparing Next Glenn Tryon Production

Arthur Ripley and Ewart Adamson are working on the adaptation and dialogue of “Barnum Was Right,” Glenn Tryon’s next starring vehicle for Universal. It is scheduled to go into production in the near future under the direction of Del Lord. Picture will be based on the Broadway farce of the same name, which was written by Philip Bartholomae and Hunt Boyd.

Schildkraut Starred in “Mississippi Gambler”

Joseph Schildkraut will be starred in Universal’s “The Mississippi Gambler,” an original story by Karl Brown. Adaptation and dialogue are being prepared by Leonard Fields.
Impositions of Director
Who Really Is
Different

In these days of unblushing self-exploitation it is refreshing to come across a film director who does not claim to be divinely gifted as a great leader in the industry. Clarence Brown has never been guilty of posing as a miracle worker, nor has he imagined himself a veritable Svengali holding in his hands the destiny of some feminine star. He has never secluded himself, like some rare hothouse plant, in an elaborate studio bungalow, nor has he, within the memory of the oldest studio-worker, attired himself in conspicuous hunting togs when he goes shooting film. It is said of Brown that he is never "in an important story conference" when old friends or acquaintances call to say "Hello!" and he is yet to be heard humiliating a star, featured player or even the humblest extra on his set. Unlike many important directors, he refuses to surround himself with secrecy and sycophants and is never too self-important to be courteous to studio visitors who might accidentally venture into one of his sets.

I might as well have dispensed with these preliminaries for the facts are too well known to everybody connected with the game—so let's get down to business.

Brown's personal press-sheets are absolutely devoid of heart-throb stuff. There is no reference to bitter hardships he suffered as a small boy, nor to any mention that he ran away from an unhappy home and walked thousands of miles (through blizzards and sandstorms) to reach Hollywood and the films in order that he might procure work to support a sick mother or a dying stepfather. Clarence is not the sort of man to hand out this kind of bunk. Press him for some information about his film career, and he will, in a casual matter-of-fact sort of way, say—

"I was born in Knoxville, Tennessee, and there is not a statue or drinking fountain in my home town to commemorate the event. Educated at the University of Tennessee, and though I graduated with honors there is no such tablet set in the walls of the university to perpetuate the fact. My folks were mighty proud of me when I left the university and the degree, Bachelor of Science in Electrical Engineering and Bachelor of Science in Mechanical Engineering." Here Brown paused and a twinkle entered with a twinkle in his eye, "and now I have disgraced them by becoming a film director. I started in the film game as assistant to the Technicolor, the French director, and kept my eyes open till I found an opportunity to be assistant myself. My first assignment was 'The Great Redeemer.' The World War broke out shortly after I finished this picture. Mind you, I do not say the war caused the war, but the coincidence is somewhat suspicious—anyway I enlisted in the aviation branch of the service and received my ground school training at Princeton Univer-

sity and flying instruction at Scott Field, Belkville, Ill.

"Shortly after, I was commissioned an officer and appointed flying instructor at the same field, and even now—what with the silent versus the talkie arguments I am still up in the air. After I helped to win the war and the Armistice was declared, I returned to the films and—well! Fritz will tell you the rest."

Fritz is Brown's loyal man Friday. After Brown, Fritz loves but one thing in life—whippets. If ever Clarence fires Fritz he will go straight to the dogs. Brown discreetly "ducked" and so I had to listen to Fritz rave about his beloved boss.

"Out of the 'Ten Best Pictures of the Year' chosen by film critics throughout the country during past seasons, four have been of Mr. Brown's making," volunteered Fritz, as he handed me documentary evidence to this effect. "They are, 'The Signal Tower,' 'Smouldering Fires,' 'The Goose Woman' and 'Flesh and the Devil,' and wait till you see 'Wonder of Women,' which the boss has just finished—it's a corker."

"Mr. Brown," continued Fritz, "is now preparing to shoot Eugene O'Neill's 'Anna Christie' with Greta Garbo and—" "That's enough, Fritz," I interrupted, "I'll finish this myself."

It is hardly necessary to dwell upon Clarence Brown's unforgettable touches in what most people consider one of his best achievements—"Flesh and the Devil." It was plainly the work of the accomplished director, helped, of course, by the fine performances of the principal players, that made this film an outstanding box-office attraction. It was hardly to be expected that Greta Garbo, without a knowledge of our language, could have given such a magnificent characterization minus Brown's human understanding and unselfish help—but—enough of this.

In appearance, Clarence might be mistaken for an accountant or a hotel manager. As he sits quietly on the sound stage by the cameraman's 'ice box' in the attitude of Rodin's 'Thinker' one would, at first glance, think him to be forbidding of mien. Speak to him and the thought is completely dissipated by his boylsh grin. He never gets excited and never raises his voice above the ordinary conversational tone. At one never been known, when directing a 'silent' to shout 'Kamerah' through a megaphone.

At the time I made the drawing of him which is printed herewith, he was working on 'Trail of '98' and it is the only occasion upon which I have seen him directing in anything but an ordinary business suit. Brown has never considered himself too sacred to come in contact with his fellows and has been often seen in the commissary with a bunch of players, in make-up, at his table. Always by his side is his faithful mascot, Fritz, and it has been rumored that he (Fritz) is armed to the teeth to prevent aspiring writers and dramatists from reading scenarios to the boss at the meal table. Brown has the rare gift of silence. Try to draw him out and he will fill awkward pauses with the aforesaid boyish grin.

I asked him if he thought that the silent picture was doomed, and he answered: 'Without a doubt, I have a wonderful four years in the White House, and I would not be surprised if he is re-elected.'

"What is your real, private opinion of the 'talkies,' Clarence?" I persisted. He thought deeply for a moment, then exclaiming my promise to keep his reply strictly confidential, answered in a whisper, "I have come to the conclusion that the beauty of California has never been sufficiently exploited." What can one do with a guy like that. I have said before in these columns that I feel grateful that I have the privilege of mingling among the real fellows of Hollywood. Clarence Brown is one of the men who inspired such an sentiment."

Empire Starts Shorts Production in East

NEW YORK, June 12—Empire Productions, Inc., have concluded arrangements for an eastern production unit under the management and direction of Bert E. Maicon, stage director, it is reported. The company is franchising a series of twenty-six single reel all-dialogue comedies and Maicon is now casting for one of the comedies to be made here. Temporary title is "The Wishbone," with a humorous dialogue by Barnett M. Warren.

T-S Signs Hartford

David Hartford, engaged by Tiffany-Stahl for the direction of dia-

logue scenes of that first picture, has been released from the New York stage, who has directed many stars of the stage. He directed Laurette Taylor in the first version of "Peg o' My Heart," made famous by the actress.
Back Again, and Ready to Direct a New Personality

TED WILDE

Who has for long been associated with Harold Lloyd. After an illness of short duration, Wilde is back and will direct Belle Baker in an all-talker, being produced by Edward Small for Columbia.
PIRERING the "Broadway" sit-
uation, was the vogue a short

time back, but in spite of it, the
original play remains still the best of
plays dealing with underworld life.
Universal in its transfer-
to the screen of the play, has
managed to maintain much of the
quality and intimacy of the original
and have added photographic charm
and much fine production.
Paul Fejos' direction is excellent,
along with the handling of the silent
moments of the film much superior to those of
the dialogue portions. Much of the
direction is very fine, well-
handled, and tempo, and creating mood
through camera work. His shots of the
interior of the extraordinary large cab-
aret, using the whole stage and
the camera, are at times startling,
and add greatly to the swing of the story.

The picture moves with increasing
finesse and tempo, along with the silent
part, with the latter half reaching its
high point with the killing of Steve
Crandall, the bootlegger. Unfortu-
nately, the producers chose to use
the jazz being played in the cafe as
incidental music for this potent drama,
with the result that much of the
dramatic force of the situation be-
comes nullified. There was hardly
a need of reminding the audience that
hilarity was camped up in the cafe
while tragedy was being enacted in
an anteroom. The mood had been
created in the cafe, and the cutting from
the cafe scene to the scene of the
tragedy and eliminating the music
entirely would have been ame-
nable for.

The situations of the original play
have been left intact. Universal
exceeding the play in the matter of
enlarging the cabaret, a colorful, well
designed set, which is used in the
picture. The set was large enough
to enable the camera-crane to be
used effectively, although most of the
cafe while tragedy was being enacted in
an anteroom. The mood had been
created in the cafe, and the cutting from
the cafe scene to the scene of the
tragedy and eliminating the music
entirely would have been ame-
nable for.

Thomas Jackson, of the original
stage play, stands out prominently in
a good cast. The cool, insinuating
"Father" of the cabaret is
realistically played by Jackson, who
furthers the interpretation with a good
voice, a real touch, and a
number of twists, which intensify the actor's
playing. Evelyn Brent, curiously enough,
employing the same mood of cooiness
used by Jackson, captures second ac-
inishing honors. Miss Brent proves fur-
ther her right to be classed as the

W e have for long considered Erle C. Kenton as one of
that small group of directors who show splendid taste in their
direction. Given a story, with even far
fetched situations, Kenton manages
by the use of restraint and a
certain restraint, and he:
within the bounds of reality. In "Father and Son" there are
some excellent human
characters, but there, too, the lines of the
plot become too
old and unreal situations, reminiscent
of another day in pictures. But de-
spite it there is the director who holds
the characters well in hand, and sel-
dom do them seem artificial, as they
should really be.

"Father and Son" is another tale
of father-love, but there is no theme
to guide it along an emotional
path, nor wells of forced emotions
to relieve the tears of an audience. In a
story, where tears could have been
spilled easily, there is little of it to
be seen, and as a consequence the
picture is not a vivid picture, or
in spite of the story, which is at times
drear.

Steve McBan is the boy who
adores his father and detests his step-
mother—and it is not the same old
story. The step-mother is an adven-
tures character who has lured the father into
the marriage, and the boy's distaste
for her is growing one, brought on
by a situation which has been de-
developed beautifully in the picture.

Kenton, never permits a situation
to become obvious, nor does he de-
velop his story so that what
ensues is apparent. If the boy is spanked
by his father it is merely suggested and
the following scene does not
show the lad wailing or seeking sympathy,
but on the contrary the boy,
intelligent as he is, has learned to
mature.

The theme is an intell-
gent youth as developed here, de-
termines to leave home, and
without tearing up or pouting he packs
his kit-bag for the journey.

The characters are all cleverly and faithfully
developed. The swindlers are not too mean; the father is a fascinat-
ing human, and the next door neigh-
bor, who is interested in the boy,
is one of the most interesting charac-
ters in the picture of a long while. Obviously his interest is
in the boy, but there were brief
moments when she seemed interested
in the father. But it was never made
obvious, and her identity remains
more or less of a secret. A fine char-
acterization which added to the story's
class.

Mickey McBan, is the best of the
cast, giving a highly intelligent
performance. Jack Holt played the father
and his every movement
was brought up in beauty and charm what
she lacked in fine acting. Wheeler
Oakman, with his splendid voice, is one
as usual excellent in the role. Helene
Chadwick, played the lady next door sympathetically. The pic-
ture is part dialogue and part silent.
We preferred the silent part. The dia-
logue was written by The Hattons, with
Jackson Templey supplying an able
adaptation.

Thanks to Kenton, Columbia has an
excellent picture in "Father and Son,"
which will please audiences generally.

Review
 Reviewed at the Century, Los Angeles.
Reviewed at the Capitol, New York.

"FOUR DEVILS"

A Fox production (part dialogue).
THE CAST: Janet Gaynor, Charles Mar-
sen, Gayne Whitmore, Helen Carew, Dan
Duncan, Farrell MacDonald, Michael Visc-
ard, Rita Hayworth, Dorothy Worthen, Edith
Randolph, Claire McDowell, Jack Habib,
John A. Dehner, Brien O'Day, Anita Frue-
man, Wesley Lake.

T he hybrid influence of inane
dialogue insertions in "Four
Devils" utterly ruins the picture.
F. W. Murnau built his story and de-
veloped his characters by the use of the
better type of silent picture tech-
nique. His methodical craftsmanship,
while cold in its perfection, was at least
in keeping with the original story. A
terrific tragedy was to be logically ex-
pected from a production like this,
where the players began uttering absurd
lines in the latter sequences, the picture
fell to pieces, and the tragedy hap-
pened in the wrong place.

It is true that Murnau used some
title situations for effect, such as
Jackie Durkin's duel with Janet Gaynor with almost sarcastic senti-
ment. Nevertheless, the picture in
general was sincere, and from the
points of view of characterization alone
is worthwhile.

The story concerns four circus per-
formers who in the early sequences
are in the charge of a brutal overseer.
They eventually escape their bondage
with the aid of a clown, and become
inventor of a new kind of trapeze for
performers. Two of them, Janet Gay-
nor and Charles Morton, are in love
—convincingly and sweetly in love.
There is an item which aspires to be a
Dan, who steals Charles away, saps
his vitality in a demanding affair, and
almost wrecks the lives of the influc-
cious lovers. (In Murnau's pers-
tion, as in the original story, the
lovers actually die. But could the lovely
Dan have been permitted to die?...

Atmospherically the picture is som-
ber, perhaps over somber. That is
certainly the impression which the
impressionistic means to effect his end. There
is no question but that his shot of a
dreary street and dreary people was
splendid for his purpose. Less ad-
visable was his clothing of the vam-
pire in traditional black. However,
Mary Duncan's character is in itself
perfectly delineated, though a tribe
removed from the understanding of
the average box-office patron. She
was, in fact, a pretty good imitation of
European woman of ample means and
strange whins. That her walk,
suddenly projected without prepara-
tion, is even more important is the
immediate. It is here that cutting is par-
ticularly deadly, while it is merely
acceptable here later on.

Janet Gaynor and her fellow play-
ers lose nothing by Murnau's direc-
tion, except perhaps some degree of
their "movie" personalities. And
Janet's speaking debat, regarded
merely as such, is quite good. As
a contribution to the story it is a
piece with the rest of the dialogue—
still, out-of-place, and destructive
rather than an aid. That she is made
to contribute to general inanity is not
her fault, nor is it that of Murnau.
All concerned are defenceless in the
face of whomsoever edit and
editors.

Worthy of praise is the shot of
Morton flying back and forth on the
trapeze just above Mary Duncan's
head. It is a skillful shot which made
an excellent camera work. And for once
we have some genuine French atmos-
phere and sense of the staircase and
realistic sets.

Incidentally, "Four Devils" was
made in Europe some 15 years ago.
So far as the last part of the previous
picture is concerned, it is probable
that the technique employed was similar,
in last week's edition of Filmograph we discussed the situation around the "Rigo Rits" being brought to the coast by Radio to write three new numbers for the talkie version of the musical. Tierney will be brought here to do the new, original operetta, which William H. Baron, radio production chief, is now writing.

De Sylva, Brown and Henderson have written the story, dialogue and song numbers for Janet Gaynor's first musical starring vehicle, "Sunny Side Up," which David Butler will direct for Fox. Seymour Felix will stage the production. Already signed in support of Miss Gaynor are Karen Lynn, Frank Richardson, Eren del and Marjorie White.

L. Wolfe Gilbert and Abel Bauer, the two most recent additions to the Fox song writing staff, have written five songs for Fox productions in the past three weeks.

For George Jessel's forthcoming starring Fox-Movietone special, "The Hudy Gardy Man," they have written "That's What a Child Can Do" and "Marguerite;" for "Lucky Star" they have written a theme song, "Little Jack Sheep," and "The Conquistador," due to go into production soon, starring Warner Baxter, they have written two numbers, "Song of the Vaquero" and "Your Answer In My Eyes."

Milton Charles, featured organist at the Paramount here, is one of the leading organists in Los Angeles. He has written the organ numbers for "Pagan Love Song, "A Garden in the Rain," "The One in the World," "Vagabond Lover" and "True Blue Bird."

Hereafter, every Warner Vitaphone production will have a featured theme song, it is announced. Songs will be composed by members of the Warner Brothers music and lyric writers' staff now at the company's Hollywood studios and will be published by M. Witmark & Sons.

Sigmund Romberg has signed contracts whereby the composer of the score of "The Student Prince," "The Desert Song," "My Maryland," "Maytime," "Rosalie," "The New Moon" and "Blossom Time" will give for a term of years his exclusive services in the composition of musical works for Warner Bros. Warner Bros. have also signed contracts with Oliver Hamerstein II, the librettist, who has been identified with the composer's big successes. Both are signed specifically for Hollywood and will personally supervise the Vitaphoning of their original works.

Walter Anthony Signed

Walter Anthony, veteran film title writer, has been signed by Warner Bros., under a five-year contract as writer of dialogue for Vitaphone pictures.
Radio Finishing Fourth
Sound-proof Stage

The fourth sound-proof stage on the Radio Pictures lot will be ready for use in two weeks, according to an announcement today by Charles E. Sullivan, vice-president of RKO Studios, Inc.

In addition to housing the new sound-proof stage, the building will include numerous offices, the major portion of the upper floor serving as quarters for music and lyric writers furnishing them songs and scores for Radio Pictures.

In the building there will be a scoring room, or stage, for recording thematic music, a large projection room, a rehearsal hall, space for sound equipment assembly and repair, a large battery room and a switch room with controls for camera and sound and sound recording motors. Construction on the building was begun early in May.

Eddie Sutherland to Stay at Paramount

Eddie Sutherland has signed a new contract with Paramount, by which he will direct several of the most important of the company’s next group of all-talking productions.

Sutherland’s co-direction with John Cromwell of “The Dance of Life,” from the stage success, “Burlesque,” and their co-direction of “Close Harmony,” with Charles Rogers and Nancy Carroll, has been one of Paramount’s most successful productions, and advance reports on “The Dance of Life” rate it as another talkie hit.

Lake Norconian Club

Spectacular Hollywood Pageant

Noro, Riverside County, California

Four miles north of Corona

Spectacular Pageant

Miss Compson will be hosted at a Special Dinner Dance Saturday evening, June 15, Four rooms at Junior reception. June 16, at Lake Norconian Club, Norco, Riverside County, Calif., Phont: Norco 420, or 924.

REX BUILDING, TRINITY 5921, Los Angeles.

GRAUMAN’S CHINESE THEATRE—HOLLYWOOD

NEXT ATTRACTION

World Premiere

Thursday, June 20th

Metro-Goldwyn-Mayer

“HOLLYWOOD REVUE OF 1929”
Synopsis and Dialogue of

"PARIS BOUND"

A Pathe All-Douglas Picture

This story is adapted from the stage play of the same name, with very few structural changes. Of course, off-stage action suggested by the dialogue of the stage play, as well as many scenes which were confused to one set on the stage, but which may be treated with greater freedom in screen adaptation, are acted out with change of scene in the picture. Dialogue in many instances has been compressed, without, however, losing any of the important aspects of the theme and character relationships. The adaptation as a whole is simple in technique, the most important (and effective) addition to the play being the ballet sequence. This, and other changes in sequence order, are explained by italicized notes in the synopsis.

A Scene From "Paris Bound"

Adapted From the Stage Play by Philip Barry
Screen Play by Horace Jackson
Directed by Edward H. Griffith

Co-director of Dialogue: Frank Reicher

THE CAST

Mary Hutton....................Ann Harding
Jim Hutton.....................Frederic March
James Hutton, Sr..............George Irving
Noel Farley....................Carmelita Geraghty
Nora Cope......................Juliette Crosby
Peter Cope.....................Hallam Cooley
Fanny Shipman................Ike Clarke
Richard Parrish...............Leslie Fenton
Richard Shipman..............Ralph Lewis
Helen White....................Charlotte Walker

June 15, 1929

JIM: Do I enjoy what?
NOEL: Standing there, kissing me.

JIM: My God, Noel!
NOEL: Mine, too, Jim—it's what you've been doing for a long while now, each time we've been together. What's it matter that you've never been much closer to me than this—so long as you thought it and wished it?

JIM: You've—had a good deal to drink, haven't you?
NOEL: Yes—But I've been drunker than this on no wine at all. And so have you, my dear, dear...

JIM: Oh, quit it, quit it, will you?
NOEL: I love you, Jim, and I die hard. There should have been two of you, you know—one for me.

JIM: Listen: have I ever said or done the slightest—
NOEL: I know. You've always behaved with the most praiseworthy restraint. That's been splendid of you, I suppose, though I rather wish you hadn't.

She goes on to say that she is his heart and soul, and that she knows how much he loves Mary. At the same time she knows he wants her as she wants him, and that some day there'll be the devil to pay. She approaches him and wants to kiss him, but he reminds her that it is his wedding day. She sobs, then declares bitterly that he's stupid for reminding her of that. Then she drinks an ironic toast to his happiness—and wishes she may share in it. Just then Mary enters. Noel recovers herself, tells her that she is there to see Mary, which means that Jim was putting her over the coals. Her eyes meet Mary's, to which she had just referred as being "grey, and very wise." She drops her own, and after an embarrassed muttering of love for both Jim and Mary, leaves the room. Mary, who had carried off the scene with splendid poise, approaches Jim and asks if he still prefers her. The absurdity of the question brings back the flood of mutual affection. They re-avow their love for ever.

Then comes the signal for the "secret departure," and they rush off to the waiting car, followed by a shrieking crowd...

Jim's father and mother sit at a table on the terrace, and the story of their divorce is told in a conversation of mutual recriminations. Hutton, it appears, had been guilty of a passing indiscretion. His wife had immediately divorced him, because, as he puts it, he shares "with the animal kingdom" an impulse which allows him to partake of the same relationship—which such an act in itself could never destroy. But she protests that she was right—she could never share...
Above—George Hill, of Metro-Goldwyn-Mayer, who has directed several of their outstanding successes. He is now preparing for an early shooting, the next Lon Chaney picture, "The Bugle Sounds."


John Adolfi—Directing for Warner Bros. the next Pauline Frederic picture called "Evidence."

Above—Win. Beaudine—For First National he has recently completed "The Girl From Woolworths," and will shortly start directing "No, No, Nanette," an elaborate musical comedy for the same studio.

Below—James Flood—Now with Tiffany-Stahl. To direct the first picture of the dialectician Leo Carrillo, a play called "Mister Antonio."
Problems of Synchronization and New Music Trends Discussed by Victor Barravelle, New Radio Pictures Musical Director

Contrary to the adverse criticisms which the talking picture received at its inception, this form of the drama has gradually come into its own as the outstanding medium of entertainment today.

The talking picture has been the source of pleasure to added millions of theatrogoers who heretofore disdained the silent movie as an innocuous compilation of nonsensical sequences to provide amusement for a non-thinking, tired brain.

But now, since the public ear has been attuned to smart dialogue, and symphonic orchestrations can be heard along with the better literary works produced, one can readily understand why newspaper critics are as one, in predicting lasting success for this better grade of production.

And why not? Has not the talking picture done much to bring an advanced knowledge of the arts, music and beauty to even the remotest corners of the universe, which heretofore had to content with its "Hearts and Flowers" type of pianist and "East Lynne" entertainment?

In every small town and hamlet which previously had been thus afflicted we find now not only the reproduction of classic works on the screen but a complete synchronized score of music of world-famed composers of different eras including Mozart, Beethoven, Strauss, Victor Herbert, and many of our modern composers of note.

I do not mean by this that only classical music is the keynote of all talking picture production. By no means! Jazz still has, and will have for some time to come, its ranking position in all situations calling for this type of music.

However, realizing that jazz has been the prevailing form of musical enjoyment (radio included) by millions throughout this country, how many have had the opportunity to spend an evening listening to the better elements of music before the talking picture presented itself as the medium? Has not the talking picture educated the out-of-the-way suburbs of the finer arts? And why? Simply because, what is produced in study and music for the smart cosmopolitan will gradually be absorbed by these out-of-the-way folk, unconsciously, until the entire national ear is made aware by the voice of the director, that a musical composer is at work depicting the finer arts.

That the director does not end his duties merely by suiting his instruments to the key of the voice, as was once the custom, is something to which the director must now give his undivided attention. He can, if he desires, rearrange his musical score in such a manner as to produce a musical score which is as good as any that has been produced before.

As in all literary works involving a libretto and musical composition, the musical score must be suggestive of the theme of the story. Thenceforth the musical director, at times, has a keen sense of musical values so as to rearrange his musical score in such a manner as to produce a musical score which is as good as any that has been produced before.

For instance, a love theme would not necessarily necessitate different type of music than would a scene depicting a storm, etc. This matter is solely at the discretion of the director, who must be able to paraprase the melody to fit the situation.
The Hollywood Revue of 1929

With Stars, Stars, Stars

William Haines, John Barrymore, Norma Shearer, Betty Grable, Jack Benny, Laurel & Hardy, Kong, Bengston, Bert Lytell, John Gilbert, Bessie Love, Lionel Barrymore, given Lee, Marion Davies, Conrad Nagel, Marie Dressler, Nora Delaney, Ruth Chatterton, Clara Bow, Mary Astor, Gloria Swanson, Ann Harding, Jean Harlow, Rudolph Valentino, Buster Keaton, Angela Lansbury, Marjorie Main, Anita Page, Ukulele Ike, Charles King, Gus Edwards, Dane Clark, Arthur Lake, Broxhedt, Rickenbacker, Pilcher, Bally, Bauer, Ohneke, Morton, Moran, Munrady, Pique, Goldwyn, Mayer, picture.
An Appreciation

One of the principal ingredients in the recipe for a successful motion picture production is cooperation. It is the great binding force that welds together the many angles of the task into a great harmonious whole.

I wish to take this means to personally thank every person connected with the making of "The Hollywood Revue of 1929" for the whole-hearted spirit of cooperation, and the painstaking efforts that made this picture possible.

Each and every worker connected with the task took a personal responsibility and pride in his or her share in the work; to every one of them must go some share of the credit of the achievement. Stars, famous music composers, dancers, electricians, artists, writers, cameramen and the rest all worked earnestly and indefatigably; their one thought was to build a picture in which all could be proud.

In all my years of producing, I cannot recall a more splendid spirit, or a more earnest effort than was put into the work by every person concerned in it. And for this I wish not only to offer my thanks, but also congratulations upon a work that, I think I can say, will stand as a monument to the effort.

HARRY RAPF
Charles F. Reisner
The Director
Sammy Lee

The Director of Dances and Ensembles
George Cunningham
The Assistant to Mr. Lee

Sandy Roth
The Assistant Director
also
"Broadway Melody"

Al Shenberg
The Assistant Director
First They Wrote:

Then Came:

Nacio Herb Brown
Composed the Music

"SINGIN' IN..."
"Wedding of the Painted Doll"
"You Were Meant for Me"
"Broadway Melody"
"Love Boat"

"The Pagan Love Song"

Arthur Freed
Wrote the Lyric

THE RAIN"
Nacio Herb Brown
Composed the Music

Arthur Freed
Wrote the Lyric

"SINGIN' IN THE RAIN"

First They Wrote:
"Wedding of the Painted Doll"
"You Were Meant for Me"
"Broadway Melody"
"Love Boat"

Then Came:
"The Pagan Love Song"
Gus Edwards

Composed the Music for

"Your Mother and Mine" - - - Sung by Charles King
"Orange Blossom Time" - - - Sung by Charles King
"Lon Chaney Will Get You" - - - Sung by Gus Edwards
(If You Don't Watch Out)
"Nobody But You" - - - Sung by "Ukelele Ike"
"Those Minstrels of Long Ago" - - - Sung by Gus Edwards
"I Never Knew That I Could Do a Thing Like That"
(Dance Music Also) - - - Sung by Bessie Love
"Charlie, Ike and Gus" ("Marie, Polly and Bess")
Sung by Charles King, Ukelele Ike and Gus Edwards
Marie Dressler, Polly Moran and Bessie Love

Special Music for Albertina Rasch Ballet and
Other Incidental Music Throughout Entire Revue
The Lyrics by
Joe Goodwin
"Your Mother and Mine"
"Nobody But You"
"Orange Blossom Time"
"Those Minstrels of Long Ago"
"I Never Knew That I Could Do a Thing Like That"
"Charlie, Ike and Gus" ("Marie, Polly and Bess")

Jesse Greer

Raymond Klages

Contributing
"Low Down Rythm"
and "Black and White"
to "Hollywood Revue of 1929"
Louis Alter
Composer of
The Joan Crawford Song
“Gotta Feelin’ For You”

Dave Snell
Co-Writer
“Minstrel Days” and
“Sweet One”

Fred Fisher
Composed
“Strike Up The Band”

Jo Trent
Composer of
The Joan Crawford Song
“Gotta Feelin’ For You”
Musical Score
and
Orchestra
Under Personal Direction of

Arthur Lange
The Star Song Successes

"SINGIN' IN THE RAIN"
Lyric by Arthur Freed
Melody by Nacio Herb Brown
Introduced by Cliff Edwards & Brox Sisters

"N O B O D Y B U T Y O U "
Lyric by Joe Goodwin
Melody by Gus Edwards
Introduced by Cliff Edwards

"L O D O R H Y"
Lyric by Ray Klages
Intro June

EXCLUSIVE PUBLISHERS TO METRO-GOLDWYN-MAYER

ROBBINS MUSIC CO
799 SEVENTH AVE
Al Boasberg is the author of over 100 standard comedy vaudeville acts . . . also several Broadway Revues. In addition to his work on "The Hollywood Revue," he wrote the story and dialogue for M-G-M's forthcoming College Musical. The Silent Pictures he has been successful with are: "Rookies," "Fair Co-Ed," "Latest from Paris," "Telling the World" . . . and numerous originals.
Robert Hopkins also wrote dialogue for "The Broadway Melody," in addition to his work for "The Hollywood Revue." He is engaged in the same capacity on "The Road Show" . . . now in production.
Pete Smith
Director of Publicity

John Arnold
The Photographer
Lawrence Keethe
Men's Wardrobe

Henrietta Frazier
Ladies' Wardrobe

Joe Rapf
Supervisor of Wardrobe

David Cox
Designer

Lucy (Mother) Coulter
Costume Department
Jack Benny
Master of Ceremonies
Cliff Edwards
“Ukelele Ike”
A DREAM that has come true. An ambition of years realized. Such is "The Hollywood Revue of 1929," marking a new era in talking-singing-dancing screen entertainment. With the advent of the talking picture a showman saw the possibilities of accomplishing a long felt hope. His associates in the great organization with which he is affiliated lauded the plan and determined to spare no effort nor expense to realize its fulfillment.

With the completion of "The Hollywood Revue of 1929" a show is presented that discloses more stars and talent than any Broadway offering or any motion picture ever produced. Packed with entertainment from start to finish, it marks a new era in motion picture amusements in that it presents no story nor the slightest shred of a plot.

The showman whose ambition is realized in this spectacular production is Harry Rapf. The organization that made the idea a glorious reality in Metro-Goldwyn-Mayer.

"The Hollywood Revue of 1929" has its world premiere at Grauman's Chinese Theatre June the 20th. Listed in order, the stars appear to include John Gilbert, Marion Davies, Norma Shearer, William Haines, Joan Crawford, Buster Keaton, Bessie Love, Marie Dressler, Ukulele Ike, Charles King, Stan Laurel and Oliver Hardy, Conrad Nagel, Jack Benny, Polly Moran, Gus Edwards, Karl Dane, George K. Arthur, Lionel Barrymore, Gwen Lee, Anita Page, Nils Asther, Brox Sisters, Natova and Company, Albertina Ranch Ballet, the Rounders.

These stars appear in separate numbers, with the immense chorus, and in combination with each other.

Reminiscent of her great success in musical comedy before she joined the films is the striking act presented by Marion Davies. John Gilbert as "Romeo" and Norma Shearer as "Juliet" provides a choice tidbit for the millions of admirers possessed by these two stellar personalities. Lionel Barrymore, director and actor, directs the pair in the balcony scene—only to have a wire "from the New York office" disagree with the policy of using Shakespeare's "moth-eaten" lines! How "Romeo" and "Juliet" are thenceforth portrayed is a surprise which must be held until the reader sees this production.

Who ever knew that Joan Crawford and Conrad Nagel are corking good singers? (Continued)
Those who heard Charles King sing "You Were Meant For Me" to Anita Page in "The Broadway Melody" are scheduled for a surprise when Conrad Nagel goes King one better with the same song—and the same girl!

Bessie Love has a number of appearances in the picture that will bring her many new admirers and appears in several comedy numbers with those two other fun-makers, Polly Moran and Marie Dressier.

This trio is matched for comedy by a masculine one, Charles King, Ukelele Ike and Gus Edwards.

Gus Edwards proves himself one of the greatest singing stars of musical comedy with a chorus interpreting his own original number, "Lon Chaney's Goin' to Get You If You Don't Watch Out."

One of the most beautiful chorus numbers is "Tabuleau of the Jewels," presenting thirty gorgeous girls in highly original and decorative costumes, closed by the appearance of the ballet dancer, Beth Laemmle, from a huge pearl shell.

Buster Keaton's imitation of classical dancing de luxe interspersed with comic falls and trick "properties" is listed as one of the biggest laugh hits of the production.

And if the audience hasn't extended their laugh apparatus sufficiently with Keaton, Stan Laurel and Oliver Hardy of Hal Roach appear as a pair of magicians. What happens when Hardy attempts to make a birthday cake "disappear" is but one of the gags and guffaws planted in this act by the screen's most popular comic pair.

Jack Benny, one of the masters of ceremonies, has an awful time all through the production. He loses his collar and the buttons off his tuxedo coat in an encounter with William Haines—and the gag continues until he finally introduces a Polly Moran-Marie Dressier chorus number, "For I'm the Queen," clad in a full suit of armor, vintage 1550.

Karl Dane and George K. Arthur are two young men who make Benny's life very miserable.

"Singing in the Rain." There's a number that the wise ones of the entertainment world say will go further, faster and longer even than the enormously successful "Wedding of the Painted Doll." The Brox Sisters and Cliff Edwards, headliners of vaudeville, introduce this new hit by Nacio Herb Brown and Arthur Freed.

(Continued)
Charles King has one of the greatest numbers of his long singing career in "Orange Blossom Time," by Gus Edwards, interpreted in color by the Albertina Rasch ballet.

Nils Asther gives the lie to those who try to say that the great Swedish star can't speak English! Asther makes his first talking picture appearance in "The Hollywood Revue of 1929"—and his act with Jack Benny will convince all that Mr. Asther has a "talkie personality."

It is said that there is no adagio team in the country equal to Natova and company. Their dance created for this production is sensational.

No revue would be complete without a background of beautiful girls. After arranging for 200 of the most comely, Harry Rapf secured to train them the famous Sammy Lee. Perhaps there has never been a more novel number than the raincoat dance of the chorus of "Singing in the Rain." Unusual lighting effects make this act one long to be remembered.

The largest and most spectacular military chorus number ever staged is offered as the setting for "Strike Up the Band," a great new march tune written by Fred Fisher, composer of "Dardanella." Over a hundred girls and boys take part.

"Low Down Rhythm" is a marvelous new dance number by Jesse Greer and Raymond Klages, splendidly interpreted by June Purcell and the huge chorus. Likewise great chorus work supplements and adds to the unforgettable manner in which Charles King puts over "Your Mother and Mine," a great new ballad by Gus Edwards and Joe Goodwin.

"The Hollywood Revue of 1929" was produced under the personal supervision of Harry Rapf. It was directed by Charles Reisner, famed for his unfailing success with laugh-making vehicles. Cedric Gibbons and Richard Day exhausted the great resources of the Metro-Goldwyn-Mayer art department in designing and building the immense and colorful settings. David Cox is responsible for the hundreds upon hundreds of beautiful costumes.

The songs of the production have been mentioned incidentally throughout the previous paragraphs. In all they included:

"Your Mother and Mine," by Gus Edwards and Joe Goodwin.
"Gotta Get Together," by Jesse Greer and Raymond Klages.

(Continued)
"Bones and Tambourines," by Fred Fisher.
"Tommy Atkins on Parade," by Brown and Freed.
"Dance of the Sea," by Arthur Lange.
"Strolling Thro' the Park One Day," by Edwards and Goodwin.
"Strike Up the Band," by Fred Fisher.
"Charlie, Ike and Gus" by Gus Edwards and Joe Goodwin.
"Low Down Rhythm," by Jess Greer and Raymond Klages.
"Just You and Just Me," by Jesse Greer and Raymond Klages.
"I Gotta Feelin' For You," by Jo Trent and Louis Alter.
"Jewel of my Heart," by Fred Fisher.
"Black and White," by Jesse Greer.
"I'm the Queen," by Martin Broones and Andy Rice.

These songs are all original, never before heard by anyone. They represent the supreme effort to date of the large staff of composers assembled by Metro-Goldwyn-Mayer for "The Hollywood Revue of 1929," and for other big musical productions to follow.

Although there is no story to "The Hollywood Revue of 1929," continuity is given to the piece by inter-connected "gags" and the running dialogue of the masters of ceremonies and the skits and sketches which were written by Al Boasberg and Robert Hopkins.

Cliff Edwards ("Ukelele Ike"), for example, has an awful time being presented to the audience. On at least six occasions it seems that either Jack Benny or Conrad Nagel are about to tell the world about "little Cliffie"—but they don't!

Some of the other skits have already been mentioned, but a description of "The Hollywood Revue of 1929" should not end without telling of the two comedy trios, Charles King, Gus Edwards, Ukelele Ike, and Marie Dressler, Bessie Love and Polly Moran, who eventually merge into the Revue's own "Sextette."

Topical song, "Charlie, Ike and Gus" of the male trio is countered by "Marie, Polly and Bess." The merging of the two sets is accomplished in a clever number, "Strolling Through the Park One Day."

(Continued)
The direction of an orchestra of one hundred men is a terrific
task, but it was splendidly handled for “The Hollywood Revue
of 1929” by Arthur Lange, one of the most accomplished maes-
tros of the baton in all the history of American theatricals.

John Arnold, Irving G. Reis and Maxmillian Fabian had the
task of photography for “The Hollywood Revue of 1929.” The
work of putting the gorgeous scenes, settings and costumes on
celluloid film was unusually hard because of the size of the sets,
the number of players and dancers involved, and the brilliance
of the costumes. Also a number of “trick” effects taxed the
brains and resources of these clever masters of camera and lens.

Editing of this picture was in charge of William Gray.
Douglas Shearer, Recording Engineer for Metro-Goldwyn-
Mayer, personally supervised the recording of “The Hollywood
Revue of 1929,” with the assistance of Russel Franks.

There has never been a more difficult job of sound recording.
Shearer had to “get” the tap of dancers’ feet, the resounding
rhythm of huge orchestras, the croon of a tenor’s sigh notes, and
the great vocal outpouring of 200 and more trained voices.

“The Hollywood Revue of 1929” took over six months to
make. It cost an enormous sum of money. It gives to the music
and fun-loving world the greatest collection of famous “names”
ever assembled in a single revue. It introduces more new
song hits than have ever been presented by any preceding musi-
cal show, stage or screen. Jack Cummings was its produc-
tion manager.

When this picture opens at Grauman’s Chinese Theatre June
20th Hollywood will have its greatest opening. For the interest
has been intense during the entire period of making “The
Hollywood Revue of 1929.” It attempts innovations and does
new and novel things which the screen has never before
seen. It carries the idea of a musical show in talking pictures
farther than has ever before been attempted.

Hollywood’s film colony realizes these facts and is preparing
to do honor through its applause to those concerned with the
Only Nugent in Nugent
Production at M-G-M
Distant Relative

Jack Benny and Dorothy Sebastian will be featured in the short play production of "C. K. L. the Rounders," which the playwright and stage player will direct in the talking version for M-G-M.

Nugent was recently signed by Metro, but will not appear in the part he created in his own play on the stage.

Eddie Nugent, contract juvenile at the studio, will also be featured in the cast. Eddie is a distant relation of the Nugent catch and his son, Elliott, who first crashed into show business from a small Ohio town.

Eliot is also under contract to M-G-M, arriving here recently with his Dad. But singularly enough, he won't appear in the film, either, though he also created a part in the original production.

The balance of the featured members cast has been chosen from the film ranks, including George K. Arthur, Polly Moran and Paul Kruge.

Stage Cast Supporting Pickford-Fairbanks
In Shakespeare

Douglas Fairbanks and Mary Pickford are surrounding themselves with a cast of celebrities for their forthcoming production of "The Taming of the Shrew."

The cast and date includes: Geoffrey Wardwell, English Shakespearean actor, as Hortensio, Petrouch's friend; Edwin Maxwell, as Baptista, father of Katherine; Dorothy Jordan, prominent in Theatre Guild casts, as the mild-mannered Bianca, sister of Katherine; Joseph Catworth, Broadway favorite, will play Gremio and Clyde Coow, well-known comedian, the faithful Grumio. Rehearsals on the picture are now in full swing.

Insure Paul Whiteman For
One Million Dollars

One million dollars insurance has been placed on Paul Whiteman, jazz king, by Universal for protection during the production of "The King of Jazz," starring Whiteman. E. Walter Mayer, of the firm of Brehert and Levy, Hollywood insurance agents, flew to San Francisco by Maddux air line to meet Whiteman there and arrange for the insurance before Whiteman returns to Los Angeles for the picture.

Five hundred thousand dollars of the insurance is on Whiteman's life while the other five hundred thousand is with Lloyd's of London for protection against injury or other mishaps to Whiteman during the production of the picture.

Finishes in Roach Talker

Isobel Keith has completed playing in the Hal Roach two-reeel dialogue picture, "The Spur," with Charles Chase, and is now appearing with Laurel-Hardy in their latest, as yet unnamed. Both are all-talkers, and in both Miss Keith was female lead for the comedy stars.

"Front Page" Producer

Howard Hughes, Readyng His "Hells Angels," Will Start This Fall on Ben Hecht's Stage Play Along the Style of "The Racket" Film

Howard Hughes is preparing to bring the Ben Hecht-George MacArthur newspaper play, "The Front Page," to the talking screen, having completed his air-super-special, "Hell's Angels," after over two years in production.

Production on the new picture will begin shortly after the opening of "Hells Angels" in October. Lewis Milestone, under contract to Caddo, will produce the picture under the supervision of Hughes. Speculation is already under way as to who will get the fat parts contained in the epic of the police reporter.

General opinion is that the Caddo production of the play, which makes no bones of satirizing political conditions in a big city, will be made on as uncompromisingly realistic a scale as was Hughes' production of "The Racket."

Hughes is fundamentally an iconoclast. He makes pictures, not according to accepted formula, but as he wants to make them, regardless of criticism, honest or ulterior. Characteristic of his individuality and his audacity, which befuddles older producers, was his action in directing the censorship situation on "The Racket."

The picture is a dark and faithful celluloid interpretation of the graft and corruption rampant in many modern American cities as a result of prohibition conditions. It is realistic, convincing, and rang true throughout. It was not patterned according to stereotyped film formulas; in fact, it was almost entirely devoid of love interest. But it carried a terrific wallop. And it tread on the toes of the politicians, and at a time perhaps the national presidential election when the wet and dry issue was paramount.

And when various censor boards throughout the country began muttering and censoring "The Racket" because it "interfered with their own racket," Howard Hughes put on a fight. He took in hand the censorship of every city and state where the picture was molested. He marshalled his legal talent and prepared to take count action, when necessary, to show the picture. At this writing, the film has been exhibited in every city where it was banned by the censors, in most instances only after court action was threatened.

David Newell Re-signs
With Paramount

Following his portrayal in "Dan-
marque's" "Corvette" with Clara Bow, David Newell has been signed to a new contract at Paramount.

His first talking picture was when he played the reporter in "The Hole in the Wall," made at the Paramount Long Island Studios.

In "Thirteen Chair"

In the cast of Todd Browning's production of "The Thirteen Chair," Filippo, of the stage melodrama to the talkies, are the following:

Margaret Wycherly, in her original stage role, will be impersonated by Pauline Davidson, Frank Leign, Mary Forbes, Holmes Herbert, and Moon Carroll.

Al Boasberg Drew Neat Assignment in M-G-M "Revue" Dialogue

When M-G-M sought a writer for the dialogue of their musical innovation, "Hollywood Revue of 1929," Al Boasberg was given the assignment, giving him credit as writer of what is expected to be one of the year's most sensational productions. And Al just returned from making talking shorts in the east this week probably in preparing this production, which will premiere on Thursday at Grauman's Chinese.

Al has been producing talking shorts under the name of "Filmo," for R-K-O release, having finished up his work on the "Revue" dialogue before going east several months ago. In addition to writing some of the best known acts on the vaudeville boards today, Boasberg has been gag man, title writer and scenarist, and recently ended a contract with M-G-M.

Soldier Chorus at Cafe
Converted of Former Imperial Officers

Boasting a Russian soldier's chorus, which comprises many former notables of the old Russian regime, the Moscow Inn, offers this group in a program of interesting Russian songs, embracing, military songs and hymns, and including the familiar "Volga Boatman's Song." There is in this chorus a former General, a Colonel and a Prince, with several lesser lights of the old Russian Army. The Moscow is familiar to many of the film-folk, the nightly assemblage always including several stars, who come to dine and dance in this fine Russian atmosphere. The entertainers there are many, dancers predominating, with the singing chorus offering a force of-resistance of the entertainment.

A jazz band is provided for the dancing, with an occasional Balalaika band to balance the evening's entertainment.

Paramount Signs Weaver On New Contract

John V. A. Weaver has signed a new contract with Paramount and will continue to write dialogue. He is to leave immediately for New York where he will spend a few weeks' vacation before returning to Hollywood. Weaver came here six months ago to join the Paramount staff. He has since assisted in the preparation of "Close Harmony," for which he did some of the dialogue work, and Clara Bow's talking production, "The Wild Party."

Helen Ferguson Appears in Ed Horton Picture

Helen Ferguson has just completed her first talking picture engagement since she retired following the death of her bandmaster, William Russell. She played the lead opposite Edward Everett Horton in "Trust Me," a musical comedy with a hundred and one talking dialogue scenes and a musical picture produced by Educational Films.
Unknown Sought For Musical Lead by Columbia

"Beautiful young actress wanted! Columbia's biggest production of the year is in need of a leading lady! 'The Broadway Hoofer,' Columbia's big new musical show, which will be lavishly staged with full musical and sound effects, will feature unknown player."

That announcement was made this week at the Columbia studios by Harry Cohn, vice-president, in charge of production. The girl selected must be able to act, sing and dance.

Jeanette MacDonald Here For Chevalier Picture

Jeanette MacDonald, brought from Broadway to play one of the feminine leads in Paramount's first original operetta, arrived in Los Angeles this week.

She will appear opposite Maurice Chevalier in "The Love Parade," Ernst Lubitsch production. The libretto for this original operetta is being written by Guy Bolton and the score by Victor Schertzinger.

Warners Buy "The Sap" For Horton Picture

Warner Bros. Pictures have purchased film rights to the William A. Banzai play, "The Sap," for an all-star Vitaphone picture. Robert Lord will write the continuity and dialogue. Leading roles will be played by Edward Everett Horton, Alan Hale and Patsy Ruth Miller. Archie Mayo has been assigned to direct.

Directing Third Musical Show Star in Talker

Lloyd Bacon, now making "So Long Letty" for Warner Brothers, with Charlotte Greenwood starring, is directing his third musical show star in the talkies, the others being Al Jolson in "The Singin' Fool" and "Little Pal" and Sophie Tucker in "Honky Tonk."

No Silent Prints Issued On Warner Musicals

Warner Bros. announce that their natural all-color Vitaphone picture, "On With the Show," will be released only in its Vitaphone form. No silent version will be prepared either of "On With the Show" or "The Desert Song," first Vitaphone operetta.

Purnell Pratt Signed For Gloria Swanson Film

Purnell Pratt has been signed for an important role in Gloria Swanson's first talking picture now in rehearsal at Pathé. Cast is not yet complete. Pratt has been rehearsing for a week with the star and at the same time he has been working in "Is Everybody Happy?" at Warners.

Furnished Revue Swim Suits

The Knit Shop, of which C. C. Koelling is the Hollywood manager, furnished the swimming suits used in the M-G-M musical extravaganza, "Hollywood Revue of 1929," which opens on Thursday at Grauman's Chinese.
Psychologically Speaking

Analyzing "Four Devils"

By JOHN MAND

ONE of the devils fell from his professional grace—and amorous beatitude as well—and there was hell to pay. That is the theme of the play, "Four Devils." In the words of that famous comedian—one of the team "Two Black Crows," Who Carrots—"That's what I felt at the end of the play. I didn't care who fell because hero, villainess, heroine, and supernumeraries were just about the most uninteresting characters that I have had to face screenward.

The play was too nicely acted. If there was no warmth, there were also no chills to be elicited by the story and its unfolding. Maybe I am a snob, but what I can't see is why I have to interest myself in a lukewarm love story of an acrobat if that story is without body—mushy, that's the word that describes it. Janet Gaynor is beautiful, appealing, a splendid actress, but she can't be blamed if she didn't show poignant suffering. Gish-wise or Negri-like over a story that just must have failed to thrill.

If I'm going to see enacted the love role of circus performers I expect that at least that is going to be raised in the rumpus over love gone astray. I didn't know that circus folk were as likely as boarding school misses on graduation day. The only person who seemed alive to what it was all about was the man who played the part of the childbeater. He was as convincing as a Dickens character. The others affected one like people out of a polite novel, société and all—not the sorts that get utterly weary, bedraggled with sawdust, beaten by occasional fears.

There was a distinct split in the play in the attention of the audience, or the interest perhaps. Here was presented a circus play. Where, oh, where, was the circus? Any little small town boy could have told you that this wasn't a circus. It was too plainly dressed. No parade, "nor nothing."

Where, then, were the circus people? Did you, little boys ever see a neighbor folk than those dust-belters? You didn't. There was no circus folk. My imagination leads me to believe that a disguise and lady of the saddle would at least have used a whip on her rival. Have circus ladies no more spirit? I hope they have.

It was the solemn play that I have witnessed for a long while. It out-Keatoned Buster's face in its splendid pathos. And who cares? If circus people have gotten so that they can't give an audience a laugh, then sad be this dusty earth. Not a smile, not a laugh. No light love-making, no bits of natural fun, no rowdism. And, by jove, there should have been a little horse-play in a circus drama.

The play was as flat-muscled as its actors. The vampire who came so unexpectedly into the circus-folk's lives moved automatically through well-tried motion picture scenes. Every lift of eye-brow, every suggestive motion, was as it should be. That's what made her seem so out of place in the role of a vampire to an acrobat. Why didn't a rival circus lady give the lovely Janet heart aches? That would have been more true to life. But maybe Mr. Murnau is right and circus folk are as gullible as his movie-audiences.

The element of suspense was used on several situations. The outstanding one was the moment the spectators were in doubt as to whom the automobile accident had involved. That was a good touch. One was not only curious but one had a distinct emotional shudder.

The other situation, the high point of the play, was one that left me cold. The hero was going to get his just deserts for mixing too much pleasure with his occupation—also for his neglect of his faithful sweetheart. The audience didn't care whether he would make his leap or wouldn't. He didn't, but then the ladies of the audience will tell you that even the gods forgive erring men and that they expected that the woman would pay and pay. She did—somewhat.

It may have been that the introductory program put one in the wrong mood. A football race in which no one was particularly interested was shown on Foxovié News. Then came the venerable Sir Conan Doyle, who gave at length a version of his belief of the hereafter. That wasn't a good subject to bring to motion picture fans' minds, because they had come to get fun and not to listen to a serious discussion of what might be the result of the growth of the belief of Spiritualism on a more wholesale scale. Not a fitting prelude to a circus romance.

In a funny cartoon, "Silky Symphony," was very clever, one of the most wondrously fascinating ones to be seen.

I was glad when the play started. The moment the play began I saw a lot of problems that must be solved. There was the cruelty to animals society that wasn't vigilant enough. There was the child labor and abuse society to be notified. There was grief, grief and more agony and the play was all supposed to be about the care-free circus. There must be many a scene that could have been photographed of the semi-gypsy life led by this group of peoples. The children must have been wonderfully happy to be freed not only from the formal restraints of schooling but from that of city life. We got none of that.

I am going to say about this play what I said about many a story, and that is we make too much fuss over a love-theme and not enough about other events of life. That is the trouble with many a play. That's the difficulty about life. We see too much seriousness where there should be a humorous appreciation of life at large. When ever circus loves have to be funeral, it's too bad!
RICARDO CORTEZ  
CLLAIRE WINDSOR  
Montagu Love  
Helen Jerome Eddy  
Larry Kent  
Directed by  
JAMES FLOOD  
Music Score by  
HUGO RIESENDORF  
Theme Song, "Midstream," by L. Wolfe Gilbert and Abel Barr  
Synchronized by  
RCA Photophone  
Available on Sound Films, or on Disc, or Silent.

DARING! DARING!  
Double-daring in theme!  
Shocking in idea!  
Startling in dramatic treatment!  
Stirring in its climaxes!  

SCIENCE denies old age! Life, it says,  
can be as eternal as hope—Love can be  
as everlasting as desire!  

This man desired the fine flame of youth's  
love, but his body was old, wrinkled, wracked  
with the sufferings of age. The fires of  
passion had burned out!  

Oh, to turn back the hands of time! For  
straight limbs—young flesh—to go with his  
eager heart! So modern science gave him  
another chance to love!

And that is where this gripping, fascinating,  
powerful, daring drama begins!
TALKING and SINGING Productions
Ready for June Release

"TWO MEN and a MAID"
With William Collier, Jr., Alma Bennett, Eddie Gribbon, George E. Stone
Theme Song, "Love Will Find You," by L. Wolfe Gilbert and Abel Baer
Something Different! Something New!

"NEW ORLEANS"
With Ricardo Cortez, William Collier, Jr., and Alma Bennett
Theme Song, "Pals Forever," Ben Adam, Hugo Riesenfeld and Ted Shapiro
A Drama That Is Sure Box-Office!

"MY LADY'S PAST"
Featuring BELLE BENNETT with Joe E. Brown and Alma Bennett
Theme Song, "A Kiss to Remember," by Al Gearing, Jack Pettis and Alfred Brynn
A Comedy Drama That Is Real "Audience"

SOON to be RELEASED
"WHISPERING WINDS"
With Patsy Ruth Miller, Malcolm McGregor and Eve Southern
A Talking and Singing Production with a Story That Is Different!

Book These Proven Hits!
GEORGE JESSEL
in "LUCKY BOY"
BELLE BENNETT in "MOLLY and ME"
with Joe E. Brown
Don't Forget These Synchronized Specials!
"THE TOILERS"
"THE CAVALIER"
"MARRIAGE BY CONTRACT"
"THE RAINBOW"
All Synchronized by RCA Photophone
DARING! DARING!
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Oh, to turn back the hands of time! For straight limbs—young flesh—to go with his eager heart!

So modern science gave him another chance to love!

And that is where this gripping, fascinating, powerful, daring drama begins!

**FIRST TIME**! Two acts of the well-loved opera, "Faust," sung and acted by world-renowned opera stars and embodied in the story as a vital part of the startling plot of "Midstream."

**TALKING and SINGING Productions**
Prepared for June Release

**"TWO MEN and a MAID"**
With William Collier, Jr., Alma Bennett, Eddie Gribbon, George E. Stone
Theme Song, "Love Will Find You," by L. Wolfe Gilbert
Something Different! Something New!

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Something New! Something New!

**"MY LADY'S PAST"**
Featuring Belle Bennett with Joe E. Brown and Alma Bennett
Theme Song, "To Kiss Is Remembered," by Al Gorley, Jack Pelfry and Alfred Ernst
A Comedy Brown Tie to SELL "Audience!"

**SOON to be RELEASED**

**"WHISPERING WINDS"**
With Patsy Ruth Miller, Malcolm McGregor and Eve Southern
A TALKING and SINGING Production with a Story That is Different!

**"LUCKY BOY"**
GEORGE JESSEL

**"MOLLY and ME"**
BELLE BENNETT

Don't Forget These Synchronized Specials!

**"THE TOILERS"**
**"THE CAVALIER"**
**"MARRIAGE BY CONTRACT"**
**"THE RAINBOW"**
All Synchronized by RCA Photophone
PHOTOGRAPHIC angles again come to the fore. After months of static and sometimes anemic photography, caused by the handicap of the stationary, microphoned camera, the picture "Broadway" comes to the front, with some really interesting angle efforts, and in general an excellent lens performance. Particularly interesting in the picture is the way in which the camera contributes to the motivation of the story. Especially is this true in the cabaret scene, where Universal's giant crane swings the camera up and down among, catching every detail of the large interior, and creating atmosphere with ease, without the countless cuts that are usually employed to establish atmosphere and mood in pictures.

Unfortunately, we did not see the first part of the picture, and we are told that we missed some of the best of the camera work that this picture has. Outstanding in what we did see are the introduction of the detective after a murder has been committed, a shot of Glenn Tyron dancing, and the roamin' shots when the chorus comes swamping the scene. Here, an established an air of mystery when introducing the detective, by following him with the camera from the time he appears in front of the cabaret, and continuing it until he has reached a table in one of the upper parapets of the large cafe. No word of explanation is offered as to why the character is, but the feeling is developed that he is of great importance to the story and a threat to the brigand, who have just committed murder.

Tyron dancing "taps" is photographed from the floor to his waist. The figure looms extremely large in the foreground, while through the dancing legs there is seen in the distance a Sou'wester group dancing and chatting. Several times when the chorus tripped on the scene, the swinging camera creates an unusual scene by approaching the dancing girls, swiftly downward and then to a medium shot of the group. Splendid movement, rarely seen in such pictures.

Hal Mohr handled the camera in "Broadway," and with Director Fejos can be commended for having used the new crane device, discriminately and tellingly.

CAMERA SHOTS
An Interesting Analysis of Photographic Angles

P

IN "Paris Bound," a Pathe picture which was recently previewed, the action is largely static, and no attempt is made to follow the characters with the camera. Instead, characters are merely grouped before the camera, though very often with artistic and forceful dramatic effect. Thus, in place of the mobility of the camera and fluidity of story treatment on the silent screen, we have a degree of "stag" which is alone justified by greater intimacy of the audience with characters and their expression as compared with the stage.

However, there is one sequence wherein photography enhances the drama in highly imaginative and esthetic sense, and the technique of the screen is proven much superior to that of the stage.

Leslie Fenton, playing the part of a composer, is developing his incompleat ballet score on the piano, while Ann Harding (the disillusioned wife of another man, and in part the inspiration of the ballet music) is sitting on a divan, listening attentively. She responds to Fenton's playing—his imaginations of both are affected—and in shadowy form, corresponding to their vague bringing to life of respective conceptions of the ballet, the ballet personnel is superimposed on the screen. Changing in tempo and emphasis with each change in the musical score, fantastic figures appear and twirl and dance, and beyond them can be seen the composer and the girl. Rising in intensity, the music of a symphony orchestra gradually takes the place of the piano, and the scene reaches a startling climax. Suddenly a discord is heard, and the ballet figures and symphony music quickly fade. Fenton rises from the piano and, in despair, says he cannot go on...

The whole has created the mood for a remarkable love scene, which immediately follows—a love scene definitely and subtly established by skillful use of photography, for which Norbert Bodine is responsible. H.C.

NEW Battling Story For George Bancroft

"The Mighty," a story of a "battler" of the city streets whose love for fighting takes him to war, "to have a good time," has been required by Paramount and will be produced as an all-talking motion picture starring George Bancroft, it was announced today by Jesse L. Lasky, first vice-president in charge of production.

The story is an original by Robert N. Lee, author of "Cameo Kirby," and the screen play for "Underworld." It will be directed by John Cromwell.

Rathbone Starts New Role

Basil Rathbone has been assigned to the lead in the new and as yet untitled talking picture to be directed by William De Mille.

Otto Lederer
Appears in FOX FOLLIES and Warner Bros.' "HEARTS IN EXILE"
Just finished two Benny Rubin Movietones
Now with Colleen Moore

DINING and DANCING PARADISE
ROOSEVELT HOTEL in HOLLYWOOD
THE NEW BLOSSOM ROOM IS A SENSATION DANCING TO ARONSON'S COMMANDERS

LYNN COWAN — PAUL TITSWORTH
Theme Songs and Synchronizing

MICROPHONES
2-Button Type For Public Address, etc., List 35.00 Standard Broadcast Model, list 75.00 Condenser Models $175.00 and Record Work, list $250.00, $300.00 Also Desk and Floor Stands, Covers, Cones, etc. Miniature Microphones, Paper Weight, Reel, Ornaments, etc. Listed, Define, finish. prepaid on receipt of $1 expert MICROPHONE REPAIRS Dealers Everywhere

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There is no "pull" like suitable photographs.

Professional Posing Charge, $12.50, includes 2-by-2½ photos.
Thirty make-up artists are at work on the 500 choristers in Jimmy Cruze's "The Great Gatsby." Make-up twice daily, once for color and once for black-and-white.

Mary Nolan home from the hospital. She and sister were recently injured in a traffic accident.

Victor Varconi will be back from a European trip shortly.

Ken Maynard returned from a three-weeks trip to Honolulu.

Tyronne Brearton and Irving Bacon have been added to "Side Street" at Radio as gangsters.

May Muck have been from New York and razing motion picture critics this week, and will start soon on tailifying "Peacock Alley."

Six short comedies with the Orpheum team, "Buck and Bubbles," are now in the cutting room of Pathe. They will be released as the "Wildcat Comedies," supervised by Monte Brice.

Louise Claire has been signed by Jesse Weil for his new series of talking pictures being produced for the Empire Pictures Corporation of New York City.

Fifty windows were smashed in one morning's shooting on "Step On It," Laurel and Hardy's fourth all-talking Hal Roach-M-G-M comedy. In a general neighborhood free-for-all, the company hurled rocks, wrenches and missiles of all kinds. The quiet Culver City street where the scenes were filmed was turned into a chaos of flying glass and hurled stones.

Henry Daniel, who plays opposite Ina Claire in Pathe's all-talking version of Arthur Richman's play, "The Awful Truth," is an English actor who first attracted attention in this country by his performance with Ethel Barrymore in her revival of "The Second Mrs. Tanqueray."

James Neill plays the judge in Ina Claire's first all-talking picture for Pathe, "The Awful Truth."

Jack Stone, who played the infant aviator in "Little Time," will have a role in Colleen Moore's "Footlights and Fools" at First National-Vitaphone Studios.


Zasu Pitts has been signed by First National-Vitaphone for a supporting role with Irene Bordoni in "Paris."

Virginia Bruce came to Los Angeles just a few weeks ago to enroll in the University of California at Los Angeles. As a junior, and with school friends she applied for work as an extra at the casting offices of the Paramount Studios. A contract followed.

Katherine Hoffman, featured stage player in the Hollywood productions of "Broadway" and "The Weak Sisters," is the sixth Southern girl of the eight now being selected by Director Richard Wallace for parts in Charles "Buddy" Rogers' starring vehicle, an adaptation of Booth Tarkington's "Magnolia."

Valda West has been chosen as last of the eight girls by Director Richard Wallace for parts in the elaborate party sequence of Charles "Buddy" Rogers' vehicle, an adaptation of Booth Tarkington's "Magnolia." Miss West is the only California girl of the eight he selected for the picture.

After several months in the role of Woodshees, the eccentric policeman of "The Front Page," Wilbur Higby, has left the stage to make his talking picture debut. He has been cast as Doctor McBride in Paramount's "The Virginian."

Otto Lederer will play the part of Gus Bloomberg, who handles actors on a commission basis, in "Illusion," now being filmed by Paramount.

Harry Fischbeck has been assigned as first cameraman on "Illusion," all-talking filmization of the Arthur Train novel, now in production at Paramount.

Lillian Woods, playing extra parts in pictures, is a former dance partner of Carl Randall at the Ziegfeld Roof, and is saving up to buy a dress shop.

Rita LeRoy and Ethel Sykes are two of the partners in Adolph Mengel's first talker, "Fashions in Love."

Lillian Worth plays a gunnoman in "Thunderbolt."

Mary Ashcraft, a Little Rock, Ark., girl, prefers a career to marriage. She's in "Half Marriage" at Radio.

Florence Dudley, from St. Joe, Miss., who has appeared in several Radio Pictures, is a former model. She's buying a home.

Cupid Ainsworth, who is playing in "Big News" for Pathe, weighs 250 pounds and her generous figure is one of her comedy assets.

Jimmy Aldine has doffed the tailored tuxedo he wore as a rich college youth in "Joe College," and dons the shabby blue serge jeans of a newspaper copy boy in "Big News" at Pathe.

Jacqueline DVD, who plays Ina Claire's maid in "The Awful Truth," could have interpreted the role in any one of four languages. She speaks English, French, Italian and German fluently.

Judith Vosselli, who appears with Ina Claire in "The Awful Truth" for Pathe, was born in Barcelona, Spain, and educated at the historic convent of Notre Dame in Paris.
GLADSTONE  Loretta

which i the married Phone EX.

GRANITE John

Marshall ***£

Dra-

drew a half place on the car-
tooning staff of one of Los Angeles' leading newspapers. Cartooning was not exciting enough and he soon jumped to the old Mack Sennett Studios as a "gag man." Several months of furnishing laughs for Charlie Chaplin, Chester Conklin, Fred Mace, Ben Turpin, Ford Sterling and other Mack Sennett celebrities brought him literally before the camera. Sennett soon handed him a megaphone and a contract to direct Ben Turpin.


SALLY O'NEIL

BORN in Bayonne, New Jersey—went to school on Staten Island and later attended Catholic School of Notre Dame. Father died when he was a year and a half old. Was a wealthy attor-
tney, running for governorship when taken ill and passed away, leaving mother with nine children beside Sally. Mother married again when Sally was five years old. Stepfather sent Sally to Loretta Abbey convent in Toronto. Brothers sent to California to be educated at Santa Clara college.

Older brother studying law—during visit to brother in California met Ivan Kahn, old friend of family. Kahn introduced Sally to Marshall Neilan and Neilan suggested making a test of Sally. Result was "Milo" for M-G-M. Sally signed on long-term contract for M-G-M. Her big chance with that firm was in "Sally, Irene and Mary." Later left M-G-M to go with Tiffany-Stahl, where she made five pictures. Latest picture with Tiffany-Stahl being "Kathleen Mavourner," just going into production under direc-
tion of Al Ray, with fine cast.

LEATRICE JOY

BORN in a small town in Kansas—graduated from St. Mary's College, Kansas City. Studied dramatics at the University of Kansas at Lawrence. From there came to New York to study drama under Amanda Blake.

While in New York she was seen by a producer who sent her to Hollywood where she did five pictures in the feature department with United Artists, under direction of J. Stuart Blackton. From there came to M-G-M with an offer from Alice Terry, who had been a great influence on her. Miss Joy has since been in all-talking pictures.

June 15, 1929

LET'S SEE WHO'S WHO

By Harry Burns

MAL ST. CLAIR

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ing the all-talking Radio picture, "Side Street," featuring Tom, Matt and Owen Moore, was born in Los Angeles in 1897.

After completing his education in Southern California he literally drew a place on the car-
tooning staff of one of Los Angeles' leading newspapers. Cartooning was not exciting enough and he soon jumped to the old Mack Sennett Studios as a "gag man." Several months of furnishing laughs for Charlie Chaplin, Chester Conklin, Fred Mace, Ben Turpin, Ford Sterling and other Mack Sennett celebrities brought him literally before the camera. Sennett soon handed him a megaphone and a contract to direct Ben Turpin.


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tion of Al Ray, with fine cast.
“PARIS BOUND” —Continued from Page 16

MARY and Richard in her music room. Mary is playing ballet music of his composition. He is irritable. He peremptorily orders her to leave the piano so that he can play it for himself. It is quite apparent that an easy camaraderie exists between them—which permits them to quarrel. But it is a quarrel easily patched up. And then:

MARY: How long do you think you will take to finish your柏特 ballet?

RICHARD: About two months. Less, if you’ll help me.

MARY: I will, gladly. Jim’s off for his trip abroad pretty soon, and I’d like something to help me stand it.

RICHARD: Why don’t you go with him?

MARY: I just never do.

RICHARD: Don’t you want to?

MARY: Heavens, yes. But I have a notion that married people need holidays from each other, so I’m making a firm stand. That’s no picnic, you know.

RICHARD: You’re a funny pair.

MARY: We’re a nice pair, don’t you think?

RICHARD: Sure, very nice—Still terribly in love, too.

MARY: Oh, yes; terribly.

RICHARD: I suppose you aren’t likely to crash unless one of you falls in love with someone else.

MARY: I don’t think Jim and I could crash even on that. Not now.

RICHARD: Well, you aren’t likely to anyway. Fall in love, I mean.

MARY: I don’t know. We might. He’s rather attractive, and he’s pretty susceptible.

RICHARD: And you’re just rather attractive.

MARY: There was a time when I used to fall in and out of love every month or two.

RICHARD: It’s hard to believe.

Seeing that he is pursuing what is a fruitless topic for himself, Richard changes the conversation back to his ballet. Then Jim enters. He greets Mary casually, and announces to Mary that he’s off to Europe ahead of schedule—got a cancelled berth on an earlier steamer. Mary is startled, emotionally disturbed. She rushes to Jim’s arms. Richard tactfully withdraws. Jim pleads with Mary to come with him this time, but she insists that she will stay home. Estimates on what date he will be home, and discovers he will be back just in time for their anniversary—and a huge party she intends giving.

Jim telephones and says goodbye to the Boy, who is at the country house. Jim’s wolf-liege to him, profoundly upset at the prospect of being without him, while he checks off various items in his master’s list—including a kiss for her, together with his usual catch-line, “From Jim—to Mary—with love.”

The elder Hutton’s voice is heard downstairs. He comes up, followed by Fanny, one of Mary’s friends who has been in Europe. Fanny dominates the following scene with amusing chatter of her experiences abroad. Jim has merely time to receive a present from her before departing. Mary, firmly opposed to repeating her emotional scene of last year at the dock, says she will bid goodbye to him at the door. Jim’s last word to his father is to declare—foolishly looking at Mary—that he is in great luck. He leaves...

Back upstairs listening to Fanny’s chatter, Mary is startled at hearing that someone reported seeing Mary and Jim together in Antibes last year.

MARY: When was that?

FANNY: Last May.

MARY: Oh, yes.

FANNY: Only she couldn’t get Jim’s eye and you both looked so devoted she concluded you were there to escape Americans. They thought at the Inn you were a run-away couple. Zoe said the patron told her you’d taken the first little studio place with actually a bathroom. I didn’t even know you were over. Why didn’t you look me up?

MARY: Well, it was—

FANNY: You were trying to avoid Americans!

MARY: (After a moment)—

It was the shortest kind of a trip.

FANNY: You didn’t run into Noel, did you? Someone told me she was down there.

MARY: No, we didn’t.

Thus, bravely trying to keep Fanny unaware of the truth, Mary grows so short in her answers that Fanny departs.

Hutton stands watching Mary during a long silence. Finally he begs her not to jump to any silly conclusions. But Mary is profoundly affected by the discovery of Jim’s infidelity with Noel. To confirm her suspicions, she telephones someone who knows Noel’s whereabouts, and learns she was in Antibes last year at the same time Jim was there. Turning to Hutton, she insists that they were there together. And, despite a strong appeal to her intelligence, insists that Jim doesn’t love her any more. She intends to divorce him when he gets back.

HUTTON: Listen to me, Mary. If you’re going to quit Jim, quit him. But in heaven’s name don’t let him to this to you.

MARY: Do what to me.

HUTTON: Fog your reason—“If I mean no more to him”—“If his love for me wasn’t strong enough”—Really, you of all people to drool that kind of second-rate trash, is about the limit.

Continued on page 55
BUZZING AROUND
WITH VIC ENYART

Dolores Del Rio and Roland Drew entering the Jewelry shop in the Warner Theatre Bldg. . At Jelson buying a couple suits of clothes at Politz and McDowell's prior to leaving for New York. . . Hedda Hopper attending the opening of "Paris Bound" . . . Claire Windsor and Leo Carrillo riding together in one of the decorated cars in the Shrine Pageant parade . . . Maurice Chevalier getting a big hand upon his return from New York . . . Gary Cooper, Richard Arlen and Nell Hamilton departing from the Paramount Studio, each with a new contract in his pocket . . . Olive Borden wearing her hair short . . . Max Scheck directing the dance scenes in "Paris" . . . Irene Borden and Jack Buchanan on the same set . . . Estelle Taylor receiving an ovation at Loew's State Theatre, where her picture "Where East Is East" is showing . . . Carl Laemmle, Jr., and Dr. Fajos walking about the Universal lot, talking story . . . crowds of actors around the entrance to the Equity offices . . . The Warner Bros. ensemble on their way to the studio in the big white bus . . . Mr. and Mrs. Purnell Pratt entertaining a group of friends at the Beverly-Wilshire Hotel . . . This can't go on . . .

Clifford Grey Here to Write Lyrics For Paramount

Clifford Grey, author of the book and lyrics for the current London musical comedy, "Mr. Cinder," is Hollywood's latest sound picture recruiter. Grey is at the Paramount Studios in Hollywood writing the song lyrics for the screen's first original light operetta, "The Love Parade." He is one of the best known lyric writers of the American and English stage. He prepared the lyrics for the "Three Musketeers." "Sally," and, with Leo Robin, "Hit the Deck," three of the most recent New York successes. He is best known in England for "Mr. Cinder," and for his authorship of "The Bing Boys Are Here," which is rated as the most successful musical show ever produced in London.

His work for "The Love Parade," in which Maurice Chevalier will star, is his first for the screen. Production of musical special will start within two weeks, Paramount announces.

Three Radio Talkers Now Being Edited

Two Radio Pictures, all-talker, one a musical, were finished up this week at the Hollywood studio. The musical is "Street Girl," starring Betty Compson, and directed by Wesley Ruggles. It's now being edited by Randolph Bartlett.

"Half Marriage," starring Olive den, and directed by William Cowen. Twelve cutters are now at work editing these two, and finishing up the editing of another all-talker, completed recently, "Side Street."

Bob Mayo is assisting Bill Mayberry in the casting of the First National studios at Burbank.

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Eat Anything
No Strain—No Exercise
Results Astonishing
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Hollywood 9223
6655 Hollywood Blvd.

MASTERS HORSEMAN'S CLUE
Expert Horsemen
Ropers, Riders, Teamsters, Ox
Drivers, Packers, Stunt
Actors, etc.

Anderson, Gus
5 ft. 11 in.—180 lbs.
Bucko, Buck
H.E. 0299
5 ft. 9 in.—150 lbs.
Burns, Clyde
H.E. 10703
6 ft.
Clark, Bob
H.E. 3762
5 ft. 9 in.—160 lbs.
Eckert, Johnnie
H.E. 2461
5 ft. 9 in.—160 lbs.
Fisk, Roy
5 ft. 11 in.—185 lbs.
Fisk, Warren
6 ft.—155 lbs.
Fisk, George
5 ft. 10½ in.—158 lbs.
Garrett, Sam
H.E. 580-M
5 ft. 9 in.—150 lbs.
Gillis, Bill
N.H. 274
6 ft. 2 in.—150 lbs.
Guber, Glenn
H.E. 492-M
Hall, Shorty
GA. 0935
5 ft. 3 in.—120 lbs.
Hurley, Bill
N.H. 511
5 ft. 9 in.—154 lbs.
Houghton, Al
H.E. 3250
Hosea, Matt
H.E. 0239
5 ft. 11 in.—52 lbs.
Hickey, Howard
H.E. 400-J
6 ft.—190 lbs.
Johnson, Chas.
Bpr. 1574-R
Johnson, Bob
5 ft. 8 in.—165 lbs.
Letkowitz, Abe
C. C. 5271
5 ft. 8 in.—165 lbs.
Martin, Scoop
H.O. 5937
5 ft. 5 in.—142 lbs.
Miles, Bob
N. Hollywood 1512
6 ft.—178 lbs.
Millerick, Mickey
5 ft. 8 in.—157 lbs.
MacBeth, W. B.
O.R. 4985
5 ft. 10½ in.—163 lbs.
McKnight, Chick
G.L. 2616
McClure, Bud
H.O. 6384
6 ft.—170 lbs.
Robbins, Skeeter
H.E. 542-W
6 ft. 3 in.—180 lbs.
Robbins, Hobby, Stan
Mon. 4590
6 ft. 154 in.—170 lbs.
Roberson, Oris O.
H.O. 9257
5 ft. 11 in.—160 lbs.
Skeels, Leroy
H.E. 617
5 ft. 7 in.
Skelton, Bay
H.E. 4197
5 ft. 11 in.
Spackman, Spike
H.E. 542-W
6 ft.—180 lbs.
Perrin, Wirt
M.E. 4473
5 ft. 4½ in.—138 lbs.
Williams, George
H.E. 823-W
5 ft. 8 in.—140 lbs.
Williams, Harry
H.O. 927
5 ft. 11 in.—165 lbs.
Warnen, Bob
H.E. 0239
6 ft.—180 lbs.

As "THE RAT"

OTAR SHILLET
[The Animalistic]
A New Method of Presenting Character and Dances

-- Characterizations --

KING'S FOOLS INSANES
FANATICS SIMPLETONS
DEVILS DRUNKS
UNDERWORLD DOFE FIENDS

Comedy and Grotesque Dance Roles
Years on Stage and Screen

Management of

Gould and Price

Gladstone 3797

June 15, 1925
COOL comfort—what a pleasing aspect, and particularly now that the warm Summer days are upon us. You may sit out in the garden and let the warm sun drench but not burn you—that is, if you take time to see about those Summer awnings now. Those at the Vine Awnings Co. are so good looking and really brighter and gayer than anything I have seen done in canvas this season. There is both service and beauty in these awnings. You will find the Vine Awnings Co., at 758 E. Centinela, or you can telephone Gladstone 5903.

You may chat with Mlle. Riviere in either French or in English. But whatever you talk about, Mademoiselle will explain to you a perfect process for removing all skin blemishes and superfluous hair. This need not be a delicate subject with you, and it is one that you should tell your friends about. It is such a simple process, and guaranteed to be absolutely permanent with the use of an electric needle. This process is painless, too. Mlle. Riviere’s phone number is D’Uskirk 9001 and the address is 2205 West Sixth Street, opposite the Elks Club.

JERRY VAUGHAN, who for many years has been connected with Motion Pictures, has now entered a field and is daily supplying one of the vital needs of every set. The Leon Flower Shop at 1115 North Western Avenue caters particularly to the Motion Picture profession. Mr. Vaughan has filled orders for the Pathe, James Cruze and many other studios. H’Empstead 9675 is the telephone number. Your order will be filled promptly.

MISTY of HOLLYWOOD

A charming film actress recently appeared in a dainty organdie frock with black lace applique and flower trim. This gown is most suitable to afternoon wear.

When driving, and particularly with the top down, Hollywood finds the little basque beret most convenient. She serves to keep the hair in place and is considered smart for all informal occasions.

Espadrilles of plain or striped Basque linen and oxfords of white buck or elkskin are seen on the courts. The espadrilles have tapes to bind the ankles, and with them short woven socks are worn.

At the same Deauville party, Marion Burns appeared in a ravishing blue chiffon gown. Ruthe Graves, who awarded the dancing cup, wore an egg-shell ensemble trimmed with ermine.

SHOPPING ON AND OFF THE BOULEVARD

NOW we have come to a shop off the boulevard. I say off the boulevard because I know what a difficult feat it is to park one’s car on the boulevard. Just try and do it! There is always room to park your car at Lido’s, that exclusive gown shop at 2103 Highland Avenue. The gowns and hats here are all original creations and are designed for every occasion. Whether it be for morning, afternoon or evening, you will find Lido’s gowns chic, distinctive and always worn by the best dressed women in Hollywood.

—Courtesy Fashion News.

KATHERINE CRAWFORD

In the photo above, Miss Crawford is seen wearing a beautiful Polo costume with an embroidered reversible Flannel coat, cotton crepe two-piece dress to match, in Japanese red and white.

Ruthe Graves, as seen recently on the boulevard with Kenneth Duncan, in the latter’s big white Jordan. She was wearing a stunning Lido hat, designed by Pfeffer.

Katherine Nolan, prominent society girl from Houston, Texas, was at the Deauville last Friday night. She wore a most attractive gown made from Bluette chiffon, real lace and hand-made flowers—a Lido creation.
54

June

Fox

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Starting Soon

The Fox-Moxietone

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Fox-Movietone

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Production has been
awaiting
the
arrival
of
Norma Terris, famed prima donna,
who has just completed seventy-two
weeks in stage production of "Showboat."
Harold Murray, who will
J.
be co-featured with Miss Terris in
this operetta, is now on the coast,
after completing an equally lengthy
engagement for "Rio Rita."
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1929

Movietone Operetta

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Lennox

Catlett,

Pawle, El Brendel and George McFarlane have already been rehearsing
for the production, which is based on
a
play by Leopold Jacobson and
Bruno Haido-Warden, with music by

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Oscar

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lyrics,
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dialogue and
numbers by Dave Stamper.
Edward Royce will stage the musical numbers and Marcel Silver will
the story,
additional

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the production.

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Widening Cause

Of Studio Changes
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out the widening of La Brea
Avenue, reconstructing of the Charlie

carry

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Chaplin Studios was started this week.

on La Brea Avenue for
hundred feet will be
taken over by the city.
The project
Fifteen

feet

a distance of six

involves the expenditure of close to
$100,000 and six to eight weeks will
be required to carry out the work.
Additionally,
new equipment for

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CRITICS

many departments will be installed,
including general devices for sound.
Chaplin is at present engaged in the
making of "City Lights," but there
will be no interruption in his work
during the reconstruction operation, it
is

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stated.

Freddie With Gilbert
Freddie Burke Frederick, child featured player, has been signed for the
part of John Gilbert's son in the alltalking production of Tolstoy's story,
"Redemption," being directed at MG-M by Fred Niblo.
Freddie is now finishing up on another role opposite a big star in an
all-talkie, in Pauline Frederick's "Evidence" at Warner Brothers.
1

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Barry, who recently completed a part in "The Green Ghost"
for M-G-M, has been chosen for a
part in John Gilbert's starring picture at the same studios, "Olympia."

Gerald

ANDY GUNNARD JOINS
FILMOGRAPH STAFF
A. (Andy) Gunnard, connected
with motion pictures in Los Ansince 1914 and previously
associated with the stage, has
been appointed representative of
the New Hollywood Filmograph
in the Northwest.

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Gunnard,
for Seattle to

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Sunday

offices for this

publication, will be active in Ore-

gon,

Washington

Columbia.

and

British


HOLLYWOOD FILMOGRAPHY

“PARIS BOUND”
Continued from page 51

MARY: That's going it pretty stiff, don't you think?
HUTTON: Yes, I do. And I'm amazed to think you need it—

-That on earth has one mis-step of Jim's got to do with you?
MARY: It has a great deal to do with it. In any event I don't feel called upon to share

HUTTON: I doubt if you've shared anything. If you have it's the least important element in
your whole relationship.

MARY: He went from me to her. He chose her over me.
HUTTON: There's no choosing to it, my dear girl. You ought to know one's capabilities of
attraction aren't limited to one man or one woman. They never have and never will be.
MARY: Where I believe it.
HUTTON: Then since your marriage, can you honestly say there's been no one at all but
Jim for whom you've felt the least—what shall I say—vague stirring?

MARY: (After a moment)—Yes, I can say that.
HUTTON: (Smiles)—You had to stop and think.

He continues to plead with her, to no avail. Finally, when he becomes somewhat aware of his attempt to make her see his point of view, she becomes coldly dignified and orders him out. He starts out just as Richard arrives, and pauses at the door to study Mary and Richard questioningly.

FADE OUT
(This entire scene in the stage play was longer, and more directly outspoken, treating frankly of sexual relationships and their significance as compared with the spiritual relationship bred of real marriage. Also, the disclosure of Jim's possible infidelity was made BEFORE Jim actually departed, but not in Jim's presence, in that he needed her presence while saying goodbye, and with the thought in mind that he was possibly going to see Nell again. A few scenes are eliminated by this change in the screen version, and a moment of questionable motivation—whether or not Mary would keep silent under the circumstances—is overcome.)

THE bulletin board of a liner announces a delay in docking until the following morning. . . . However, Jim manages to get off on the Mail Boat—DISSOLVE.

To the music room, Richard has just arrived with his music. Mary has been working on part of the music, and her interest is intense. He declares it to be too hot to work, but she begs him to tell her the balance of the story for the ballet, and says she cannot confine her imagination when she hears the notes of the music. Richard looks at her with peculiar sharpness, then sits at the piano and begins to play the ballet music from the beginning . . . and very soon, appearing vaguely in shadow through which both Richard and Mary can be seen, are super-imposed groups of fantastic dancing figures, grotesquely uncertain in formation and costume and rhythm, as though the fig-

ments of a highly stimulated imagination. As the music is phrased differently, so the figures change. . .

soon an intense pitch is reached, and the piano gives way to an "imagined" symphony orchestra. The ballet continues for a while longer, then suddenly stops as does the symphony music, when Richard strikes a discord on the piano and rises impatiently . . .

Mary is startled out of her imaginative dreaminess.

(This entire sequence content is not in the play, wherein the young composer simply outlines the story of his fantastic ballet. While there is appeal enough in such conversation, and undoubtedly could stimulate the imagination of a woman such as Mary—already emotionally disturbed and seeking some new outlet—the screen manner of portraying the subtle mood is by far superior. The photographer, Norbert Badine, accomplished the photographic dissection with admirable skill.)

Mary, completely swept away by the appeal to her imagination, protests that Richard should finish it—now! He refuses, with astonishing depth of feeling; and she responds likewise, calling him lazy and worthless, and ending up by pleading with him. He declares that he must "speak" to her at length, and asks what she is afraid of.

MARY: (Frowning and puzzled)—Afraid of?
RICHARD: Yes.
MARY: (Looks at him steadily for a moment, and realizes the strangeness of his mood.)

Goodbye, Richard. (He does not answer. She concludes, contemptuously)—And sometimes, if you can manage it, I wish you'd finish something.

RICHARD: (Softly)—Oh—

MARY: (In an outburst)—And—you! Go and tune pianos, that's where you belong! A fine artist you are—lazy, dabbling, worthless—

(Richard seizes her by the shoulders. She stops. They gaze at each other, tense, furious. At last he speaks.)

RICHARD: I can't finish that ballet, because that ballet's you and me, and we aren't finished and never shall be. So it won't.

MARY: (After a moment, comprehending)—You can let go my shoulders now.

RICHARD: I love you, Mary.
MARY: I don't know what to say to you. What do you want me to say?
RICHARD: Something I'll—anything you want to.

MARY: I like you very much—so much, so much—And I shall miss you horribly.
RICHARD: Don't you feel a thing for me—not anything at all?

MARY: (She looks a little startled)—It would be very funny if I did.
RICHARD: And would you laugh a great deal?
MARY: I think I'd cry my eyes out.
RICHARD: Then never mind.
MARY: (Turning to him

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swiftly): Oh, you dear person, you—

RICHARD: Mary, Mary—come here to me a moment—

MARY: I can't.

RICHARD: (After a moment) All right—Good-bye. I expect when you take me all in, I'm just a tramp.

MARY: You're a pretty im-

portant tramp, I think. To me you are, anyhow.

RICHARD: That'll do nicely.

Good-bye.

(She holds out both his hands to her, smiling. She hesitates, then moves directly to his arms, and kisses him. The breath leaves his body in a gasp.)

Mary! (He sweeps her into his arms. She is rigid for a moment then something within her gives way and she slumps against his big, good face. Averted.) Look up at me!

(She protests, and tries to leave him. But again she lifts her face to his. They kiss. Then with a choked cry she again averts her head.)

RICHARD: I love you terribly.

MARY: You—Kiss me some more. It's so long since I've been kissed.—(But when he has.) Oh, Jim, isn't me! It can't be—

RICHARD: It is you.

He pleads with her, and because she is afraid of herself, weakly she begs him to go. She is torn between what she feels to be a new feeling of love, and the horror of submission to a feeling which she had presumed herself to be immune to.

Struggle rages within her, with Richard's appeal winning her over to his view... And then, the buzzer sounds. She declares it to be Fanny and some other friends. Richard says he will take a walk and return later when the others have gone. He will buzz three times, and if she wants him to come up she will answer. Then, curtly speaking as to shock her back to her presence of mind, he orders her to answer the buzzer. He takes off his coat, and is sitting at the piano, presumably intent upon his composition, when Fanny, Nora and Shippert enter. There is instantly a babble of conversation.

Mary does her best to respond to the jocular mood of her friends, but her attention is caught by the music—the completion of the ballet—which Richard is softly but inspirationally playing.

Out of the babbie of conversation, he says:

"Are you listening, Mary?" And she answers softly: "Yes." Which causes Fanny to stare curiously from one to the other.

The gaup, it appears, are looking forward to Mary's anniversary party tomorrow. But Mary declares that there will be none. Aghast at such "abuse of friendship," the trio protests. Finally Mary grows tense and quarrelsome because her attention is being in-

tracted from Richard. The others rise to leave. Mary hastens to apologi-

ze to Fanny, who asks if a change may be expected after tomorrow—after the lord Jim comes back. Mary answers, with quiet emphasis, that there will be a change. The buzzer sounds... and amid great astonished, Jim walks in, hurries to Mary and embraces her. She slightly averts her head. Jim senses the change, but he maintains his cheery front.

Richard, frowning, greets Jim som-

ewhat curtly, and announces that he'll be going. Frankly he asks Mary if she should come back as planned. She nods her head, and accompanies him to the door, where she tells him that she hasn't changed her mind, but that she wants to tell Jim alone. She is distraught, and Richard declares that his statement holds good—if she doesn't want him, she should just ignore his signs and he will go away.

He leaves...

Jim, with breezy old-time spirit, takes command. He manages to ex-

tract Mary's agreement to giving the party, then gets rid of the crowd.

Along with Jim, Mary says slowly that she has something important to tell him. But he deliberately avoids hearing her by changing the subject, and finally says sharply that he doesn't want to hear news, ever. Then the buzzer sounds three times, and Mary tries again.

MARY: Jim, you've got to listen to me. I've made up my mind to.

JIM (Flashing a glance at the piano stool—indicative of his problem.) Stop it!

He takes hold of her hands in his, and looks straight into her eyes as he continues, with soft, firm emphasis. Look here, darling. I don't ever want to hear any bad news. Do you understand? (He waits for her answer, but perceiving only her straight, questioning look, he continues more tenderly.) Remember, there's nothing—no-

body—ever can affect us, you and me—in this world— isn't that so, Mary?

MARY: (As everything gradually becomes clearer to her— and she understands his real meaning)—I think so, Jim.

JIM: (Soft, pleading)—Say it, Mary, say it. I want to hear you say it.

MARY: Say what, Jim?

JIM: Say that nothing can ever come between us—nothing.

MARY: Nothing—

(The buzzer sounds again, more insistently this time. Jim turns towards the door. The lightness of his voice does not mask the strain under which he is laboring.)

JIM: Now I wonder who...

MARY: (Gravely, as she puts out her hand to detain him)—Let's not answer it, Jim.

JIM: (Suddenly happy)—No. We don't want to see anyone tonight... And so while Richard is staring despairingly at the door, then turning away and merging with the shadows, Jim is breaking the wall of restraint down completely, and recovering the joyful, ecstatic mood of their earlier scene. He uses the same playful catch-lines, the same mock-brusque tenderness. Even though it is early morning, he suggests a wild ride out to the coun-

try house to see the youngster. Laughingly she protests, but he is over-

ruled. Finally, hand in hand and chatting happily, they tear out. Jim snaps out the lights of the room as they leave... FADE OUT.

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June 15, 1929

Jack Mulhall Picture Has Dual Talker Role

"Dark Streets," underworld picture featuring Jack Mulhall in a dual talk-

ing role, has been completed at First National. The production is unique in that it will bring to the screen what is reported as the first dual di-

alogue role since talkies made their ar-

rival.

Lila Lee plays the feminine lead. Story is an adaptation of "Pat and Mike." Richard Connell's story. Bradley King wrote the screen play.
On Talkies vs Silents

By WILBUR NEEDHAM

There can be no question about its: the talking films will endure. Their defenders are unduly excited, for we who do not like the talkies have no intention of wiping them off the map. There are extremists who would abolish them, just as there are extremists in the theatre who would have only talkies. But these people do not gain ground. Left-handed, they roll around in futile ellipses.

Still and all, the bald fact remains: the talkies are not motion pictures. They are simply photographed stage plays. It is not a question of technical defects, either. No one will deny that the technical side will improve, until the stage will have but one thing that the movies have not got: flesh. All the harsh grading of the present immature reproducing and broadcasting equipment will finally disappear; and a new technique will be evolved, whereby the stiff eyes and awkward posturing of the players will be eliminated. Canned culture it may be; but the stage itself is boxed and varnished culture. All this, I will more if you like, will be cheerfully admitted by the saner opponents of the talkies. This new baby will live—and, along with it, the dreadful same with which it has been baptized!

Moreover, it seems to me that the friends of silents have overlooked one great boon bestowed by the talking films. From the time "The Cabinet of Dr. Caligari" awakened people to the possibility of art in motion pictures, cinema lovers have worked hopefully for two separate theatres in the films. The stage has a theatre for O'Neill, one for comedy and drama, one for burlesque, one for musical comedy, in addition to a flourishing little theatre. The movies have never had anything but one huge theatre for all classes to patronize; and the crowd has been expected to swallow occasional artistic productions as calmly as the rebels against mediocrity are supposed to sit through melodrama and maudlin comedy. Little theaters started up, offered what they could find, and died again without any decent patronage, mostly because no producers were making films expressly for them. The small theatres had to take what was left of the prints, after their runs in the big houses; and that they got good prints was due to the fact that the pictures they selected never ran long enough to get worn out!

But now, all that is changed. There are a few producers who refuse to make talkies; and there are thousands of small theatres all over the country who have either closed down, or are running whatever they can get in the way of silents. These theatres simply cannot install talking equipment. Will then, are the theatres for silent pictures; and the market (except in hick towns) is ready. Some wise producer could make a fortune by booking all these little theatres, against the day when silent pictures will return more strongly than ever. There are thousands of patrons waiting for such a theatre, for they have been driven out of the movie palaces by the howling pictures.

The reason for this sharp division in the movie audience goes deeper than any mere matter of noise or silence; and it is even sharper than a schism between the intellectually—real and fake—and the major public. We who detest the talkies and will not go to the theatre unless we can see good silent films, wherever may be said of us, base our reasons upon a solid platform that cannot be shaken. The silent pictures are, for us, the only real movies, not merely because they retain the silent pantomime upon which motion pictures have been built, but because they employ a technique that the talkies can never use. Perfection admitted at a not far distant day, the talkies still cannot hope to become fluid drama. The stage and the talking films are both static drama, because they are constructed out of dialogue. Imagine, if you can, "The Letter" with dialogue extracted.

To be sure, one might make pictures with interludes of sound, and sprinklings of yelps and camp sensation; but what a frightful abyss of silence would yawn between moments of noise! I am not just proposing some technical quibbling, either, when I speak of fluid drama. A film must flow; it must carry the spectator along with it; it must never stand still and pose, nor matter words intended to explain the action. Titles or sound, it makes little difference; both are interruptions of the drama's rhythmic flow. Sound is the stronger, sharper, more jarring interruption, that is all.

Beyond that, sound is for those who cannot see sounds. By the right use of the camera, any sound may be reproduced and carried out to the mental ears of the audience. Hence we come upon the most drastic division between the two types of audiences. The majority has no mental ears. For this majority, the talking pictures made, however little aware of it, the pioneers may have been. Any man with the ability to think should have seen that, ten or fifteen years ago, yet producers went into talkies with trembling steps—and then, foolishly, went the whole hog and wiped out silents. Among all the idiotic things of which movie magnates have been guilty, that was the most insane; and they have perpetuated some priceless bits of buffoonery. Priceless is the word; these clownings have cost the producers and investors more than one fortune.

No; the silents must not disappear. If they do, we will lose fluid drama, our mental ears, and all the subtle nuances of this new art. There is room for Harold Bell Wright in literature, as well as for James Branch Cabell. There is room, in the movies, for both talkies and silents. We may be a standardized nation; but there are among us about one million people down whose throats you cannot cram a product they do not like. And I maintain one million buyers are not to be sniffed at, even in this day when success is measured in multiples of millions.
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MILLS
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We Furnished EVERYTHING IN FOOTWEAR
For the Following Recent Productions:

"HOLLYWOOD REVUE of 1929"

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With Clara Bow

WARNER BROS.
"THE GOLD DIGGERS"

JAMES CRUZE
"THE GREAT GABBO"

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With Hal Skelly

Fanchon and Marco Ideas and Productions
and Many Others

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A Few of the Recent Productions Synchronized and Recorded Here

Henry King's Super-Special "SHE GOES TO WAR." A United Artists Release.

Tiffany-Stahl's "TWO MEN AND A MAID"
Tiffany-Stahl's "NEW ORLEANS"
Tiffany-Stahl's "MIDSTREAM"
Tiffany-Stahl's "WHISPERING WINDS"

A MACK SENNETT two-reel comedy special in NATURAL COLOR with RCA Photophone sound track on the color film. (The first of its kind—Now in production.)

Two big MACK SENNETT super-special 100% Talking Feature Comedies, in course of production.

Two-reel MACK SENNETT TALKING COMEDIES. Series of twenty for Educational release.

With the RCA Photophone System we can give you QUALITY with ECONOMY. Our sound stages and recorders have been operating since October, 1928.

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Studio City, North Hollywood, Calif.
stands for that tremendous Roland West melodramatic musical hit, "ALIBI"

represents RONALD COLMAN'S sensational success "BULLDOG DRUMMOND" presented by Samuel Goldwyn

brings you one of the greatest moneymakers ever made, MARY PICKFORD'S "COQUETTE"

_There_ gentlemen—is the **A B C** of how Big Business is being done at the Box-Office.

Hundreds of theatres, where these ALL-TALKING pictures have played will tell you it's the greatest rule they ever followed.

You can always depend upon **UNITED ARTISTS** providing exhibitors with the best formulas for making theatres prosperous.

*Save your dates for new lessons.*
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FORMAL OPENING Sat., June 22
Hollywood and Vine Sts.
Newest Shops

Invite You To Attend
This Opening Event—

THE CROSS-KEYS
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Features of the week in the Equity matter:
Frank Gillmore’s speech at the Writers’ Club on Monday, during which he outlined the exact aims of his organization, clarified many points and announced that his organization had received the support of the American Federation of Labor and the Central Labor Committee, affiliated union, of Los Angeles.

Gillmore also offered to debate Equity with the doubters in the organization, and suspended the first Equity member who was known to have signed a non-Equity contract, Charles Quatermaine.

Equity also claimed that the local newspapers were extremely unfair to their organization, pointing out that the truth is being garbled by the several daily leading the fight against the organization.

The agents gathered together for the purpose of determining their position in this situation. John Lancaster offered a resolution, which in substance was to back the producers against the Equity, but the resolution failed to go through when Ben Herschfield, another agent, suggested that the present matter should be handled by the conflicting parties, with agents taking a neutral stand in the whole affair.

Equity held another meeting on Thursday at the Writers’ Club, and this time E. G. Buzell, secretary of the Central Labor Council, addressed the meeting and assured the gathering of his organization wholehearted support. He also emphasized the fact that there are 5,000,000 organized workers in this country, most of whom are moviegoers, and that they will take cognizance of the dissenters in the Equity organization and will “do their stuff.”

Fred Datig, chairman of the casting directors’ committee, announced that since June 5 164 Equity members had signed the regular producers’ contract. The list included some of the more prominent members of the Equity organization, with many recent arrivals from the stage prominent in the list.

The Equity dissenters for the week include Noel Beery, Edmund Lowe and Helen Chandler, with Beery receiving the most publicity due to the fact that it had previously been reported that he had spoken publicly in favor of Equity.

Sid Grauman says “Au revoir” to the theatre world, but we have the feeling that it cannot be for long, as the man is young, full of vitality, and a man with a tremendous assortment of ideas suited mainly for the particular field from which he has come. Grauman’s idea is, that Grauman will start breaking ground for another theatre, and if it is true, we can look forward to some new sensations with the new theatre.

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HOLLYWOOD Filmogram
JUNE 22, 1929

EQUITY’S SECOND MEETING REPORT
In Detail

THIRD WEEK OF FIGHT
Equity Makes Three Strong Points Against Producers;
Gets Support of American Federation of Labor

The Actors Equity Association made three substantial points in the past and third week of the Equity-Producer deadlock, gaining the official support of the American Federation of Labor; establishing the fact that actors cannot be loaned to other studios unless their contracts specifically state so; and establishing the fact that managers with power of felony arrest, cannot Equity actors, whom they represent, into accepting work through non-Equity contracts.

In a letter to Paul DuZell, executive secretary of Equity in New York, President William Green of the American Federation of Labor said:

“You may rely upon this great movement to assist in your campaign of organization among those employed in producing talking-motion pictures.”

Producers

Producers charged 164 Equity actors have deserted ranks.

Producers struck their first official blow to a memo tised to be here signed non-Equity contracts, follows:


CONTINUED ON PAGE 6

ON THE COVER
ERLE C. KENTON

The director of Columbia’s most recent success “Father and Son” now enjoying a long run at the Embassy Theatre, New York. The picture was recently seen at Pantages in Los Angeles, receiving means of praise from the critics, and especially Kenton’s fine and sensitive direction. He is preparing another feature for Columbia, the details of which will be announced later.

Erle C. Kenton is a product of the comedy lot, having directed many units for the various comedy producers. Advancing to the stage of a director, Kenton has, by chemistry, as has been characteristic of intelligence, and an unusual attention to details and realities.
Let's see--Who's Who
By Harry Burns

Anita Stewart

If there was any doubt about Anita Stewart's appeal for audiences, it was dissipated by her recent tour of the country on the RKO-Publix vaudeville circuits, through which she has been appearing with tremendous success for the past six or seven months. Originally started as a trial, to see if her voice and personality would go, the tour was extended because of the degree of success which brought strains of publicity and much public acclaim.

Her act consisted of a few songs and a monologue in which she answered questions about Hollywood and its stars. It went over with a bang.

She recently arrived in Hollywood, and after a short rest intends working in talking pictures. It is likely that offers will be made, but, should no arrangement be made by present producing units here, it is likely that she will star in independent productions backed by her manager, George Converse.

Irving Cummings

To Irving Cummings has fallen the honor of having his recent picture for Fox chosen as the first presentation at the new theatre to be opened by Fox in San Francisco on June 28. The title of the picture is "Bend That Curtain." And the leading players are Warner Baxter and Lois Moran.

Mr. Cummings established himself in the medium of talking picture direction as the result of the co-direction of "In Old Arizona" with Ronald Walsh and such previous stage work as his stage actor of quite some repute, Cummings left the stage to enter pictures in 1909. In the course of a few years he graduated into directorial ranks, and was soon established as one of the leaders in his field.

He has directed outstanding hits for the Fox organization, amongst them being "Romance of the Underworld," "Dressed to Kill," "Pigs" and "The Country Beyond." Mr. Cummings was born and educated in New York City. He is a member of the Mayfair Club and the Masquers. His favorite sports are football and tennis.

Fred Niblo

Star is Fred Niblo and Edith Bennett's experience. After visiting every country for picture work or with productions, Mr. and Mrs. Niblo, who started this week on a 700-mile tour of America and Canada. They expect to be gone until September on this three-months' leave of absence. Upon his return, Mr. Niblo will complete another feature on his Metro-Goldwyn-Mayer contract.

This will be Mr. Niblo's first vacation in three years. He is taking complete camera and projection equipment, keeping an eye on locations for future pictures. They will turn turns driving, and are equipped for camping en route.

Among the points of interest they expect to visit are the Grand Canyon, Zion National Park, the Navajo Indian reservations, the Petrified Desert, the Petrified Forests, Colorado, Yellowstone Park, Glacier Park, Banff, Lake Louise, Vancouver, and return by way of Seattle and San Francisco.

Mr. Niblo just completed John Gilbert's first talking picture, "Redemption."

Elinor Flynn

This young lady was one of the first motion picture silent players to join the ranks of speaking actresses when the talkies came along. That is due to natural ability and high adaptability plus a considerable amount of stage training. Elinor has played with Benny Rubin in a talking comedy short at Universal, also with Pat Rooney, and an NBC-Nathan dialogue production at the Tec-Art studio.

Just recently Miss Flynn underwent an operation on her nose, and her appearance is greatly improved. She is now quite recovered and ready to start work again.

Miss Flynn is still in her teens. She was born in Chicago, and was educated at St. Xavier's and the Lorett Academy there. She studied piano, dramatic art, and dancing in addition, and at various times throughout her childhood played kiddies' parts on the stage. Her debut in New York was made with "Cress Cross," the Broadway production of Fred and Dorothy Stone. She was selected for this show by Joseph Kennedy in April, 1927, and was sent by him to Hollywood with her parents.
HOLLYWOOD FILMOGRAPH

Harry Burns Back From Trip to Broadway

After five months in New York, where he opened permanent offices for Hollywood FilmoGraph, Harry Burns, the editor, is back on the job. Mr. Burns arrived in New York on Thursday, June 13, from the big city, and immediately resumed his offices with this paper.

While in New York he gained the friendship of many of the leading motion picture and stage satellites, and established the press on Broadway with a new circulation. FilmoGraph now can be purchased in the leading hotels and newsstands in the Times Square sector.

Mr. Burns is glad to report to his many friends who have watched, with great concern, the recent recovery of his mother whose sudden illness called him to New York.

Producers’ Charges of Desertion, Continued From Page 3


Frank Gilmore, Equity president, who is directing the Actors’ fight against the production-code section of the film act, has ruled, on first glance the list seemed patently exaggerated, and false in many in- stances, but that all those mentioned have been personally investigated, and if found to have broken their organizations’ ruling would be immediately suspended.

The complete $15,000,000 production schedule of Warner Brothers for the 1929-30 season was announced this week by Jack Warner, president and production executive. Studio improvements to cost approximately $2,000,000, and the acquisition of a stage and musical successes were also announced.

The new program is the biggest ever attempted by Warner Brothers, and the new program will be equipped with the pictures, all full dialogue, and using much color photography. A number will also be made with silent versions where it is found to be judicious.

The building and equipment pro- gram which will involve the expan- sion of the theatre building already been launched at both the main studio on Sunset boulevard and the auxiliary (old Vitagraph) studio in East Hollywood.

Three new soundproof stages to be completed at the auxiliary studio, each to cost $200,000, are included in the improvements launched. Each is to be completely equipped for the all-talkie production. All other fac- ilities and equipment are likewise being expanded. These include chieflly the recording department, film labor- atories and editing departments, personnel offices, and various me- chanical divisions.

Among the outstanding story properties acquired are “Golden Dawn,” the Hammerstein operetta in which Walter Woolf will be starred, to be filmed throughout in natural color; “General Crack,” the popular novel, to serve as a starring vehicle for John Barrymore in “The Green Godess”; and “The Italiano,” which will star George Arliss.

Several original operettas are to be filmed, Sigmund Romberg and Oscar Hammerstein developing talent of standing motion-picture stars in their field, having been invited to devote themselves personally to these pro- ductions which will be produced un- der their directions.


The directorial and scenario staffs have been augmented materially to meet the demands of the heavy pro-duction schedule. Directors now in- clude Lloyd Bacon, Al Green, Michael Curtiz, Archie Mayo, Roy Del Ruth, Howard Bretherton, Ray Enright and John Avedis.


Lucian Hubbard and Anthony Coldeway have been elevated to po- sitions as production supervisors, functioning under Darryl Zanuck, as- sociate executive, and with William Roeped, general studio manager.

The reporting department, now a regular division of production, has been increased to 12. They are Ray Perkins, in charge; Al Dubin, Joe Boyle, Joe Ake, Al Kuklak, Sam Brasch, Herman Ruby, M. K. Jerom, Al Bryan, Eddie Ward, Michael H. Clary, Ned Washington and Herb Madison.


“Tales of the Headlines” with an all-star cast including Grant Withers and Marian Nixon; “The Argyle Case” starring Thomas Meighan; “On the Show” with an all-star cast fea- turing Betty Compson and to be released in natural color; “Say It With Songs” starring Al Jolson; “Gold Diggers of Broadway” with an all- star cast and in natural color through- out.

“Long Ago,” starring George Arliss; “Hearts in Exile” starring Dolores Costello; “Song of the West” with an all-star cast headed by John Boles and Vivienne Segal, and in natural color through- out.

“Is Everybody Happy?” starring Ted Lewis; “General Crack” starring John Barrymore; “Evidence” starring Pauline Frederick; “Mr. Lippy” starring Charlotte Greenwood, “Under a Texas Moon” with an all- star cast and in natural color through- out, starring Frank Fay.

“Disraeli” starring George Arliss; a third starring vehicle for Edward Everett Horton; a second starring vehicle for Pauline Frederick; an all- start outdoor production; “She Couldn’t Say No” starring Edwin Lightner.

“Golden Dawn” with an all-star singing cast and in natural color through- out; “Second Choice” starring Dolores Costello; “I Live of Escape” starring Monte Blue and Myrna Loy, and a second starring vehicle for John Barrymore; “Mammy” starring Al Jolson; a mystery story (untitled) with an all-star cast; “Hold Every- thing” starring all-star cast; “Fame” starring Dolores Costello; “Congratulations” starring Edward Everett Horton; a third starring vehic- le for Pauline Frederick; “No Name” starring Monte Blue; an all-star vehicle yet untitled; three starring vehicles for Rin-Tin-Tin; an all-star vehicle yet untitled.

WHAT’S IN LOCAL UNIONS

Crafts united in the stud- ies at present are the camera- men, electricians and stage hands, make-up artists, musicians, scene painters, and sound mechanics. The latter group who have only been here a short time, since the sound revolution started, have been unionized but a few months.

They have been included in the International Alliance of The- atrical Stage Employees and Mo- tion Picture Operators, Local 37, the local that has jurisdic- tion over the stage hands and clerical work in the studios.

At present there are 350 of these sound mechanics who have joined the union. They includes all of the various branches of sound recording and mechanics. Reason for joining the union: these men fear they were being thumbed here at very low salaries, under- stood all of the methods of re- cording, only to have some one in charge who knew little or nothing about the craft get the credit as well as the high sal- ary.

R o a c h Technicians

Combat Comedy Sound Blasts

Elmer R. Raguse, Victor engineer in charge of the Hal Roach sound re- cording staff, has perfected a system by which blasting is eliminated on all high pitched sounds, it is claimed. “Comedy recording requires a tech- nique all its own,” Raguse explained.

“It is far easier to make a smooth recording of ordinary conversation than of fun-making sounds, but we have been able to con- struct a controlling apparatus which enables us to prevent the thundering blasts usually recorded by smashes, falls, bangs and loud voices.

Robert Hardy, director, and Frank Raguse have given the engineering staff the most trouble, he says. “Laurel and Hardy’s pictures are pure slapstick, with the requisite crashes, explosions and other fun- making noises. The children of Our Gang, in contrast, would be the voices and noisy pranks, rank second to Laurel and Hardy in the necessity for care in recording.”
M-G-M Living Sign Jams Traffic

Over 10,000 people witnessed the unveiling of M-G-M’s living sign, advertising the “Hollywood Revue” of 1929, on last Tuesday night. The novel gag at the corner of Wilshire and Shatto, brought out the biggest jam of cars and traffic that that district has ever seen. Basie Love unveiled the sign. Entertainment was furnished by Ukelele Ike, Charlie King, Gus Edwards, the Baltimore Trio and Miss Love.

Built by the studio, the sign is 48 x 35 feet in size, and is the first kind to be built in this country. On the opening night models were used, but the following nights will see cut-outs used in the exact places where the girls had posed. The idea is credited to Pete Smith, head of the M-G-M studio publicity department.

Stage stars are to join with the motion picture favorites now under contract at First National, in the presentation of this program. The stars for the new program include Colleen Moore, Marilyn Miller, Richard Barthelmess, Corinne Griffith, Billie Dove, Irene Bordoni, Alice White, Dorothy Mackaill and Jack Mulhall. Featured players are Leatrice Joy, Lois Wilson, Jack Buchanan, Eddie Buzzell, Douglas Fairbanks, Jr., Loretta Young and James Ford.

Seven of the year’s productions are to be super-specials and released as road shows. They are: Colleen Moore in “Footlights and Fools;” Marilyn Miller in “Sally;” Richard Barthelmess in “Son of the Gods;” Irene Bordoni in “Paris;” “No, No, Nanette;” and “The Isle of Lost Ships.”

More than a million dollars has been spent in improvements at First National studios during the past year, making it possible to produce and record nine pictures simultaneously. The 1929-30 program includes: Colleen Moore in “Merry Go Round of Theatrical Life,” “Footlights and Fools,” adapted from Katherine Bruner’s story of that name. Richard Barthelmess in two pictures, one of which is “Son of the Gods;” from the story by Rex Beach. Corinne Griffith in “Lilies of the Field,” from William Furlatt’s stage play, and “Back Pay,” from the Fannie Hurst story. Billie Dove in four pictures, the first to be “Give This Girl a Hand,” a night club story by Fannie Hurst. Four Dorothy Mackaill pictures, including “Hard to Get,” a comedy by Edna Ferber; “The Great Divide,” from William Vaughn Moody’s stage play; “The Woman On the Jury,” by Bernard K. Burns, and “The Queen of Jazz,” Alice White in “The Girl from Woolworths;” “Playing Around,” by Vina Delmar; “Sweet Mama,” and an untitled picture. Leatrice Joy in “Townsend Martin’s A Most Immoral Lady,” “The Furies,” by Zoe Aikens, and two untitled pictures. Jack Mulhall and Lois Wilson will each appear in four pictures. Their first to be made together is “Dark Swan,” by Ernest Pascall; a second they will team in is “In the Next Room,” a mystery play. Douglas Fairbanks, Jr., in four pictures, including “The Careless Age,” “Fast Life,” “The Forward Pass,” a collegiate story, and “Spring Is Here,” from the Glenn Hunter stage success. Loretta Young will be co-featurer in all of these.


Directors represented on the program include Clarence Badger, Reginald Ford, William Beaudine, Eddie Cline, John Francis Dillon, Alexander Korda, Mervyn LeRoy, William A. Seiter, Irvin Willat, Millard Webb and John Griffith Wray. The basic payroll of the studio now includes more than 1100 workers, with a sliding force of 2000 additional.


**FIRST NATIONAL’S SCHEDULE**

Seven Specials and Road Shows on Production List for 1929-30; All-Talkers Feature Schedule, Calling for $15,000,000 Expenditure

Player was loaned was not a party to the original contract, and that the loaning of the player would be tantamount to a new affiliation, and in such instances Equity would demand the use of a full-Equity cast, or the players would be breaking with the organization.

Equity’s third point was established when plans for bringing a suit by several managers holding power of attorney on the conditional restraint of trade (by Equity’s forbidding players to sign and thus depriving the manager of revenue) were called off.

The reason was that in law, according to opinion, a power of attorney cannot obligate the person granting that power to act contrary to his established beliefs, just as it cannot force him to act contrary to his religious or political beliefs.

The first Equity meeting was held at the Writers Club on Monday, with George Arliss as chairman, and Frank Gillmore the speaker. (Gillmore’s speech appears in full, starting on page 10 of this issue.)

Gilmire opened the meeting by reading a telegram from William Green, president of the American Federation of Labor, which Equity move, which brought prolonged cheers from the crowd of 1500 Equity members which filled the Writers Clubhouse and flowed out into the grounds. They were enabled to hear the proceeding through Continued on Page 8

**Richman Was Here in the Early Days of Hollywood**

Harry Richman, who arrived here this week, to start on his first star-making talkie for United Artists, is no stranger to Hollywood or the older members of the picture colony.

Richman’s role in his initial talkie—the story of a small town song-plugger who wins success after innumerable setbacks—parallels the narrative of his own career.

**Hardy Is Unanimously Chosen to Remain Masquers’ Head**

Sam Hardy is the unanimous choice of the Masquers’ Club to succeed himself as president of the organization, with the election to be held June 25. This is the first time in the history of the club when a president has been re-elected for a second term.

For the postera, the new nominations are Robert Armstrong, Pathe featured player; Melville Brown and Albert Ray, well known directors, with Harvey Clark and Lawrence Grant, members of last year, continuing in office. John M. Sampilos is the new selection for pantaloons, successor of Earl King, whose seat the ticket is in the same office as last year.

**Gloria Swanson Talker, ‘The Trespasser,’ Gets Started**

Gloria Swanson’s first 100 per cent talkie, featuring an Edwardian picture, now well advanced in production under the direction of Edmund Goulding, who also is the author of the story, has been titled “The Trespasser,” and will be released as her third United Artists picture.

Supporting cast includes Robert Ames, Kay Hammond, William Holden, Purnell Pratt, Mary Forbes, Henry B. Walthal, Blanche Friderici, Marcella Corday and others. Cyril Gardner is film editor, Lonnie D’Orsa, assistant director, and George Barnes and Gregg Toland, first and second cameramen.

**Group of Shops Opened Saturday**

The Hollywood Boulevard-Vine Street store showing the latest in business firms of Hartford Drive-Yoursel Cars, Hollywood Hat and Toggery, Cross Keys Soda and Luncheonette, Terrace Orange Health Drink Stand and the Locksmith Specialist, opened Saturday, June 22. These shops, constructed by Carl Laemmle, are among the most modern of the several branches and located as they are should enjoy a marvelous business. Elsewhere in the city, an announcement will be found the page announcing the special opening on Saturday.
**NEW MGM RELEASE SCHEDULE**

Two Hundred and Thirty Releases on New Program, With Duncan Sisters and Van and Schenck Added to the Star List; Many New Players

M-G-M's release schedule for the new season starting in August, calls for two hundred and thirty releases. Announcement was made by Nicholas Schenck at the organization's annual sales meeting held in Chicago.

Forty pictures of superior length will be made with dialogue, music, sound effects, color and all other devices which have marked the most tremendous year of advance in the history of the films. Sixteen feature-length pictures will be made with both dialogue and sound effects and as silent pictures, for those theatres not yet equipped.

These fifty-six productions will not include several super-features for which general release dates are indeterminate.

The Hal Roach studios will supply thirty-two two-reel comedies. Twenty-six Metro Movietone acts are scheduled. Twelve M-G-M color-tone Revises will be made. The M-G-M News will issue 104 editions.

Picture stars in talking pictures—many film favorites being heard for the first time—will dominate the production schedule, the bulk of the releases will be made at the Culver City studios of the company, M-G-M has added more than sixty noted stage players, both male and female, to its already star-studded company, and fifty new or more stars and featured players.

Nineteen of these feature releases will have as individual stars, Greta Garbo, Norma Shearer, Marion Davies, Joan Crawford, John Gilbert, Ramon Novarro, Lon Chaney, William Haines, Duncan Sisters, Buster Keaton, and W. C. Fields.

Two hundred and three pictures scheduled for release, including the first of the season, "Buster Keaton in "Bringing Up Father,"
in which the comedian will appear in the title role, will be ready for release.

In the list of forthcoming productions, M-G-M's "Marie Doro," directed by Robert Z. Leonard, promises to be one of the greatest of the season. The picture is "The Last of Mrs. Cheyney," given the star of "The Trial of Mary Dugan" another all-dialogue picture.

"Trader Horn" is now being made in the wilds of Africa by Director W. S. Van Dyke. Buster Keaton's next will be a musical comedy, Van and Schenck, the popular vaudeville pair, will appear in a film featuring their popular songs.

Tod Browning will make "The Thirteenth Chair," from Bayard Veil- ler's noted stage mystery play. King Vidor's novel all- negro special, "Hallelujah," will soon be ready for big opening.

William DeMille's next will be a drama from the French, translated and directed as a dialogue picture, to be as highly successful "The Idle Rich."

Joan Crawford will next appear in "Jungle," from the Saturday Evening Post story, with Paul Conway directing. The Duncan Sisters will make a singing and dialogue picture with the title of "Cotton and Silk."

Harry Beaumont is now finishing "Speedway," a fast-moving comedy-drama with William Haines, in which the Indianapolis auto races are used for fiction purposes. "Story" is by Jay- son Morgan, who wrote the series.
"NANOOK of the North"—Robert J. Flaherty—"Moana of the South Seas"—and now—Bob Flaherty is on his way to the South Seas to make another picture, this time in color, and with F. W. Murnau as co-producer and director.

Flaherty’s name has always been associated with beauty in pictures, just as Murnau’s has been significant of advanced technique and dramatic effectiveness.

Flaherty is a ruddy, hearty individual, mentally and physically active almost without pause. Seldom does he seem quite relaxed. He cannot sit still for long, but rises from his chair and strides the room constantly. He smokes cigarettes with the same hurried tempo that he unfolds his thoughts—thoughts that are keenly analytical, pungently witty, informative, stimulating, and covering a wide assortment of subjects in an incredibly short space of time. It is typical of him that he flies from one topic to another, each thought as he hitherto has flown to extremes with regard to picture making locales. He adores the mechanical aspects of civilized life in themselves but damns them for their effect on the human being. He identifies the unspoiled primitive with the high-principled artist. His thought with satirical and refreshing phrases anent the inhibitions of mass life—nationalism, dogmas, and general insanities.

He pays little attention to his clothes, which are a mere matter of convenience; he terms handsome leading men “drug store clerks out of work.” From a discussion of Eskimo amours at sixty below zero, he swings to an interpretation of the antics of hippopotamuses, pointing out that it is “sexless” in the sense that civilized people know it because it has none of the false trappings and formalities with which we surround it. And in the next sentence he has seized another conversational cue and is dissecting upon the possibilities of color or a dramatic medium, and the stupendities perpetrated by the general run of producers.

He is seldom conscious of “proper” decorum, and when at the lunch table is apt to lounge forward, leaning heavily upon elbows while discussing the most abstract forms of art. He has nothing but scorn for the type of the “social vacuity” and nicety so much a part of Hollywood life, and is equally indifferent to Hollywood’s commercial aspects. He has no money sense, spends freely, is embarrassingly generous and gives presents of the most spontaneous and least provocative; and, by that token, is easily imposed upon.

Flaherty makes Flaherty flush. He shuffles uncommonly well, and is praised, albeit he knows his own worth as a creative artist—and also knows his limitations. For the latter reason he never ceases to stress the intenseness of the ultimate technique of picture making—a technique which was blindly being grasped just prior to the advent of talking pictures, and which has been temporarily thrust into the disfavor of the talking picture.

“Fluidity—the essence of the medium,” he declares, “has been aban-
donned in favor of static dialogue. To

my mind talking pictures, unless they discover a more advanced technique than is evident in present productions, should be confined to society drama.”

This does not mean that the old silent form was near its ultimate goal. On the contrary, Flaherty points out that the real, the ultimate values of screen expression as an art form have not yet been achieved. A handful of people have come near to dim recognition of essential technique. Chaplin, for instance; though in many of its aspects he, too, is groping.

The interviewer had in mind Flah-

terty’s own film of New York, a picture confined entirely to the nuances of matted buildings, atmospheric overtones, mechanical pulsations; there was not a human pictured through-out, and the whole was as interpretative of a definite mood of the city as a sonata is descriptive of mood. And yet, the picture was generally dismissed as “a news- reel of New York skyscrapers.”

Flaherty would be the last man to claim thorough understanding of the ultimate technique which he desires. Nevertheless he has contributed to the screen a form of beauty which is largely abstract, and indicates his leanings. Music can be expressed by motion; drama may be expressed without using the human agency—such is his premise.

He hopes some day to undertake the picturization of that very baffling subject, New York in all its moods and phases.

He is alive to beauty and all about him. He finds compensation for the insignificant phases of life in the shreds of imaginative expression such as the names Indians give their children, and the simplicities of unspoiled people. He is, by force of circum-

stances, an iconoclast. But no wear-

niest is evident; his iconoclasm is vis-
dible.

His present mission to the South Seas is not that of a willfully blinded egotist. He knows that many people are in need of wearied of the novelty of talking pictures, and that many of those who formerly declared forcibly that the silent picture was dead, now welcome the relaxing influence of sil-

ence and rhythmic movement. Fur-

thermore, granted the standard of pre-

vious pictures, his new one is assured a genuine welcome by people of ar-

tistic appreciation.

His choice of color is based upon careful experiments. Further experiments are to be made in locations with a portable camera, before actual shooting with Technicolor cameras is done.

Although the color medium is far from perfect, it nevertheless permits rich gradations. Its most stringent limitation is perhaps that of photo-

graphing skies, which always come out with the cloud formations to the fore. With the sea it is a different matter due to association of thought-impression, as the sea va-

ries in shades of green-blue, and in this connection permits, artistic license. Cloud masses will be substituted for the gaping sky, as splendid blacks and whites are gained with the color cam-

eras. The picturesque quality of the picture must be in the performance of the actors, and, though care must be taken in com-

position because of their visual domi-

nance; they too easily detract from the dramatic tableau.

Smiling reminiscently, as we had been discussing his hectic days at Cal-


er City when a story was “missing,” Flaherty declared: “We have a story. A love story. We intend making Pa-

peeve our cable base, and for two months the experiment with cameras and prepare the production. I expect the entire operation will take about six months.”

With the addition of a few more creative artists such as Flaherty and Murnau to the picture field in Ameri-

can we would be assured general ad-

vance and worthwhile accomplishment.

Flaherty is frank, genuine, and a delightful contrast with the numerous sycophants attached to the picture in-

dustry. That he is not a good busi-

ness man is to his advantage as an artist. We look forward to his forth-

coming picture with a great deal of pleasure.

Gleason—Armstrong to

Be Co-Starred by

Pathé

James Gleason and Robert Arm-

strong will be co-starred in "Oh

Yeah" at the Pathé studio, with Tay

Garnett directing. The story was

originally titled "No Brakes" when it

ran in the Saturday Evening Post.

It adapts the adventures of con-

tinuity and dialogue for the screen play. The exterior shots will be made in Oregon.

Radio Inaugurating Co-Direction System

Radio Pictures is inaugurating a system of co-directing on sound pictures. The system was first tried on "Half Marriage" when Russell Mac

with William J. Coven in the direction of the talking picture in which Olive Borden was featured.

Announcement of several directorial teams for future pictures was made this week.

A. Leslie Pearce and Lynn Shores will direct "The Delightful Rogue," Rod La Rocque’s first all-talker.

Clarence Badger will direct and play in William Lewis Barson’s farce "The Very Idea" will have a picture director, as yet unassigned, to work with a new team. Rus

tle Reed has been assigned as dialogue director on "Rio Rita" which Luther Reed will direct.
Moving Along With the Movie Parade

Above—Margaret Ganna—Of stage and screen. She has been seen in many stage plays and would be a distinct asset for talking pictures. Her characterizations are intelligently developed, aided by a charming and flexible voice.

Below—Frank Richardson—Who made his first screen appearance in “The Fox Movietone Follies,” lending to the affair a good voice and a fine personality. His next assignment with Fox is in the Janet Gaynor picture “Sunnyside Up” in which Richardson plays an important role.

Roquel Torres—One of the outstanding finds of the last several years. Miss Torres was seen first in “White Shadows,” in which she created a sensation. She has been loaned by M-G-M to Warner Brothers, where she is playing opposite Frank Fay in “Under the Texas Moon.”

Above—James Ford—Young First National featured player, who was discovered by Corinne Griffith and has appeared in many of this company’s pictures during the last year. He is now appearing in “Little Johnny Jones,” and has appeared in “Twin Beds,” “House of Horrors,” “Outcasts” and “Prisoners,” the latter two in support of Miss Griffith.

Below—Nina Sergova—A Russian actress formerly with the Chauve Souris, who has just been signed by Larry Darmour for important work in his comedies.
CHARGE BOLD FACT DISTORTION

Serious charges of deliberate distortion by the daily newspapers were brought out in a telephone conference today with the local Equity office from the Council of the Actors Association.

The telegram, printed here, speaks for itself:

NEW YORK, June 20, 1929.

 Aberdeen gatherings spread enthusiasm of members here increases. Only one production being done here, Helen Morgan in "Applause," Pathe, Metro-Goldwyn, Warner Brothers studios doing nothing. To-night, we will have Local Trades and Labor Council pronounced resolution endorsing our efforts to establish Equity Shop policy in studios so that we can prove, test our members in their working conditions. This fight is not for New York actors but for all actors. We are a national organization. Newspapers deliberately distort statements made here to give impression that Equity was in an entirely fair spirit; we deny emphatically that any representative of Equity ever intended or intended to be foiled by this clouding of the real reason for Equity demands. Best wishes from all of us for successful meeting.

ACTORS' EQUITY COUNCIL.

I AM going to touch upon a few points on which the producers in this city are making dirty tricks. I suppose I am not going to be the first in this field, but I am going to tell you about a few things that have been going on in Hollywood.

I am not going to blame the newspapers for reporting this stuff, but I am going to say that it is a fact and that the producers are absolutely in the wrong.

It is a fact that the producers are making dirty tricks. They are trying to prevent any of the members of the Players' Equity Association from working. They are making it impossible for us to work. They have threatened us with the threat of being blacklisted.

I have heard that several producers have stated that if the members of the Players' Equity Association do not disband, they will disband their organization. This is not true. The producers have never threatened us with this, nor have they ever said that they would do anything of the kind.

It was at this point that the managers of the various studios began to make all sorts of threats. They said that they would disband the Players' Equity Association, and that they would not employ any of the members of the Players' Equity Association.

I wish to state that we are not going to be blacklisted. We are going to continue to work, and we are going to work for fair wages and fair treatment.

One lady who wrote against us in a sworn deposition said: "I am sure that the producers have been treating us fairly, and that they have given us good wages and good working conditions."

That is not true. The producers have been treating us unfairly, and they have been giving us low wages and poor working conditions.

I wish to state that we are not going to be blacklisted. We are going to continue to work, and we are going to work for fair wages and fair treatment.

The producers are trying to destroy our co-operative organization. They are trying to destroy the Players' Equity Association. They are trying to destroy our chance to work for fair wages and fair treatment.

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AL ROCKETT --- As Seen By BERT LEVY

There comes, I suppose, into every man's life, moments when he foolishly imagines himself a cynic. At such moments, the world appears to him as if seen through dun-colored spectacles. Humanity is selfish—there is no justice—no friendship—the times are out of joint, and—oh; well, the climax of self-inflicted despondency is reached when the victim of such thoughts starts out his puny hands to heaven and declares—there is no God, and then waits defiantly for Sinclair Lewis, for God to strike him dead for his blasphemy. As if God would pay the least attention.

For days I had been held indoors by a trilling illness, and to while away the time I steeped myself in the works of modernistic Russian authors and Henry Fabbre. I emerged with the rotten feeling that nature is a slaughterhouse and that every breathing thing lived for its stomach alone. Those who have read Fabbre will know what I mean. He knocks on the head of all of one's pet ideals and seeks to make one love money, beauty, justice, etc., are not divine inspirations, but merely the will to live, even if one has to devour those one loves in order to live. As I sat in the corner, I had emerged from my books with a rotten feeling. In a nutshell—I had plunged deep and came up with a piece of mud. I was somewhat in this conceived mood that I called upon Mr. Rockett and he gave me the dampest speech licking typology I had in my life and taught me the meaning of the proverb "A great thing is a great book, but, greater than all, is the talk of a simple man."

After fifteen years of interviewing for a New York newspaper, Al Rockett was to me just another assignment, and I approached him in a blaze, let's-get-it-over-with, spirit. I looked in vain around the wall of his office for the usual framed mats and waited, with a chip on my shoulder, for him to tell me (as it the custom with the interviewed) of his good works and how he had done to uplift the film business.

I was prepared for all the orthodox executive platitudes regarding what Capital had done for Labor and how the interviewed one had ridden from poverty and squalor to riches and affluence by his own indomitable spirit and pluck—only to find myself gazing into the face of a smiling boy (he is forty but looks twenty-three) who was tendering an abdication apology because he had kept me waiting.

I was completely disarmed. He dispensed with the usual preliminaries by neglecting to own me dead, or inquire after my wife, family and general health, but plunged directly into the business said and, of course, prepared to ask him the usual time-worn questions regarding future production, etc.—but he swept all this aside with a

"Don't let us talk of pictures, camera-angles, technique, talkies and color—that has all been disposed of a million times—everything that can be said at the present time has been said.

It was at a loss how to proceed, for here was a man, the executive in charge of West Coast production for

First National Vitaphone pictures, who has the task of turning millions of dollars into celluloid each year. He has the making of decisions involving the purchase of stories, the hiring of directors and actors, the suitable casting of stars and the supervision of the final editing, cutting and titling as well as the dialogue and sound in over fifty feature length pictures and more than a dozen super-specials during the year—and yet he did not want to talk about pictures!

From his intimate associates I have heard something of Rockett's social and romantic early years. At seventeen, young Al went to work in a smelter to help support his mother. At that time, his brother, Ray Rockett, was a superintendent in the Missouri Pacific Railroad offices. In order to augment his meager salary at the smelter, young Rockett got a job playing the piano at night in a movie theater—one of those dingy affairs in a former store, then called a "jimmy show" because the admission was a nickel. He was the whole orchestra combined, and the show usually consisted of a one or two-reel melodrama, a couple of half-reel slapstick comedies, and a newreel. Eventually his brother moved to California and got the job of purchasing agent for Universal Pictures Corporation, then a struggling little concern in Hollywood with but one outdoor stage. Al followed later and obtained a small job in the production department till...eventually the Rockett boys asked and received the chance to make two-reel "Westerns" for the company. The story of the years that followed reads like an average scenario. The struggle the Rockett boys had to put over a film of the life of Lincoln is too well known in the industry to speak of here, suffice it to say that when they finally emerged successfully in their venture it established them as producers and both were given positions in that line at First National's New York studios. When the New York studio was closed Al came to the coast and was eventually appointed manager of west coast production. As I said before—I learned all of the foregoing from Mr. Rockett's associates. Mr. Rockett did not say a word about his early career. He talked only of the Faith that has lifted him to the commanding position he occupies today. It is a faith that has healed and comforted countless thousands in every country and in every language in the world. It has attracted to its churches myriads of other creeds who have followed its teachings and reached spiritual heights beyond their dreams of attainment. Here was a motion picture executive speaking only of God. I could scarcely believe my ears when I heard him say—"every morning as I come across the pass to reach my office I thank God for all He has taught my faith in my fellow man. My job is a big one, I work hard and there are times when I am faced with problems that are mighty hard to solve, but there is a Divine inspiration which meets every human need, and I am prepared. If you, as I am, am drawing a big salary, but frankly does not mean a thing to me—I mean to say that it is not everything to me. It enables me to be my wife, family and my mother the necessary comforts of life; beyond that I do not look."
The Stage Sally Becomes Sally of the Films

Marilyn Miller

The outstanding musical comedy star of the stage, who is at First National making "Sally," one of her outstanding stage successes. Miss Miller has had the longest string of successes of any star on the stage, her last being Mr. Ziegfeld's production of "Rosalie." She has great charm, is a splendid comedienne, can sing, and is noted mostly for her exquisite dancing. Add beauty, and you will find the reasons for her striking achievements in the theatre.
Review

"M.G.M. HOLLYWOOD REVUE"


You cannot go too wrong by predicting that the "Hollywood Revue" will be one of the outstanding box-office successes, in a year crowded with hits. It has the ingredients for five-star success-a long list of names, plenty of talent, a great bunch of songs and elaborate staging.

The film's immense success is plottless, we are for once afforded the opportunity of eliminating discussion of this detail, and will swing immediately into a few words for each of the parts which have contributed to its making, with an occasional gentle dart of criticism.

The picture runs along in the same fashion as stage musical revues, number following rapidly on number. They are introduced first by Conrad Nagel, master-of-ceremonies, and then by Jack Benny as "The Great Kiwi" in the master-of-ceremonies function for most of the balance of the evening. Mr. Nagel's introductions were those of an M. C. on an opening night, in which the director's total personality that helped considerably in keeping the piece moving.

The opening number "Jazz and Romance" is a futuristic, white-faced minstrel interlude, served to introduce Nagel and Benny, who in turn introduce "Ukulele Ike" Edward and Charles King. The song, a snappy number, was written by Fred Fisher.

Then follows "Minstrel Days," written by Gus Edwards, Dave Snell and Joe Goodwin, with June Purcell and the M-G-M ensemble singing "Low Down Rhythm," a real hot one written by Raymond Klages and Jesse Green.

Joan Crawford introduced to the world of song and dancing "Gotta Feeling of You," which she in which she is assisted by the Elmont Quartette. They do a great deal better with it than Miss Crawford, who dances and sings "The Love Song." This song was written by Louis Alton and Jo Trent and is one of the best in the production.

The same King obliged with a ballad, in the next spot, that is bound to be popular. It is called "Your Mother and Mine," written by Gus Edwards and Joe Goodwin, and the way King sang it, it was a number. And it had an effective reprise.

Nagel proves to Charles King that he can also sing, by rendering "You Will Never Be the Same," with Anna May Wong somewhat as done in "Broadway Melody." Miss Page looked adoringly into his eyes, while he sang on. King, with his uncanny imagination ability, shrank considerably in a camera gag after the rendition of the song—and we are still wondering why.

"Let There Be Love," one of the outstanding performers in the production, came in again, and sang with the ensemble another Edwards-Goodwin number, and a good one too, called "Nobody But You."" William Haines put in an appearance, and by ripping and tearing Benny's clothes giving his contribution to the revue, and it isn't much.

Benny introduced next the ever so small Bessie Love, who by a trick of business arrangement, changed his coat pocket. She increased in size, both physically and as an actress, for she and Marie Dressler are the outstanding performers in the female contingent. And what personality the little lady evidenced in this picture! She sang a recitative one number, and was written by Martin Brooks and George M. Cohan rendition of it was one of the high spots in the show.

Then we have two magicians, Lionel Atwill and Hardy. And what they didn't do to the opening nights! Whether in talk or silent there are few operating for fun's sake to vie with them. If you're looking for that big laugh, see Hardy take the flop into the nice creamy birthday cake.

Using "Tommy Atkins On Parade," a number by Nacio Herb Brown and Arthur Freed, Marion Davies sang pleasantly and also danced her little contribution to Mr. Rapf's big show. Concluding the first part of the show, the ensemble sang "Strike Up the Band," written by Fred Fisher.

Since tableaux are necessary in all revues, here comes "Tableau of Jewels," fairly well done, with the song better than the tableau. Written by Fred Fisher, and sung by Jay Myrick and Marjorie Main.

Buster Keaton then arrived here to do one of those humorous burlesques on the Indian, sorcerer dances. In charge here was "The Indian Fantasy," by Arthur Lange, who has also provided the score and directed the orchestra. Mr. Lange is one of the acrobatic adagio teams, and in this picture, he demonstrates his talents convincingly.

Splendid orchestrations liven up the entire action.

The biggest part of the revue is the segment devoted to the largest amount of songs for the production, and with little else to do, except help generally, they have also given the genial Gus Edwards one of the leading numbers to sing. "Lon Chaney Will Get You If You Don't Watch Out" was provided with music by Gus, with John T. Murray writing the lyrics, and is helped by good staging and some pretty girls—and Gus.

The best of the acrobatic adagio teams, Natava and Company, was secured for this production, and to those that have never seen them before, they will provide a genuine thrill.

It was expected to be one of the outstanding bits of the entire revue falls very flat. "Romeo and Juliet By Comparison" was apparently a good idea as devised by Joe Farah, but Jack Gilbert, who makes his talking debut here, is just not there. Gilbert should obtain a great deal more coaching before doing the revue. We shall have to agree that the revue show is "Singin' in the Rain" by the two who wrote "Broadway Melody," Nacio Herb Brown and Arthur Freed. It will be one of those over- elaborate productions. We shall have enough of this song by the end of the next six months, but meanwhile its presence in the revue and the manner in which it has been staged by Sammy Lee, will make it the unit to be talked about longest in the picture.

After it came the comedy number, "Charlie, Ike & Gas," with Charlie Keag, Ukulele Ike and Gus Edwards, in a setting of the old tin-type days. The concept was a hit, to be followed by another version called "Italian Trico" in which the boys shifted to burlesque Neapolitans, and in which the very clever Ukulele Ike excelled. They could have used Ike more in this production, for his comedy and mugging is on a par with his singing and playing. Following the boys came "Minnie, Polly & Bess," with Marie Dressler, Polly Moran and Bessie Love, and they repeated the comedy success of the boys. They all combined for a sextette doing "Strolling Through the Park One Day." The picture closed with Charlie King singing "Orange Blossom Time," another tune by Edwards and Goodwin. The scene was done in Technicolor with the Albertina Rasch Ballet, and the entire ensemble came together for a gorgeous finale, in which "Singing in the Rain" was heralded.

Credit is due Charles (Chuck) Reiner, for molding the production, and not permitting it to step off in the wrong direction. Now that the boys have had their opening, there may have happened, in a production as experimental as this one. Sammy Lee, one of the best of the stage dance directors, turned out some fine ensemble work, with assistance from George Cunningham, who assisted Lee.

The dialogue was written by Al Boasberg and Robert Hopkins, and let's state that the boys did a mighty good job of it. This review would not be complete without some mention of the photography and the man behind it, Leon Shamroy. The effects that have not been used previously in pictures, ideally suitable for this type of production, and very well arranged by John Arnold, the Revue's cameraman.

All in all a mighty good show, with M-G-M reaping plenty on this one, with a generous bow to Mr. Rapf who created and engineered the production to its completion.—Kingston.

Review

"THE RAINBOW MAN"


Eddie Dowling's "Rainbow Man" catches more than has any other film this year. It is a true evaluation of the tired, glorious and the glorious tawdiness of the show business.

Dowling's production, despite a number of glaring technical faults, and photographing and editing that approximate the haphazard fashioning of any second-rate producer, has an exciting and hokey climax, and you have a fine picture, one that just falls short of greatness, and one which, despite its obvious lack of producers' "tricks," is far superior in naturalness and sincerity to vastly more elaborate confections of a similar nature.

It is evident that this film was considerably of an experimental nature. And it is evident, too, that Dowling has poured into the enactment of the trite story (which he wrote himself) the stored up experiences of many years in the show business.

Dowling, producer and star of a number of musical shows, displays a very likeable screen personality and gives a very sincere performance as the veteran showman who has taken in a youngster whose Dad was killed in an accident while trying to save a minstrel show that was in town. Most of the story centers around the two, and Frankie Darro, playing the boy, gives one of the best performances by a youngster. Marion Nixon, as the daughter of the acting-hotel keeper, establishes herself in a much more prominent position than she had in the previous picture. Continued on Page 27.
More than ever it is evident that local musical talent is being overlooked by picture producers. After all, Los Angeles audiences offer a fair example of what theatre-goers throughout the country expect.

There are men in this locality who for many years have maintained a degree of popularity with their audiences which should make them candidates for berths in the production of pictures.

As an example, we mention Rube Wolf, who has been master-of-ceremonies and musical director in and around Los Angeles for a number of years. Not alone has he proven his worth as a comedian, but how many remember his Sunday concerts which several times were a big drawing asset?

Overlooking his stage qualifications, take into consideration his ability as an arranger and conductor of the most difficult selections. For years prior to his debut as master-of-ceremonies, Rube Wolf had a fair reputation as the conductor of symphony orchestras at a number of the leading picture houses on the Coast. Then, again, it might be a good idea to mention that Mr. Wolf can write melodies, either popular or symphonic. Only lately he co-authored with Sam Coslow a tune called "What Does It Mean To Me?" It is more than likely this tune will be set to a picture at the Paramount studios as soon as a spot can be arranged. Other songs that has emanated from this chap's thinking cap are "Rose of the Lane," published by Harms, Inc., and "Do You Love Me?" which was exploited by Sherman Clay.

Incidentally, Wolf is not only a favorite in Los Angeles. In several lengthy stays in San Francisco picture houses, he has established himself there as the town's favorite master-of-ceremonies.

"Babe" Glick and Dave Gordon, radio artists from San Francisco, have arrived in Los Angeles. Several requests were made by a few of the studios for this pair to come here to make tests. This is the result of Miss Glick's voice over the air creating quite a sensation around the Coast and over the National Broadcasting Company's programs. It has been said this miss is a dead ringer for Helen Kane, the New York musical comedy favorite.

"A Year From Today," written by Al Jolson, Ballard MacDonald and Dave Dreyer, has been designated the theme song for Nip and Waldo's first talking picture, "Tin Pan Alley." The song, written around an incident of the picture story, is an integral part of the drama of "Tin Pan Alley," which is, as its name implies, a motion picture with the famous music center of New York.

Edith Ward, New York composer, has arrived in Hollywood to write added songs for "Paris," which stars Irene Bordoni at First National-Vi- taphone Studios.

Early Burttett's entire Biltmore Hotel dance orchestra is being used by James Cruze for a big cafe scene in "The Great Gabbo."

Bert Kalmar and Harry Ruby, two of the best known song writers on Broadway, arrived here this week, to write for Radio Pictures.

A comedy song, "Clowning," will be sung by Charlotte Greenwood, Grant Withers and Bert Roach in "The Long, Letty," the stage farce which Warner Brothers are now making into a Vitaphone production under the direction of Lloyd Bacon. Grant Clarke and Harry Axt are the authors of this piece.

"Paris Bound" Closing

Final week of "Paris Bound" starts at the Hollywood Music Box Monday night. The Hollywood run is being curtained to give San Diego the play next week, with San Francisco to follow.

Betty Farrington has just finished on a leading role in the Columbia all-talker, "The Fall of Eve."
**Labor Council's Resolution**

**RESOLUTION OF CENTRAL LABOR COUNCIL OF LOS ANGELES**

WHEREAS, For many years working conditions of those engaged as actors and performers in the production of theatrical shows were, for the most part, of a very deplorable character, and

WHEREAS, Under the conditions under which actors and performers are employed in the motion picture studios, the result is a constantly increasing number of cases of industrial disease and industrial accidents, which are characterized by the following conditions:

NOW, THEREFORE, BE IT RESOLVED, That the Los Angeles Central Labor Council hereby, together with all affiliated labor organizations, demands the following measures as the immediate and permanent solution of the occupational disease problem:

1. Provision of adequate compensation for workers and their dependents.
2. Improvement of working conditions in the film industry.
3. Establishment of workers' committees within the film studios.

Signed:

**W. RUSSELL**, Sec-Treas.,

**E. H. MICHENER**, Secretary.

**C. M. MURPHY**, Vice-Treas.

**Horten Finishes Another**

Edward Everett Horton has finished his eighth short skit, "In the same, educational series entitled "Half an Hour," directed by Leslie Pearce. Emil Ben- nett played the leading feminine role.

Plans for the presentation by Paramount of 200 talking and musical productions during the next season are now in the hands of Ray 撼, vice-president. Communications were also heard from Lasky, who asks to see a new talker.

Continuing this thought, he pointed out that it is the public at large who in the last analysis make huge salaries possible to the industry, and that it is the responsibility of everyone associated with the industry to do all in the way to make possible a profitable business for the industry and to bring to the world the best possible productions that can be produced for the benefit of the public.

**Labor Boycott Hinted**

The plans for the season with regard to the situation have not been formed as yet, he declared, and as- serted that even if they were he would not reveal them to the public at this time. He then pointed out, with regard to the statements of Noah Beery and others that five million members of the American Federation of Labor will be informed of "the truth of the situation," and "will" re- main quiet until they are informed. Continuing this thought, he pointed out that it is the public at large who in the last analysis make huge salaries possible to the industry, and that it is the responsibility of everyone associated with the industry to do all in the way to make possible a profitable business for the industry and to bring to the world the best possible productions that can be produced for the benefit of the public.

**Briefly summarising labor struggles in Los Angeles, he mentioned one strike which lasted for some months, and advised the actors to take heart in the struggle, to fight against all attempts to destroy the organization.**

**Gillmore again took the platform at the conclusion of Mr. Buzell's speech with the words: "The theatre depends for its dignity upon the loyalty of its apostles."**

**Questions Asked**

The meeting was then thrown open to questions regarding Equity's proposed contract. Two questions were asked. The first dealt with day work and weekly arrangements. In each case, replied Gillmore, the Equity contract provides for a thirty-week contract. The second question was with reference to silent pictures, the actor stating that he had been offered a part in such a production. Gillmore replied that the Equity contract provides for both talkers and silent pictures.

**Gillmore displayed a speech with the words: "The theatre depends for its dignity upon the loyalty of its apostles."**
June 22, 1929

Summary and Dialogue of

"BROADWAY"

A Universal All-Dialogue Picture

By HARRY CARLISLE

As IN the case of other stage plays, adapted to the screen, full advantage is taken of the wider scope for action permitted by screen technique. The tempo of the original play was confined to one set, the back room of a cabaret, all other action being suggested. Greater mobility is gained in the picture by using a constantly moving camera and following characters onto the street or into the cabaret, where action then ensues instead of being reported in dialogue or suggested by stage effects.

Consequently, while some scenes were shortened, others were added. The main story threads, however, are unchanged.

By taking characters into the cabaret, spectacle familiar to motion picture audiences is achieved. The camera either follows cabaret performer back to the central scene of plot development, or cuts away from them to take up and develop one of three distinct but converging threads of plot. This suffices to bridge time-lapses without the use of fade-outs, and the picture retains the rapid tempo of the play—rapid tempo which was gained by an unusual number of exits and entrances.

The story opens with a series of impressionistic shots of New York—the crazy quilt of drama and crime and bootlegging and noise and shoddiness and glamour that is "Broadway." Then the cabaret, a huge place decorated impressionistically in mood with the city, is introduced. Swung on a crane, the camera gives a rapid and intimate panorama of the interior, then introduces several of the principal characters.

Roy Lane is a small-time hoofler, amusingly egotistic, pathetically ambitious, and genuine though simple. He plans a headline story some day—small-time in Billie Moore, one of the girls in the cabaret set; and is also in love with her. Billie, one of that rare species for such an environment—a real good girl with virtue intact—is running around with Steve Candall, a suave gentleman of the underworld. She arrives late for rehearsals after being out with Steve, and is in danger of being fired. Steve, however, exerts his influence on Nick, the Greek proprietor of the cabaret. Roy is antagonistic toward Steve, and protests to Billie. But she resents his interference, in her bewildered dumbness declaring that she shouldn't miss a chance of being out with a rich gentleman like Steve.

Steve is a bootlegger. In Nick's private office he makes a deal for a shipment of liquor recently hijacked from the uptown mob of "Scar" Edwards. Nick is afraid, but cannot combat Steve, who currently rules the uptown downtown.

Steve, jubilant over his success, plans a party for a Chicago gang just arrived in town, and asks the dancing girls to stay. They agree, then go into their cabaret number, headed by Roy. Steve is talking with his aide, Dolph, when Edwards quietly slips through a side door and confronts them. Steve faces him with compo- sure, and says he's got nerve to come busting in like that. Scar has come without a rod to have a showdown. He accuses Steve of poaching, and says it's understood that the territory above 125th Street belongs to his outfit.

"You own everything above 125th Street—so that is it!"

"Well, that's just dandy, Scar. An' now—if you've spoken your piece you can take the air."

"(remaining unsatisfied): I suppose you don't know who knocked O'Connell off."

"(Off scene, in the cabaret, sounds the orchestra, loudly playing a Battle number)."

"(Scares are facing Dolph, Steve is in back of Scar): What are you talking about?"

"(his voice): And who pumped his body up to Harlem—so my mob would get blamed for it?"

"(Scares turns to Dolph): Take your hands off me, or I'll bust your damned face! You guys can't put me out of business."

"(Dolph pushes forward. Dolph catches him)."

A Scene From "Broadway"

From the stage play by Philip Dunning and George Abbott
Scenario and dialogue script by Edward T. Lowe, Jr.
Directed by Paul Fejos

THE CAST

Roy Lane.............GLENN TTYON
Billie Moore...........VICTOR BENT
Dan McCorn...........MENA KENNEDY
Steve Candall.........THOMAS JACKSON
Nick Verdis..........DENNIS McCAAN
Ruby.................PARKER HARLAN
Grace................LILLIAN MURPHY

Roy Lane.............GLENN TTYON
Pearl.................EVELYN BENT
Billie Moore.........MENA KENNEDY
Dan McCorn.........THOMAS JACKSON
Steve Candall......ROBERT ELLIS
Nick Verdis........PAUL PORCASI
Ruby..................EDITH FLYNN
Grace...............MARGARITTA

STEVE (arching): Yeah?

SCAR (uninjured): Yeah?

STEVE (short laugh): Well, that's just dandy, Scar. An' now—if you've spoken your piece you can take the air.

SCAR: (his manner makes him livid. He steps closer to Steve, threatening): I happen to be the guy who can clean up a few more mysteries in this town—I suppose you don't know who knocked O'Connell off.

Then Dan McCorn, from police headquarters, saunters into the back room and approaches Steve. He asks casually if Steve has seen Scar lately.

Steve responds indifferently, and registers surprise when told that Scar has been found dead in a truck round the corner. McCorn mentions the approximate time of the shooting.

"Well, I've been here all evening—haven't I, L. E. McCorn?"

"(smiling): I didn't ask you for an able, but please mention it—if he's so great.

"(realizing he's pulled a bona): Why, Porky—and Nick was here part of the time. Billie Moore, I thought one of the girls—most anybody could tell you they all saw me.

Porky, a genial aide to Steve, saggers in and almost gives the game away unconsciously, until warned by Steve. McCorn doesn't miss a thing. Smiling, cool, with his tongue in his cheek, he remarks that some guy shot Scar in the back, which was a rotten break: then he saunters out again.

Outside he encounters Pearl, and recognizes her as Scar's girl. He admits her identity later, when he gets her alone, and says she's keeping an eye on Steve's outfit. McCorn, and he tells her that Scar has been murdered, decides against it, saying that he'll see her after she has finished for the night... She later tells McCorn the story of Scar's murder, and almost faints.

The Chicago guerillas come into the Continued on Page 21
ALFRED ALLEN

Well known as a character actor, who has played an officer in "The Flying Fleet," the M.-G.-M. picture which starred Ramon Novarro. His good work in that picture resulted in his being chosen to play the part of the doctor in "Speedway" another M.-G.-M. production, starring William Haines and directed by Harry Beaumont.

LEONORE COFFEE

A successful scenario writer of the silents who has already achieved success in writing for dialogue pictures. At present she is writing the dialogue for "The Bishop Murder Case," an M.-G.-M. picture.

ALBERTA VAUGHN

An R.-K.-O.-Darmon star of shorts. Miss Vaughn has for long been associated with comedy though in the past year she has made several feature-length pictures in which she has shown a distinct flair for dramatic work.
Film Bureau’s New Art Theatre in Construction

NEW YORK, June 19.—Construction will begin immediately on the building which will house the 300-seat motion picture theatre on East Fifty-fifth Street where the Film Bureau, a volunteer organization formed ten years ago by prominent members of New York, has promote intelligent interest in better motion pictures, will operate next winter. Many prominent New Yorkers have purchased stock in the corporation. The building will contain the executive offices of the Film Bureau and of Little Picture House, Inc., together with the offices and business headquarters of organizations interested in the development of the motion picture both as an entertainment and as one of the most important factors in the educational field today.

Robbins Music Staff Is Reorganized

NEW YORK, June 19.—Jack Bregman, general manager of Robbins Music Corp., has reorganized his staff. Billy Channing, formerly of Ager Vel- len & Bornstein, is manager of the professional department, assisted by Billy Axtman, formerly of S. H. Fox Inc. Harry Hoch, formerly of Bilbo-Lang, is now manager of the band and orchestra department, and is assisted by Al Skinner, brother of Frank Skinner well-known arranger.

A program of complete renovation will soon be underway to remodel and enlarge the present quarters.

Millard Webb Back

Millard Webb has arrived in town. After many months in New York, where he produced for Famous Players—"Gentlemen of the Press" and "Glorifying the American Girl," Webb has returned and will handle the next Billy Dove picture for First National.


Lupino Lane will have eight two- reel talking comedies: "Ship Mates," "Boudoirs and Bun," and "Glorifying" picture and to whom he is engaged.

Buddy Valentine has just returned from the coast where he succeeded in having a number of his songs published.

Equity Holds Up Pathe Talker

NEW YORK, June 19.—Equity’s first actual move in holding up a production came here this week, despite that the main center of the battle with Producers is in Hollywood. Pathe’s "On the Stairs," which had been in rehearsal for over a month, was suddenly called off and the cast, including Pedro De- Cordoba, Betty Lawford, Cyril Keighly and Ernest Douglas, all stage players, after one day of work.

No contracts with the actors had been signed, it is reported.

Columbia Lining Up for British Film Production

NEW YORK, June 19.—Joe Brandt, president of Columbia Pictures, is now in Europe on a second trip to further international producing alliances of the organization. Brandt is now traveling for the purpose of forming the Clumba Talking Pictures Corporation of Great Britain, Ltd. New concern is a subsidiary of Columbia Pictures.

The British Company, which will be financed by London bankers, will be controlled by Columbia Pictures Corporation through the ownership of 4,000,000 ordinary shares out of the total to be authorized and issued of 6,000,000 ordinary shares, and will produce pictures under the direction of Columbia directors in England.

Under the terms of the deal Columbia Pictures Corporation will distribute pictures of the company in the United States and other por- tions of the world exclusive of Great Britain and the Irish Free State.

Having practically launched all ar- rangements for the production of for- eign pictures, during his second trip to England, will also complete negotiations with the Brit- ish subsidiary of the Victor Talking Machine Company for the joint pro- duction of a series of foreign shorts. An agreement similar to that now exist- ing between the two companies in America will therefore be worked out. The arrangement, in brief, calls for the appearance of Victor’s legitimate, recording and operatic stars in a group of talking shorts to be produced by Columbia.

New English Premier on Movietone Release

NEW YORK, June 19.—For the first time in history an English premier will deliver a message directly to the people of America following his election. Beginning this week Ramsay MacDonald, recently elected, will be seen and heard in Hollywood practicaly throughout Amer- ica.

The scenes were photographed on the grounds of his home at Hamp- stead, London, early in the morning of May 31, the day following his election. They were rushed to Southampton and onto the France, were met down the bay at New York, and were developed, printed and shipped within a few hours by Fox Movietone.

Arrive for Convention

NEW YORK, June 19.—M. J. Mes- sers of Barcelona, Spain, managing-director of the Paramount Spanish or- ganization, and David Souhami of Rome, manager-general of the Ital- ian organization, arrived in New York last week on the S. S. Paris to attend the annual Paramount sales con-ferences and to confer with E. E. Shaver, general manager of the For- eign Department, regarding distribution plans for the coming year.

Educational Program

Includes Mack Sennett, Coronet, Lupino Lane, Jack White, Lloyd Hamilton, Mermaid and Tuxedo Talking Comedies

Educational’s program for the season of 1929-30 will consist of seventy-six talking two-reel comedies, twelve releases of Lyman H. How- ard’s New Hope Series, with the now typical sounds in a hear and a full sound, developing the comedy sound. These are already planned for release and has been produced by Columbia Picture Corporation.

The first two comedies were written by Gilbert Pratt and directed by William Neeley. The second is "Don’t Be Nervous," the first picture to use double photography in a film employing a sound system. The second picture utilizes the Dual tone, a dual role, for himself. His leading lady is "His Big Minute" Glady’s McLennan, while Rita La- Rooy is his opposite in "Don’t Be Nervous."

The Mermaid Talking Comedies use one of the oldest and most famous of all comedy brand names. There will be eight of these two-reel talk- ing Mermaid. The talking series will be made with entirely new casts and story material. "The Crazy Nut," the first of the series, is now avail- able. Franklin Pangborn, John T. Murray and Vivien Oakland have the principal roles.

Educational will also release six Tuxedo Talking Comedies and Ly- man H. How’s Hodge-Podge Series will be released in their own special style, with the full addition of sound. The first six of the series is now avail- able. Franklin Pangborn, John T. Murray and Vivien Oakland have the principal roles.

Each of the comedies will be accompanied by a short address by the director. The first two are "Trusty Wives," "Trusty Wives,"

Jack Joyce Returns

Jack Joyce, who recently returned to Hollywood after making several tours for Publics, managed to write a number of stories in between tours and his picture presentation shows a day, for which several of the major companies are reporting negotiating.

At present Joyce is coaching a few of the bigger players in diction and voice delivery for the talkers.

RKO ENGINEERS
GAG CAMERA

Engineers on the radio lot have perfected a silence for the sound camera. They do away with the sound proof booth, it is claimed.

The silence is a small rubber and composition box, which fits tightly over the camera itself and enables it to be cranked by motor anywhere on the stage without causing disturbing noises. The device will be used for the first time in filming and photo- phoning "Rio Rita."
New Roof Theatre Will Have Ultra New Construction

NEW YORK, June 19.—A rooftop theatre equipped for radio broadcasting and for the showing and recording of sound, color and three-dimensional pictures is being constructed above the new Amsterdam Playhouse at Forty-second Street and Broadway by A. L. Erlanger. A soundproofing wall, which may be lowered in front of the stage will enable the broadcasting of any sort of performance from the auditorium. A grand opera without instruction of sounds from the auditorium while the audience looks through amplifiers.

It will be possible at the same time, it is stated, for cameras and microphones to record the performance, and when television is perfected for the scenes on the stage to be broadcast visually. The new theatre, to be called the Aerial Theatre, is to be finished in September.

Distribute For Klein

NEW YORK, June 19.—The British International Film Distributors, Ltd., of Hollywood, have announced from the Edward L. Klein Corporation of New York, the United Kingdom rights to the musical novelty feature featuring Flora Le Breton, British film actress, who is now appearing in America. The Klein Corporation controls the distribution of this novelty in the foreign markets.

Gest Signs Lou Holtz

NEW YORK, June 19.—Morris Gest has engaged Lou Holtz for a featured role in his new musical production for the fall. Holtz is now appearing at the Roxy, simultaneous with the injection of the new element of comedy in the Roxy programs.

Buy New Monte Blue Story

Warner Bros. have acquired the motion picture rights to a story by Marc Edmund Jones as a starring vehicle for Monte Blue. Title will be "Skin Deep." The author called the story "Lucky Damage." Gordon Rigby has signed to write the continuity and Ray Enright to direct. Betty Compson will have the leading feminine role.

Bertram Johns With Browning

Bertram Johns has been added to the cast of "Browning." "Browning's" production of "The Thirteen Chair" at M-G-M in a comedy part.

Obituaries

John McKinnon, conductor of the Troopers' Orchestra, died on last Wednesday at his home in the Bronx. The Troopers, under the management of James Gordon, delivered the eulogy, with Chaplain Edward Kimball officiating.

Edward Middleton, stage director and member of the Broadway stock companies, was buried on Thursday, services being held at the undertaking rooms of Strothers Bros.

Academy's Sound Survey

To Be Conducted on Same Lines as Incandescent Light Investigation; Covers Basic Sound Problems

A survey of motion picture sound production problems in all the larger Hollywood studios is now being made under the auspices of the Academy of Motion Picture Arts and Sciences. The survey is preparatory to a projected series of investigations and tests for the basic mechanics of solving sound problems common to all the studios. It is believed many fundamentals can be profitably standardized without affecting the respective processes being developed by the various studios. Co-operating with the Academy and the studios is the Technical Bureau of the Association of Motion Picture Producers, the Radio Corporation of America, and Electrical Research Products, Inc.

The project is planned along the same lines as the Academy inquiry into incandescent illumination conducted last year. It is a co-operative project of the American Society of Cinematographers and the Producers' Association, which was the result of a great impetus of both carbon and incandescent lighting in motion picture production.

Following the collection of data, to which Lester T. Cowan of the Academy staff has been assigned, a report summarizing the sound picture problems which all the studios have encountered will be presented to a joint meeting of the producers' branch of the Academy and the heads of the studio sound departments.

A series of specific tests and experiments may then be undertaken for the purpose of co-ordinating the experiences of different studios, and standardizing the best practice in non-competitive sound recording methods. The Academy survey will also include the problems of the director and the writer of talking pictures.

Studios and various groups of re-search engineers have, for the eight general objectives, to meet the present requirements of the sound technique as different from silent films. All are making attempts to silence the camera. The sudden emergency several months ago resulted in sound stages being constructed in a variety of ways. Set treatment is a matter of daily concern, as is also lighting. Recording practices vary widely among the studios, each having its own particular system.

A number of studios and laboratories are bringing out wide film and the study of color has recently been intensified.


The Academy program also includes continual contact with the various laboratories where new inventions are being perfected, facilitating the researches of university scientists who affect motion picture problems, and the promotion of studios of the technicians' branch using the sound projection equipment recently installed in the Academy quarters in the Roosevelt Hotel.

No Special Stages

James Cruze is proving to the satisfaction of the entire picture industry, in "The Great Gabbo," that at times less than 500 persons appearing, were photographed and recorded by James Cruze on his own stages without sound re-building. Camera booths, of course, were required.

Arthur-Garon Featured

Johnny Arthur is co-featured with Pauline Garon in "Lovers' Delight," a new Educational-Jack White talking comedy.

Clemens With Hammond

J. H. Clemens, formerly associated with the Nick Harries Detective Agency, is now assistant chief with the Hammond Detective Bureau.

IN APPRECIATION

To Whom is May Concern:

After spending five months in New York, and returning to the post of Editor of Hollywood Filmograph, I take this means of thanking Lewis E. Heffetz, who not only served in the capacity of Editor, but worked so hard with his associates, Harry Carisle and E. H. Gibbons, to change the size and standard of this publication to what it is today, during my absence.

Hollywood Filmograph and the motion picture industry have benefited by their effort, and it is only fair, that at this time this tribute should be paid to them in appreciation of their services.

HARRY BURNS, President-Editor.

Westmore Makes-up "Revue"

George Westmore is the artist responsible for the make-up work in "The Greenwich Village Follies." Mr. Westmore, the outstanding make-up artist in Hollywood, is responsible for many of the fine creations in make-up seen on the screen. He is one of the pioneers in screen make-up, and there are in addition to himself the Westmore sons, all of whom are outstanding in this work.

Pathes Plans Filming 'Greenwich Village Follies'

NEW YORK, June 19.—Pathé has arranged with Morris Green of Jones and Green, known as "Bohe-mians Inc.," for the rights to film "The Greenwich Village Follies." This all-talking and musical comedy to be made in color motion pictures will be the 10th Edition of the Follies, and will supplement the season the usual annual stage presentation.

Morris Green and Al Jones, the producers of the stage versions, will produce the picture which is planned to be of "Spiegelberg" nature.

New De Forest Exchange


Rio Rita's Rehearsals Start

Rehearsals for the Radio Pictures version of "Rio Rita" are now under way and the musical extravaganza will go onto the sound stages three weeks later, it was announced today.

Luther Reed, associate producer for Radio Pictures, who adapted the Ziegfeld musical comedy, has assumed active supervision of the piece.

Warners Sign Gardner

Shayle Gardner, English stage and screen actor, who was first in London to be featured in "Three Live Ghosts" for United Artists, was signed this week by Warner Brothers for the featured role of Dr. Williams in "Die-raeli," George Arliss' next starring vehicle.

"Fox Signs Ilka Chase

Ilka Chase has been signed by Fox for one of the feature parts in "Why Men Leave Home" to be produced as an all-talkie under the direction of Raymond Cannon with an all-star cast.

Miss Oliver Arrives

Scheduled to be in the supporting cast of Clara Bow's next talking picture, Edna May Oliver, character actress of the legitimate theatre, arrived in Hollywood this week.

Ernest Laemmle Back

Ernst Laemmle, recently returned from Europe, will shortly be assigned to the direction of the picture at Universal. While in Germany Laemmle completed the direction of "The House of Glass" with June Marlowe, when Joseph Levigard, the director, was stricken with illness.

Gets New Contract

A new contract has been given Gilbert G. Westmore, son of the theatrical make-up can- man, following the filming of "Show Boat," the $1,000,000 super-production.

E. H. Calvert Signed

E. H. Calvert has signed a long term contract with Paramount.
Robert Montgomery, in the cast of "Three Live Ghosts" at United Artists, bears a striking resemblance to Col. Charles Lindbergh.

Jocelyn Lee and William Bakewell have been added to the already lengthy cast of the same picture.

John Twist returned to the scenario department of Radio Pictures this week after a three-months' vacation in Europe.

Albert de Winton, who has been signed for "The Love Parade" by Paramount, is an Oxford graduate, and has been an actor and director for 46 years.

Lee Kalmar, added to "Kibitzer" cast at Paramount, played with Harry Green in South Africa.


Tenen Holtz plays Meyer in "Kibitzer."

Henry Fink has been signed for an important role in Paramount's all-talker, "Kibitzer." Fink will portray the Greek Kikapopolos.

Bebe Daniels and John Boles, who are co-starred in "Rio Rita" by Radio, were both born in Texas, Bebe in Dallas and John in Greenville.

Rosita Marzini, who recently returned from Europe, is now on a two weeks' vacation trip to Swaboda Springs.

Serge Oukrainsky, the well known ballet master, will leave next week for a two months' business trip to London and Paris.

The "Wasps" (Woman's Association Screen Publicists) gave a theatre party Wednesday night at the Figueroa Play House and witnessed "The Yellow Jacket." The affair was a benefit for the club's charity fund.

Having completed her work opposite Edward Everett Horton in a new talking picture for Educational Studios, Helen Ferguson went to her cabin at Lake Arrowhead for a few days' rest.

Louise Claire has been re-engaged by Cinematone Productions for one of the important feminine roles in their next picture, yet untitled, which goes into production within the next few days.

Leon Garfield, who recently completed a talking part at Pathe in "Big News," a few days ago gave an exhibition of life saving for a film made to show the efficiency of the Santa Monica fire department.

Florence Oakley, stage player, has been signed for a role in support of Leatrice Joy in "A Most Immoral Lady," at First National.

Margaret Fealy, who has been thirty-five years to the stage, has been engaged by Paramount to play in "The Love Parade." Her part will be the First Lady in Waiting to Mary, Queen of Sylvania, portrayed by Jeanette MacDonald.

Virginia Bruce, Fargo, North Dakota, high school girl, recently signed by Paramount, has also been cast for an important role in "The Love Parade."

Edgar Norton will play the Master of Court Ceremonies in Ernst Lubitsch's Paramount production, "The Love Parade."

Clarence Geldert and Joel McCrea have been assigned important roles in "The Thirteenth Chair," Tod Browning's all-talking adaptation of the stage play at M-G-M. Geldert will play "Constable Grimshaw" in the vivid murder mystery, and Joel McCrea the romantic male lead as "Richard Crosby."

Ronald Coleman is acting as host for his sister, Mrs. Freda Smith of Sydney, Australia, who arrived in Los Angeles recently to pay him a short visit.

Young Ads to Cast for Kenyon Play's Premiere

Additions this week to the cast of Felix Young's original production of the play, "Top O' the Hill," by Charles Kenyon, include Kate Campbell, Ida Darling, John Webb Dillon, Jean Temple and Lucille Douglass.

William Boyd (stage player under contract to United Artists), Helen Menken and Helen Vaughan had already been signed for the leading roles in the production which will have its world premiere at the Mayan Theatre on July 3.

New Denny Cast

Cast of "No, No, Napoleon," Reginald Denny's next starring vehicle, includes Nora Lane, D. R. O. Hatwell, Henry Otto, Slim Summerville, Walter Brennan, Fritz Feld, E. J. Ratcliffe and Jules Cowle. The film will have both talking and a silent version. William Craft is directing.

New Maynard Picture

Ken Maynard will produce and star in "Golden Bridle," a historical western picture with Spanish settings and costumes, before he begins work on "Kettle Creek," which was to have been his first film after his return from the Hawaiian Islands.

Alan Crosland

The noted director, whose most recent success "On With the Show," has been well received in New York. In the above scene Mr. Crosland is seen directing the John Barrymore picture, "General Crack," for Warner Brothers. In the foreground can also be seen Tony Gaudio, the reliable cameraman, who has been associated with Mr. Crosland in several of his productions.
back room for the party. They are joined by the chorines. Billie and Roy, because of their families, are de-
initely through. Billie rushes away from one of the gangsters who gets familiar, and Steve hoists the pro-
cer to his left, so that the telegraph to Steve, is de-
nitely through. Billie rushes away from one of the gangsters who gets familiar, and Steve hoists the pro-

cer to his left, so that the telegraph to Steve, is de-
nitely through. Billie rushes away from one of the gangsters who gets familiar, and Steve hoists the pro-

arrived, and glances curiously at him as she passes upstairs to the dressing room.

Steve's nervousness increases when he learns that McCorn is snooping around again. He stays inside Nick's

corner, and orders the latter to keep McCorn out.

The entertainment goes on. Nick, to placate Roy, begs him to carry on,

and flatters him. And, learning that Porky had married one of his sluggers, and that both of them are stowed,

he asks Roy and Billie to do their new act to fill the gap in the bill. This brings Roy and Billie together

once more, and they rehearse, with an interlude of tender reconciliation.

Pearl, between routine in the cabaret,

snaps around on her own, and

the man's gay. This is one of

the dialogue changes in the script. In

the play Pearl does not overhear

Steve make such a statement, but his

guilt is implied.

Steve, restless, emerges from

the office. Pearl appears behind him.

As (Sixties) Turn around, Roy— (Steve

he's been here! I don't want to give it to you like you did him—in the back.

Steve: (Terrified. He can't move) Don't—

No! You're making more than you gave him—I'm looking at you—and the only thing you are— before I give it to you—

is Jim Edwards' woman—who swore she'd get you.

Steve: (Backs away) Don't—don't kill me—don't—

Pearl: (Contemptuously) Whine, you rat—

(Shes flies. There is a curl of smoke up-

wards from the gun) I knew you would.

Steve lurches and falls into the sleeping, Billie looks hurriedly around, hides the gun,

and goes upstairs.

In the ante-room McCorn is push-

ning past Nick. He reaches the inner

doors and discovers Steve—dead!

McCorn, scared to death, says that he

thinks the hooper must have done it.

But McCorn latches his head. He

goes up the stairs, to where Pearl is

seen coming down in costume for her

next number in the cabaret. She is

nervous, and pauses as she hears

McCorn: No—it wasn't Lane.

Nick: Sure! He's been trying to get him—

he's been lying about him.

McCorn: (Tells partis partly towards the

stairs, where Pearl is standing) No— it

wasn't Lane—it was suicide.

(Pearl, fascinated by what she hears,

walks slowly downstairs and crosses to

the door, where she sits limply on a chair.)

Nick: Suicide!

McCorn: Sure. Here's Steve's own gun—

with one chamber empty.

Nick: I thought you took that last night.

McCorn: I gave it back to Steve, today.

Nick: But Steve said—

McCorn: I said I gave it back to him to-

day—he knew I was going to pinch him,

so he took the shortest way out. I'm afraid

headquarters to report it suicide—so that's

what it is.

(Pearl stares, fascinated by what McCorn

is doing for her. She doesn't doubt that he

knows the truth.)

Nick: All right—all right whatever you say.

McCorn locks the office door and

keeps the key while awaiting the cor-

ner. He passes Pearl on his way into

the cabaret, and says quietly: "Pull

yourself together, kid."

Roy and Billie, followed by the en-
thusiastic chorines who have been

watching the specialty try-out, come

from the cabaret. Roy is doubtful

about the success of the act, but gen-
erously excuses Billie for something

that went wrong. Then he is handed

an agent's card inviting him to ac-
cept booking for his act in Chamber-
bury and Pottsville. There is

great enthusiasm. He embraces Bil-

lie, and she responds happily. Next

moment, hearing the cue for the next

ensemble number, he is carelessly whip-

ping the girls into line. They go

prancing into the cabaret... and

now the camera swings wildly around,

showing a panorama similar to that

which opened the story—the hectic

night life of New York—Broadway

with all its fantastic facets, as seen

in a night club. 

FADE OUT

THE END

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WRITE TO

GREAT NORTHERN INVESTMENT SERVICE CORPORATION
WARNER BROS. THEATRE BLDG. HOLLYWOOD, CALIF.
One Thousand Men in Big Talker War Sequence

United Artists used one thousand ex-service men, outfitted in British and German army uniforms and equipped for action in the war scenes in "Three Live Ghosts," this week.

In the case of the men who wore the German uniforms, Bert Sutcli, technical director, engaged only men who spoke the German language. The voices of both the German and Britisher shouting and screaming at each other as they "go over the top" in "no man's land" and the crashing of cannon, bursting shells and the whine of rifle bullets is claimed create stark realism never before achieved in motion pictures.

Joe Poland Signed as Pathe Supervisor

Joseph Franklin Poland has signed a contract with Pathe. Under the agreement Poland will write and supervise a number of subjects on the 1929-30 program.

Poland was responsible for the Reginald Denny, Laura La Plante and Glenn Tryon successes at Universal and piloted Douglas MacLean through his most successful year with Paramount. During this year Poland wrote and supervised "Hold That Lion" and "That's My Baby." For Pathe he created the screen story for "Joe College" in collaboration with Conselman and wrote the original story for "Sailor's Holiday," with adaptation and dialogue in collaboration with Ray Harris.

* * *

Roach Attends Convention


M-G-M Re-signs Karl Dane

M-G-M has just signed Karl Dane to a new contract. His latest co-starring picture with George K. Arthur is "China Bound."

Mary Brian in "Kibitzer"

Mary Brian will play the feminine lead in Paramount's all-dialogue picture version of the stage hit, "Kibitzer," to be directed for Paramount by Edward Sloman. Albert Gran has been added to the cast.

ON CENSORSHIP

"Self-imposed censorship is unquestionably the only satisfactory screen censorship. Law-enforced censorship is fundamentally wrong," declared Governor Henry S. Caulfield of Missouri in his address at the annual convention banquet of the Paramount-Famous-Lasky Corporation, held this week at the Coronado Hotel in St. Louis.
LYNN COWAN

PAUL TITSWORTH

Theme Songs and Synchronizing

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Ten Songs in First John McCormack Fox Talker

In his first Fox-Movietone production, John McCormack will sing ten numbers, two of them in foreign tongues. Frank Borge will direct McCormack in his screen debut, and Tom Barry will write the original story. Scenes will be filmed both in Ireland and at the Fox-Movietone studios.

Players Club Gives One Act Plays

A program of one-act plays was presented by the Players Club of Los Angeles on Thursday at the Wallace Little Theatre in the Belmont Theatre building. The program consisted of a new one-act comedy, "Time Will Tell," by Karl Eugene Gregory. The "Monkey's Paw" was directed by Edwina Mellish, Jr., Jack Cameron, and Kenneth Croft. "The Bugle Sounds," by Clarence Brown, was directed by Lionel Barrymore.

Production Starts On Beth Brown's Novel, "Applause"

NEW YORK, June 19—FIlming of "Applause," based on Beth Brown's novel of the same title, began this week at the Paramount Long Island studio under the direction of Reuben Mamoulian, with Helen Morgan in the featured role. Other members of the cast include Joan Page, Fuller Mellish, Jr., and N. W. Jacobson.

Dorothy Cummings Signed

NEW YORK, June 19—After considerable search for an actress to play the role of the "Mother Superior" in "Applause," the Paramount talking picture which Reuben Mamoulian is now directing at the Paramount Long Island studio, Dorothy Cummings finally was given the part this week. Miss Cummings will be the only motion picture actress in the cast, the remainder of the players being from the legitimate stage. Helen Morgan, who has the featured role; Joan Peers, Jack Cameron, Helen Wadsworth, Roy Hargrave, and I. N. Weber, the other members of the cast, with the exception of Fuller Mellish, Jr., are making their motion picture debut in this production.

Nick Cogley has been cast by Paramount as a priest in the all-talking picture, "Woman Trap."
Psychologically Speaking

Analyzing “Thunderbolt”

By JOHN MAND

THIS is getting on my nerves, this ultra-refined world. I go to a play that will show me a true bad man and he turns out to be a refined and gentlemanly rake—a truly appealing human being, a lover of woman, a lover of pets, a man I loved that rascally little. Had I been a woman I would have sent him some beautiful flowers. I just know how much the man-murderer would have enjoyed them, sentiment and all.

I go to a play that will show me the secret recesses of the soul of a man who will go the limit to get what he wants and then find that this man has no hidden depths. He is all on the level, a dead game sport. Truly this world is getting too refined. I am taught that there is good in the worst of us and bad in the best of us. Then there are those who want to learn. I know that already too well. I wanted the thrill of seeing fangs, bare knuckles, of hearing bawls of pain and rage which are to be expected from a "thunderbolt." Well, I say again and again that the motion pictures fool one all the while. I leave them greatly disappointed.

Not so long ago I complained that I didn’t get enough fun out of a circus picture. Now I reverse myself. I got too many good laughs from scenes revolving about lethal chambers. The greatest sob story about a murderer that I can conceive was shown.

George Bancroft is a good actor, no doubt about it. I could find it in my heart to give him character parts that give him a chance to win us all with his probable high qualities of mind and spirit. I am sorry that he hasn’t been my pleasure to follow his career. I intend doing so, with apologies to Mr. Bancroft for past neglect.

For example, I would like to see him play the role of an indolent but happy tramp. He is the father type, too, and could grapple problems concerning about unruly youth. He isn’t suave enough to deliberately kill; that is—to be a motion picture racketeer.

Mr. Bancroft’s acting is splendid and so is his voice. I like the apparent ease with which he goes about the business of picturing action and speaking. He is as finished in his way as the more polished type of actor, say Colman or Barrymore.

The story would have developed more depth of feeling in the emotive centers of the audience if they could have witnessed the least bit of bad play on the part of the murderer-hero. Directors don’t know yet how little imaginative is the man or woman in front of the screen. If they did they would leave fewer gaps in the unfolding of their plot. The rule should be that it is unwise to leave anything to the imagination. Now I for one wanted to be convinced that George Bancroft, “The Thunderbolt,” was a black-hearted killer. But how was I to feel that way about him if the motion picture people didn’t give me more conclusive proof of his villainy than that woman and dogs loved him? It was that lapse in technique that made me feel that even had I been witness to the scene of the legal off-taking of Thunderbolt, I yet would have felt that the thing was staged just because the director wanted to give me proof that this man actually did kill; simply because I had not been convinced by what went before.

It seems to me that it is even more necessary for directors to give step by step the meaning of their play than it is for stage directors. When you actually see people walking about in front of you you can put into the mood of a story by a sound or a mere gesture. Subtle suggestions can help the audience get the drift of a story. In motion pictures we need to have everything written on black and white, as it were. It wasn’t in this case told us from the start by action but given to us. We don’t get a story by a sound, psychologically speaking. We didn’t thrill with horror. If we had, the sacrifice of the man would have seemed greater and even the character of the innocent boy would have seemed less limp.

I said at the beginning of this article that I was surprised at the many laughs I got out of this tragedy. Honestly, I felt as though I were attending some bizarre wake. There was even a drink, solitary it is true, that was handed about at the expense of a man who was already as good as dead. I suppose I needn’t be so sensitive. Anyway, it was just because the audience didn’t consider Thunderbolt such a bad fellow at that, that they took all the laughter they could get and don’t feel secretly sorry at themselves for not showing more sympathy with all of the tragic figures involved in this irregular world.

If the hero of this play was warmly bad, the lady in the story was coldly good, presumably the negative to the positive nature of the villain. Unconsciously the director or possibly with direct intent—I don’t know which—the theory that opposites attract was made use of in picturing Thunderbolt and Miss Ritz as sweethearts. The character of Ritz wasn’t vivid enough to arouse one’s sympathy with her troubles and that wasn’t wholly good for the picture.

I have heard that birds of a feather fly around together. This is true of racketeers and their associates, male and female. What’s the use of trying to convince me or anyone else that a good home-girl weaves in and out of such extremes of environment. I tell you that pictures are trying to become too refined.
GILMORE’S SPEECH

Continued from Page 10

workers acknowledged. It is not remembered that they have ever protested against an organi-

zation of employers, and please don't allow yourselves to be affected by that. I don’t believe it is going to be much to us in the end, but if you are long run what the papers say or even what the producers say, it does matter what the actors say, and to that actor who may feel it is important for me to venture to re-

peat the words of Desoto, “My country, may she always be right, but right or wrong, my country.”

Some of the agents are our very good friends, but I want to warn you some of them are in collusion with the producers and therefore you must not pay any at-

tention to what they say. I hope the agents will realize that after all is said and done, the people that may have with them is terminated, than to make a change in an agent is unwise.

I should like to remind the agents that the Call Bureau, which is inaugurated to prac-

tically put them out of business and you are some of them worming and spoiling before those who endeavored to take

If there be some of you who have been

there by the day other than your Hen-

ry and restaurant and lives, and some of you

which time you are going to tell

me I am going to tell

an actor eating his supper said to

his friends, “Well, I have got to pay a

$60.00, plus spending; mother’s reten-

tance is due; I owe $40.00 on my car; my

rent is due, and I turned off my

mightily engaged this morning,” and

he said to tell me. The real actor is

as brave as anyone in the world.

A word to those acting in such a man-

age. She seems to have a very good recollection of what appears in the Automobile Club of the West, and her recent interview, only wishes that every member were as well posted, but on a dozen other

atives of an opposite nature in which they were not able to tell

For instance, the one in the May number describing the glamorous career of Lillian and George Pickles, for example, as

in the May number describing the glamorous career of Lillian and George Pickles, for example, as

she cut from an issue that three or four years ago, her recent interview, only wishes that every member were as well posted, but on a dozen other

atives of an opposite nature in which they were not able to tell

Yes, it is true that we complimented the

publishers several years ago on their action in starting the Central Casting Bureau. I wonder whether all of you remember exactly how it happened. If not, I will tell you. For years there had been a positive ap-

showed the way many actors were treated. I’ll mention only one of these many.

somehow, and the way they were given their stay tips and then turn to the street and get it can’t be wasted much time and can’t
courtesy of the president and/or editor, as may be

the object being to inform your local-theater club members.

As you know the big contract players

you at the moment on the side lines and

able to help. Many of them regret it very deeply but you must bear in mind that we could not ask them to do an illegal act, since Equity is here to enforce the proper

proportion of contractual relations between its members and the producers. So, at their own request, we have called upon the thou-

sands of talented and successful actors of Hollywood, who are the real backbone of the industry, to write letters to the effect that they will not be replaced by their fol-

lowers in the legitimate theater, and hoping that these letters in the main will

We will, because our cry is that there will be no wrong done, and that we, the actors, are given sympathy and the association, if we need it.

In regard to those agents who are trying to make some of us believe that

whether you will or not, on the contention that they hold our parties of attorneys, and

that you will be breaking your legal obliga-

tions if you refuse to work

they accept for you I will draw your at-

tion to the boxed in quotation of "Vera

Kney of Hollywood." At this moment I will

briefly state that you have no need to be

afraid of any threatened action of this na-

I beg to announce that the next meeting of the Los Angeles branch of the Actors’ Equity Association will take place in this hall next Thursday evening, June 26th, at

8:30 p.m., at which time you will be ad-

dressed by Mr. Busied, secretary-treasurer, of the Central Labor Council of Los An-

gles, with which Equity is affiliated.

A further feature of the evening will be, we hope, the reading of the dramatic pro-

duction of "The Redmer Woman," by Mr. Busied, in which Mr. Busied and Mr. Gurney, who are so well known for their stage work, they have ac

cepted themselves as freely to the public as they would have you believe through.

But what they think and the police of the evening in which they have not sim-

ilarly to express the public profit resulting from the police. They have been

Please bear in mind that the producers

we have never doped a single one of the

allegations which we have made against them. Their only statement to the press

was that they would continue to use their old contracts. If they can answer to

the statement of Equity that they have not understood their put our efforts this move was the only possible thing to do, if we intend to remedy the

flagrant injustices which are now so com-

Vallee Completes New Short

Talker for Paramount

NEW YORK, June 19—Rudy Val-

tee and his Connecticut Yankees com-

pleted another short feature for

Paramount pictures this week at the

company's Long Island studio, jump-

ing from the Brooklyn Paramount

Theatre to appear before the camera.

In the one-reel subject Vallee sings

two songs, “I Love the Moon,” and

“I’m Just a Wagabond Lover.” Or-

chestra played, “Yes, Sir, That’s My

Baby,” and “Tiger Rag.”

Wilkinson Re-Signed

James Wilkinson head of the cut-

ting department at the Paramount

studios in Hollywood has signed a

new contract. Wilkinson has been

with Paramount for two years. He

was formerly chief film editor and

production supervisor for the FBO

since 1929.

Miriam Seagar Signed

Miriam Seagar has been placed un-

der long-term contract by Paramount. Miss Seagar recently came to Hol-

lywood from London and was signed to the role of the “other woman” in Adolphe Menjou’s first color picture “Fashions in Love.” Her

work in that production brought about

her contract.

Inspiration Signs Silvermail

Inspiration has signed Clarke Sil-

vermail to write the dialogue for Hen-

ry King’s production of Rida Johnson

Young’s story, “Out of the Night.”

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COSSACK DANCERS

RUSSIAN CHORUS

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Young’s story, “Out of the Night.”

an atmosphere that is unusual and
different

PROFESSOR GEO. POZARRO

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Sea Recording Plant Is Operated on Barge

The first complete recording plant for a talking motion picture to be operated on a sea is now in operation at Catalina Island harbor.

The equipment, being used to record yacht scenes for "South, Letty," the Vitaphone Warner Bros. production, has been installed on a large, making it possible to have the barge towed alongside a yacht and the photography and recording done on the spot.

Fitzmaurice Will Direct Lupe in 'Tiger Rose'

George Fitzmaurice has been signed by Warner Brothers to direct the talker version of Balasco's stage hit, "Tiger Rose," for the leading role of which Lupe Velez was borrowed from United Artists.

Mascot Production Starts

Mascot Productions, Nat Levine, president, started work this week at Tec-Art Studios on the first of a series of serials with sound. The working title is "King of the Congo," the story having been written by Harry Sinclair Drago, Richard Thorpe is directing the production, with B. McEvsky, assistant. Ray Risse is cameraman.

Whale Paramount Writer

James Whale, the man who directed "Journey's End," Broadway's sensational stage hit, has been placed under contract to Paramount as a dialogue expert. Whale is now in Hollywood.

New Cruze Production Starts

Production of "The Soul of the Tango," an all-talker which Walter Lang will direct for James Cruze, is scheduled to commence about July 1st. The screen play of the original, a Spanish novel by Manuel Mom, is being written by Franes Guihan. Hugh Herbert, who wrote "The Great Gabbo," is working on the dialogue.

Warner Richmond is portraying a district attorney in "Big News" for Pathe.

Paramount Ready With Sound News for Next Program

Eighty talking and singing short features, in addition to fifty-two issues of Sound News and 190 silent newsreels, will be presented by Paramount during the new season, according to an announcement of production officials now in conven tion. This is the most ambitious short feature program ever handled by Paramount for one season according to Emanuel Cohen, director of the short feature department.

Of the eighty short features scheduled for release on and after August 11, thirty-two will comprise one reel acts, selected from screen songs; six one reel talkertoons; six two-reel comedies of the situation type, and twenty-four two-reel Christie talking plays.

The thirty-two Paramount acts will bring to the screen the leading personalities of every branch of the stage, vaudeville, drama, opera, operetta and orchestral.

E. B. Wallace At Plaza

The Hollywood Plaza has quite a number of famous film folk as guests these bright summer days. One can see there: Joseph Szwacki, Abraham Schomer, John Russell, Al Martin, Al Boasberg, Marjorie Crawford and Ivan Lebedeff. Now E. B. Wallace of London has just joined them. This promising young man is the son of Edgar Wallace, the English play writing and picture producing. He is a graduate of Cambridge University and is an engineer. He is to enter a studio in a technical capacity to study American picture methods.

M-G-M Signs Bugs Baer

"Bugs" Baer has signed a contract to write dialogue for Metro-Gold wyn-Mayer. He will shortly arrive here from New York.


By Bill Attic — 95% Nutty

local forecast—drier—wetter ... al, martin, like harry burns is a nosy—
paperman ... i don't you read nosy-paperans in an an yard you read in the nos-paperans is axx—dents—
either sum one gets kilt or sum one gets married, a movie actor changes his address as orphan as he changes his wife ... rusty/our off—

ce mascot, says riters 'two—orphans—'

foremost to a determined campaign to get the price of coffee and doughnuts half--
gone--ups the songsmiths flooded hollywood ... pat o'malley eating a doughnut in central services, the house, the actors eating a ‘buzzer' looking for a filling station were they re—new—ed gas ... if

hollywood is the most healthful place to live in, why so many drugstores

... asked the editor for a roadster, says i could get along better with a pair of roller—skates ... had shelly cant find a house for sale or to rent wid a cellar ... everytime i go in swimming, when i get home i gotta take a bath ... hollywood policemen con—

clude that business is very good. Joe botts formerly a noiseless actor, who learned the barber trade by mail, is now working for stfche who has a hard time ... to author of 1001 unpublished poems, is now doing a pearl—doling act at the green, from the one—arm lunch room ... n. b. the advertising salesmen on the filmograph, can be seen daily except sundays and holidays from 9—5 los angeles—lolidos are going to install a "show—window" on the 2nd floor of the american theatre building 

p. s. going to a ‘feed party' gotta take sumbody along to do the eating.

Sidney Olcott Back; to Make British Talker Here

NEW YORK, June 19—Sidney Olcott, who has been on an extended stay in England and on the conti-

ents, arrived in New York this week. Olcott is reported to have a contract to produce a series of special features for British artists and for the British big studio. A number of these pictures may be produced in Holly-

wood.

Olcott recently won a suit for breach of contract against British Lion Pro-
ductions, Ltd., for $20,000.

He is expected to be in Hollywood within two weeks to make a survey of the talkie situation and Hollywood stages with a view to possible negoti-

ations.

Dale Wimbrow, the red—headed comedian, is the writer of "Every Man's a Honeymooner," which has been featured by Rudy Vallee. Dale Wimbrow, the red—headed comedian, is the writer of "Every Man's a Honeymooner," which has been featured by Rudy Vallee.

"Patriots Examined" was presented under the auspices of the Students Dramatic Guild, of which Mabel L. Dorsey is director, on Saturday at the Barker Bros. Auditorium.

MUSIC SHOWS Lead on First National's Schedule

Musical productions predominate in the current heavy summer production schedule at First National. The one dramatic production is "The Most Im-

moral Lady," starring Leatrice Joy, directed by John Griffith Wray. However, two other non—musicals are on the bill: "Good Old Charlie," starring Corinne Griffith in "Lilies of the Field" and Richard Barthes in "Young Nowhre.'

Among the musical offerings now in production or soon to start are the following:

Colleen Moore's "Footlights and Foods," a story of the theatre in which Miss Moore both sings and dances. William A. Seiter directs.

"Sally," starring Marilyn Miller, the screen version of her greatest musical comedy success. This pic-

ture is to be made entirely in Technicolor, with John Francis Dillon directing.

"Paris," starring Irene Bordoni, the screen version of the star's stage success of last season, which Clar-

ence Brown directs and in which the theatre episodes will also be in Technicolor.

"Little Johnny Jones," George M. Cohan's great musical comedy suc-

cess, in which Eddie Rinkin, Broad-

way favorite, has the title role. Mer-

vyn LeRoy is to direct.

"No, No, Nanette," with Bernice Claire, is to be directed by John Ford, in the title role, and Louise Fayzenda and Lucien Littlefield providing the comedy. William Beaudine will direct.

Another Hollywood Girl Gets Break in Films

Dorothy Lee, 18, came to town this week to start a contract with Radio Pictures. She will work in "Rio Rita." She was met at the train by photographers and reporters. She came off the New York stage.

But—

It developed that Dorothy was brought to Hollywood several of-

her years just across the street from the Radio Pictures Studio. From the time she was 14 she tried to "crash the gate," but never got a job.

Finally she gave it up, started stage dancing, drifted to New York—and in a year was back home with a fat con-

tract from the very company which she had turned her down hundreds of times.
REVIE W

“THE RAINBOW MAN”

Continued from Page 13
cuped in the silent era. Her voice
records well, and the use of speech
enables her to express upon the screen
much more than her small features
permitted in silents. The love story
between her and Eddie is very taste-
fully handled.

Sam Hardy has another built-to-
order role as the head of the min-
strel show and he plays it to the
hilt. Lloyd Ingraham and George
Hayes also contributed good charac-
terizations. The Rounders Quint-
tette injected a number of snappy vo-
cal bits.

Francis Agnew adapted Dowling’s
story, and Fred Newmeyer directed.
It was produced independently by
George Weeks and O. E. Goebel un-
der the company name of Sono-Art.

The pleasing songs sung in the pro-
duction were written by Dowling and
Jimmy Hanley. They are: “Sleepy
Valley,” “Mickey Man” and “Little
Pal.” Musical scoring was done by
Lou Gottschalk and his orchestra and
is nicely blended into the action,
though taking considerable license,
after the fashion of “Broadway Mel-
dy.” It’s a very interesting produc-
tion.

E. H. G.

Review

“BROADWAY BABIES”


A TWO-REEL comedy, the first primer of dialogue and sound pictures to be made by the Darmour Productions, and a deviation from the usual short having sound. In other sound comedies the problem has been, to create action that sound mechan-
icism has retarded. Darmour has solved a problem, by first making a fast ac-
tion silent comedy, and then adding
dialogue and sound where it can have its best effect, and without slow-
ing up the action of the film.

The result — the comedy moves rapidly, with situation mounting sit-
tuation in snap-like fashion. Bearing in mind that the comedy was made in
the nature of an experiment, the fin-
ish product though crude in some spots, is highly pleasing.

The first part of the comedy is loaded with action, with sound ef-
effects used, with the latter part using dialogue, to aid the fast action.
The kids are highly amusing, their antics being natural, and they read their
lines particularly well. The laughs are plenty and there is no reason why
the comedy cannot find a place on
the program of any wired house.

After a number of the vaude-
ville shorts, which are usually stark
and lack action, a comedy of this type with action predominating throughout, should find
a home place in any house.

L. E. H.

Place Power and Water
Situation Before New
Officials

An outline of the acute situation
faced by Los Angeles in connection
with their water and electric supplies
as a result of the bond election fail-
ure will be presented soon to Mayor-
elect John C. Porter, the incoming
City Council and a group of promi-
nent Los Angeles citizens.

The incoming mayor will be given a
detailed statement of the require-
ments of the Department of Water
and Power and his advice will be
sought in the most expeditious move
to make toward providing the neces-
sary funds for additions and better-
ments to the city’s electric and water
systems.

“The absolute need of the two bond
issues is just as pressing now as it
was the day before election,” says
H. A. V. Normum, agent-managing
of the Department of Water and
Power. “We cannot trifl with such
basic necessities as water and electric
energy. That most of the citizens
realize this is evidenced by the fact
that a majority of the voters ap-
proved the bonds. Unfortunately, a
third vote is required to permit the
issuance of bonds.

Johnny Weismuller, United States
swimming champion, is making his
motion picture debut this week at
the Paramount Long Island studio, where
he is appearing in the big musical
comedy scenes for “Glorifying the
American Girl.”
Shopping On and Off the Boulevard

Hollywood's Shops

If you were to choose the shops on and off the Boulevard and attempt to find those that are the loveliest—it would be a difficult task indeed. Those on the Boulevard offer advantages to the shopper which perhaps those off the Boulevard cannot give. For instance, there is the fun of window shopping on the Boulevard and the charm of resistance of not possibly being strong enough to resist temptation. There are a thousand and one things to tempt the buyer in the shops of Hollywood. The shops off the Boulevard offer the advantage of parking space (a feat that is impossible on the Boulevard) and the charm of getting away from the maddening crowds. The shops off the Boulevard are just as interesting as those on, but where you go—that is, if it is Hollywood, you will find the mode of the hour. Hollywood is fast becoming known as the style center of America.

Dixie McCay wears a stunning pink Pan Velvet Coat. It is a new model from Lido's.

"Here Comes the Bride"

June being authentically as well as romantically the month of brides—it behooves us to consider her needs. The wardrobe has probably been completely furnished, and providing you know their taste—a piece of good furniture will be the most appreciated gift selection that you can make. Housewarming showers have always been a problem to the romantic young couple who, returning from a long dreamed of and long planned honeymoon, always find their funds more depleted than was originally planned. Of course, they want the best in furniture and would rather go without until that decision is possible. The "going without" may involve a long period of time, but in the meantime a graceful Queen Anne wing chair or a pedestal table will fill that empty space with a large measure of gratitude and beauty—a joy forever.

LAST week I warned you against warm days and urged you to buy those awnings then. I do not claim to be a prophet or a seer, although my prediction has come true and with a suddenness that makes one's head reel. You just won't have cool comfort this summer without awnings, a porch swing and a bright colored canvas chair or two. Can you imagine anything more delightful than to lounge out in the lovely shaded garden with a book and a tall glass of ice cream or something or other by your side? You might even write a book in such surroundings—the inspiration is there.

But whatever else you do, call the Vine Awnig Co., Gladstone 5903. You will be delighted with the gay colors and distinctive design of the 758 El Centro is the address of the Vine Awnig Co.

A jade green and roses ensemble was the recent selection of Mrs. Otis Strauss—a symphony in color from the Lido Shop.

SOME years ago Miss Maude Leslie was a well-known actress on both the London and New York stage. She was noted for a costume so Hollywood and so the envy of all her friends and so much so that after years of withholding her beauty secrets, Miss Leslie was prevailed upon to give them out to the world.

Miss Leslie says that after years of stage work which necessitated changing from one climate to another, she found that the strain of travel made it impossible to get along without the finest cosmetics obtainable. The knowledge acquired, which has resulted in the famous Maude Leslie Beauty Preparations, was acquired only after years of research, familiarity with the finest imported ingredients. Every ingredient used in Maude Leslie Beauty Preparations is extremely beneficial to the skin, and so much so that many, many Motion Picture Stars write Miss Leslie, telling her that they don't know how it would be possible to get along without her wonderful preparations. The make-up of the studios makes it more necessary that the skin receive extra care and that only the finest beauty preparations be used.

The Maude Leslie Salon is in Beverly Hills. You can call on Miss Leslie, who is the wife of Dave Torrance, the well-known Motion Picture Actor, at 830 47th St.

Ann Moran of Milpore's New York is now with the Lido Gown Shop.

LIDO'S in Hollywood is a Gown Shop of unusual distinction. Original creations are designed and made here for the Motion Picture Stars and other prominent Hollywood and Beverly Hills women. Lido designs for every occasion and to suit the individual. The smartest women in Hollywood wear Lido gowns for these reasons. You will find Lido's off the Boulevard and on an avenue where you will never have to worry about parking. There is plenty of room here and, too, Lido's is one of the most attractive studio shops in Hollywood. The convenient location is 2103 Highland Ave.

HOLLYWOOD would have to have its Magic Land. This interesting little shop of magic is located right on the Boulevard at 6432 Hollywood.

If you aren't intrigued after leaving Magic Land, and if you don't feel like a kid again yourself, then you have lost your sense of humor, and without that you are lost. Such an array of magic—why, things just aren't what they seem at all in this shop. There are many magic games here, too, that will provide entertainment for both the family and for your friends.

BUZZING AROUND

WITH VIC ENYART

Ray Rockett telling Bert Kelton that he would like to be at the "Under the stars" Jessie D. being dressed in a cold silk... Paul Whiteman and his many chums at the Breakfast Club... Georgia Jessel sparring with some of "Speedy" Dado's friends at the Olympic Auditorium... Eddie Buzzell at First National wearing green glasses... "Chuck" Reiner getting a big hand... "Benny" has always been welcome to the Hollywood Review of 1929... Carl Laemmle, Jr. arranging the table for a luncheon in connection with "Dancing Lady"... Marilyn Miller doing an eccentric tap dance at the midnight show at Warner Brothers Theatre... Claude Jensen, the retired motion picture theatre magnate, leaving his mansion to a golfing go... Bess Meredith coming out of Betty and Bill's beauty shop grooved to perfection... Jack Dempsey and his former manager leaving aboard a Western Air Express plane for Salt Lake City... Bull Montana back in teh old home town looking over the Boulevard... Pauline Frederick having a distinguished looking gentleman at the Brown Derby... Billie Dove at the Thalians Club beach wearing a blue bathing suit and a coat of oil... Period.

New Contracts Signed by De Forest for Installations

NEW YORK, June 19.—Among recent contracts signed throughout the country for the new Junior De Forest Phonofilm and Phonidisc, the following theatres are listed:

The Empire Theatre, Zeigler, Ill.; Globe Theatre, Christopher, III.; Iowa Theatre, Sheldon, la.; Cumber-land Theatre, Brunswick, Me.; Park Theatre, Mass.; Opera House, Franklin, La.; Grand Theatre, Bend, I1., and Braton Theatre, Long Beach, Cal.

A contract has also been con- tacted for by the Princess Theatre, Rushville, Ind. The company's New York factory is working at capacity now with plans for enlargement be- ing considered.

Walter Woolf Signed by Warners for Operetta

NEW YORK, June 19.—Walter Woolf, who recently finished a long season at the Shubert Theatre, New York, in the operetta, "The Red Rose," has been signed by Warner Bros. to make a Vitaphone feature on their 1929-30 program. Woolf left this week for Hollywood to begin work on the picture, advance preparations for which have been under way for some time.

"Golden Dawn," the operetta produced last season by Arthur Ham- mond, has been picked for his film effort. It will be made as an all-natural color, talking, singing and dancing production. Noah Beery and Lee Moran are the only members of the supporting cast thus far engaged.
Goldwyn Gets Friml to Write Original Film Operetta

Rudolph Friml, famous composer, has been signed by Samuel Goldwyn to write an original operetta. During the last three years since the success of "Rose Marie" and the 1923 "Follies" for which he composed the music, Friml has steadfastly refused to write for the screen. Goldwyn interview him in Paris and obtained his consent to do the music for an original opetta to be produced during the coming season. Friml is the writer of the music for "Pirefly," "High Jinks," "Ka-tinka," "Gondoliana," "Tumble In," 1921 "Follies" and many other successes.

Roy Del Ruth Leaves on New York Trip

Roy Del Ruth, Warner Brothers' director, is leaving for New York to view the stage play, "Hold Everything." Del Ruth, who has directed "The Desert Song," has just completed for Warners "The Gold Diggers of Broadway," an all-color film that has Nancy Welford and Ann Pennington in the featured roles. Del Ruth's stay in New York will be a short one, returning shortly to direct a new picture for his studio.

Naturalization for Alien War Vets in New Bill

Special naturalization privileges have again for a limited period been extended to alien veterans of the World War as a result of a bill recently passed by Congress strongly backed by the American Legion. Under this Act alien veterans who wish to become naturalized are now entitled "at any time within two years after the enactment of this new law to naturalization upon the same terms, conditions and exemptions which would have been accorded to such alien if he had petitioned prior to the Armistice of the World War." And in addition to this requirement that the alien shall be required to appear and file his petition in person and take the prescribed oath of allegiance in open court. Since the enactment of this new law the naturalization requirements are so greatly simplified that it is to the advantage of the alien veterans who desire to be naturalized to obtain the benefits of this new Act without delay. Full particulars and information can be obtained from the Bureau of Immigration, Federal Building, or from the American Legion.

Second 'Record Breakers'

Alberta Vaughn, star of the "Record Breakers," two-reel talking productions, based on the H. C. Witwer stories, started work this week on the second episode at the Larry Darmour studios in Hollywood. Alberta plays the role of a leader of a girls' orchesta, and dances, talks and sings several songs in each episode.

Cornbleth Vacationing

Joe Cornbleth, who has been booking the Paramount-Publix houses for William Morris, is in Hollywood on a vacation trip.

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Writers

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Do you study the market and know the policy, method and needs of publishers?
Do you understand how to get the best out of yourself?
Are you driving straight to success or groping aimlessly, hoping to grasp it accidentally?
If you are not certain about any of the foregoing, come around and talk it over.

Writers' Workshop
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Belle Baker's First Talker Going in Production

Belle Baker has already completed the advance tests preliminary to the actual shooting of her first talker, "The Cradle of Jazz." With her husband, Maurice Abrahams, well-known New York musical publisher, and their eight-year-old son, Herbert, Miss Baker has leased a home on Rodeo Drive in Beverly Hills.

Attaining additional prominence lately as the winner of a recent national radio popularity contest, Miss Baker is one of the leading disc recording artists of the country. She is known for her songs and characterizations as a headliner, in vaudeville theatres from coast to coast. The production is one of those being done by Edward Small for Columbia release.

Sam Goldwyn Returns; Tells Tieup With Ziegfeld

Samuel Goldwyn returned to Hollywood yesterday after a ten-weeks' trip to New York, London and Paris, accompanied by Mrs. Goldwyn (Francess Howard).

While abroad Goldwyn signed Rudolph Friml to write the score for an original operetta to be filmed in the fall, and on his return to New York the producer joined with Florene Ziegfeld to form a new company for the filming of all-talking, all-color motion pictures based on the Ziegfeld successes.

According to the plans just formulated, Ziegfeld will arrive in Los Angeles January first at which time the first all-color, all-talking picture by the new company will go into production.

Thomas Headlining on New Orpheum Bill

John Charles Thomas headlines the Los Angeles Orpheum show this week.

With him at the Orpheum will be the United States Indian Band, comprising eighteen full-blooded Indians; Albertina Rasch Ballet, Jack Norton and Lucille Halsey, Betty and Jerry Browne, Bee Starr and other Radio-Keith-Orpheum acts.

Clive Brook Back

Clive Brook returned this week to Hollywood from a five weeks' visit in his home town, London, England. He will start work soon at the Paramount studios in the all-dialogue screen version of John Galsworthy's "The Escape." Brook's trip to London was his first since coming to America four years ago to act in motion pictures.

Darmour at Convention

Larry Darmour, president of Darmour Productions, leaves this week to attend the RKO convention in Chicago. He will take prints of the first of the "Mickey McGuire" and "Record Breaker" talkie series to show to the assembled RKO sales forces.

THOSE SHOW BLURBS

The following interesting item regarding the present practice of filling up drama pages with the so-called "blurb," is from the editorial page of the Editor and Publisher:

Here are two questions that we asked at the recent meeting of the American Society of Newspaper Editors:

"Isn't it time that newspapers should unite to clean their columns of the useless theatrical publicity demanded daily by the managers?"

"Can they not be convinced that real theatrical news is better than constant blurring?"

The answer to the first is, Yes, obviously.

The answer to the second is, No—theatrical managers and their press agents cannot be convinced that real theatrical news is better than blurring. It is a matter of the eternal ego. They are the proud authors of the blurbs. But economic forces, over which they have no control, promise in time to solve the problem.

Martin With Beaudine

Harold Beaudine and Al Martin are again working together. For over three years Martin titled every picture Beaudine directed for Al Christie. Now the director is making talking pictures for Universal, and his former title writer is doing the dialogue.

Before joining Universal, Martin wrote the dialogue for several educational comedies.

Radio Signs Renovant

George Renovant, now playing in "Let Us Be Gay" at the Mayan, was signed by Radio Pictures to play the heavy in "Rio Rita." This is his first appearance in pictures, having confined his acting to the legitimate stage. His first big success was in 1922, when he scored in George M. Cohan's play, "The Genius and the Crowd."

Two Old Friends Meet

Victor Young, who has been associated with Thomas Edison as his personal pianist for the last eight years, being welcomed to Hollywood by Elmer Clifton, at the Technicolor Studio, where Mr. Clifton is directing "The Pioneer Scout."

United Artists Not to Merge With Anybody, Says Joe Schenck

United Artists will not merge with any other company according to Joseph. M. Schenck, president and chairman of the board of directors, who makes this announcement this week following his return from a several weeks' trip to New York.

The reported tie-up with the Paramount-Lasky Corporation merely means, according to Mr. Schenck, that Paramount will be able to exhibit in the theatres owned or controlled by it the pictures distributed through United Artists. The Art Cinema Corporation, one of the companies which operate through United Artists, and of which Mr. Schenck also is president, is arranged for the sale of $3,000,000 of debentures to Paramount at par, the proceeds of this issue to be used for the liquidation of bank loans and for future expansion.

Although he is completely committed to dialogue films, Mr. Schenck still believes that silent pictures will be financially successful if they are good entertainment.

Bernice Claire Signed for 'Nanette' Lead

Bertice Claire, musical comedy player, who sang the leading role in the eastern stage company of "The Desert Song," has been signed by First National to play the title role in "No, No, Nanette."

The screen version of the musical comedy is to be started in July with William Beaudine directing.

'Gay Lady' Cast Completed


In New De Mille Talker

Kay Johnson will play opposite Basil Rathbone in the unitted drama "William De Mille is now rehearsing. She was recently signed to a new long-term contract with William De Mille's production, "Dynamite."
Molly over, will Molly talkie very one-half present &?* Molly is Electrical greater former. pure-minded.

PLAY, flesh-and-blood shimmering be chattering click ery to met Gawd a EAST Molly.

idol "showdown" Equity New ture


STOCK MARKET, SOONER SEX

The Theatrical Stock Managers met this week and they're giving the prevailing mode for "diet" on Broadway a real first-class and honest-to-Gawd pacing. In fact, they're attributing lower box-office, including talkies, to the sex shows on the Sinful Street and some of the managers, while in concourse, declared that they'll call it quits and go into the haberdasher's business if business doesn't pick up. So far, out of all of Broadway's offerings, the only plays that seem to flick with the pure-minded more than forty-five minutes away from sin are "Skidding" and "Jenney." The chattering chintzes are also causing the stock managers several headaches, but they feel that it will only be a matter of time before audiences will be back again eager to watch flesh-and-blood melodramas instead of shimmering shadows. And, personally, the wise stock manager who follows up a talkie with the right play, stands a very good chance of overcoming the talking picture bugaboo. As for sex dramas, "My Gawd, Maggibe," exclaimed Charles Blaney, "the one I'm after is 'Rain's'--it's a flop in stock, but you should see how 'Not Tonight, Darlin' gets over!"

Harry Lee Here

NEW YORK, June 19.—The war of the talkie patents is still on. The second suit of Western Electric and Electrical Research Products against Pacent Reproducer Corporation has been dismissed in the Federal Court in Buffalo. The dismissal came about through an application by the plaintiffs to have the suit taken off the calendar. S. Wallerstein, owner of the Broadway Theatre in Buffalo, was the defendant in the suit, which charged violation of six patents by him in the use of the Pacent Reproducer for the projection of sound pictures.

This action followed four days after Judge Boyd in the Federal Court in New York, had dismissed an action by the same two plaintiffs against the Pacent organization itself, based upon the same allegations. Martin W. Litton, attorney for Pacent showed that Western Electric and Electrical Research Products had no ownership of the patents but had a non-exclusive license from the American Telegraph and Telephone Co. for their use, and therefore had no grounds for bringing a suit for infringement since they were not the legal owners.

The following was issued by John E. Ottersen president of Electrical Research Products, Inc., relative to the dismissal of the suit against Pacent.

"At the time this suit was filed the patents involved were held in the name of the American Telephone and Telegraph Company, and the Western Electric Company and Electrical Research Products, Inc., were licensees thereunder. The court, in dismissing this bill of complaint, held that it did not show that the two latter companies were, at that time, legally qualified to institute action for violation of these patents."

"Since that time, however, the Western Electric Company and Electrical Research Products, Inc., have filed a new bill of complaint against the Pacent Electric Company and the Pacent Reproducer Corporation for infringement of patents. The suit in all details is identical with the one filed last April except that the rights of the Western Electric and Electrical Research Products, Inc., to sue are fully set forth. "Eight patents are involved covering important features of the Western Electric Sound System of recording and reproducing sound pictures. These patents were granted over a period of nine years from 1915 to 1924.

"A similar new suit is also being brought against Sol Wallerstein of Buffalo as a user of the allegedly infringing Pacent equipment."

"The situation does not affect a similar suit brought against the Stanley Company of America, as this suit was brought after the American Telephone and Telegraph Company had assigned to Western Electric Company and Electrical Research Products, Inc., the right to sue for patent infringements."

Western Electric and E. R. P. I. have also started suit against the Biophone Company (a disc device of some small prominence), charging violation of sixteen patents. Statement from Biophone states that suit will be fought to a finish.

**Summer Setting**

A pair of beach cottages have been erected on Warner Brothers auxiliary lot for Charlie McCarthy and other members of the "So Long Letty" company now being directed by Lloyd Bican. The action of the force takes place in large part in two adjoining beach cottages.

NEW YORK, June 19.—In its weekly bulletin addressed to exhibitors, the newly formed American Federation of Labor endorses the present action of Equity, and says: "As labor stood by Equity in 1919, so Equity can have every assistance from labor today!"

Several New York actors who have been offered producers' contracts to go to the coast for talking pictures reported at the Equity office that they had refused to sign, according to Alfred Harding of the actor organization.

**Labor Bulletin Favors Equity**

New York, June 19.--Publix has acquired a one-half interest in the Marcus theatres in Utah and Idaho, through a deal announced this week. Complete operation of the Marcus theatres will be in the hands of the Publix by July. Louis Marcus will be retained in an advisory capacity and there will be no change in the present personnel of his theatres.

Houses included are four in Salt Lake, totaling 700 seats; two in Ogden, totaling 3500 seats; one in Provo, totalling 1300 seats; one in Boise, totaling 1200 seats, and one in Twin Falls with 500 seats. All of the Marcus theatres are equipped for talking pictures.

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**Publix Acquires Half Interest in Marcus Theatre Chain**

NEW YORK, June 18.—J. Shubert of the Shubert enterprises has made the statement that the talkers will aid the stage instead of harming them. Shubert looks forward to seeing healthier conditions for the stage. More uniform playings, finer plays and fewer plays will be in force from now on.

Shubert in his statement maintains that the talker is educating new groups to an appreciation of the stage; many who have seldom seen the legitimate performance are now flocking in to the legitimate houses.

The stage, however, will have to produce the finer plays to attract audiences, since the movies will be playing to the greater masses their plays must have the more popular appeal, with the result that the producer of plays will have to be a keen individual and one having a greater appreciation of the true drama.

The day of the small producer with the tiny bankroll, is over, according to Shubert.

**Bigger, Better and Fewer Plays to Be Result**

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**To Conduct Benefit Drive**

Beginning Saturday evening, and all-day Sunday, the local Jewish National Fund Council will conduct its 16th Annual Flower Day. The Board of Police Commissioners of Los Angeles has issued a permit to conduct the sale of flowers throughout the streets of Los Angeles for this purpose.
**Fox Holds Sales Convention**

**Presenting Fox Lineup of Forty-eight All-Talkers; Seventy From Sales Force in Attendance**

NEW YORK, June 19.—Fox Films' annual sales convention opened here Monday at the Park Central Hotel, to run for a week. Convention was officially opened on Tuesday morning at 10 by William Fox. Daily sessions, morning and afternoon, are the schedule, with James R. Grainger, sales manager, presiding.

This convention is considered the most important in the history of the organization, since the new list of 1929-30 pictures, forming the first schedule to be devoted by any company entirely to talking and singing pictures, will be made known. There will be a line-up of 48 talking and singing pictures.

Sales managers, branch managers, district managers, bookers and salesmen from all over the United States and Canada, besides representatives of the foreign department, 70 in all, are on hand and will hear the selling policy outlined for next year's program.

Another one, “Flying Mariners,” before the temperature has dropped to normal again.

Fox, usually represented with three or four “super,” all running simultaneoulsy, has put one “special” to their credit at the present-time—"The Black Watch," current at the Gaity. Although not shattering any box-office records, its stay at the Gaity is an indefinite one, with no new entry scheduled to follow it.

RKO is laying low until September when it takes over possession of the Earl Carroll Theatre and makes an auspicious debut in the talkie field with "Rio Rita.”

Pathé, Gotham and Tiffany-Stahl are likewise holding off until fall.

So much for the two-a-day houses. The lesser theatricals an epalacies are flourishing mightily these hot days due to the installation of cooling systems.

The Passing Show: Gertrude Lawrence, Helen Morgan, Barbara Bennett, Morton Downey, Betty Lawford, Merriam Cooper and Ernest Schoedack at Criterion premièr of “Four Feathers.”

Betty Bronson, sailing on Homeric for holiday jaunt through Europe.

Charles Rogers, Al Christie, Harry Hershfield dining at Motion Picture Club. Regina Crewe and Edwin Carewe being entertained at A. M. P. A. luncheon. Camilla Horn doing some last minute shopping before her return to Germany this week.

Even complaining about the hot weather.

So, hurm for a breath of Santa Monica breezes.

**Scouting in Europe for New Talker Possibilities**

NEW YORK, June 19—Syvilene Glad, who for many years has been associated with Jack Livingston, playbroker and booking-manager, of the Colony Theatre, in conducting and representing authors and playwriters in the sale of their stories and plays, left on the “Minnesota” last Friday for Europe.

She will make a tour of the principal cities of Europe to interviewing authors and looking over plays which may have talibe possibilities.

With Agreeable Farewell. Miss Glad will call on Premier Mussolini to confer with him in the advisability of the Italian Government co-operating in the production of a number of well-known operas into talking pictures, which, when produced, can be brought to America.

**O'Neill and Sawyer Will Bring Over French Play**

NEW YORK, June 19—Standish O'Neill and Gordon Sawyer have arranged to bring to New York this fall Sacha Guitry's French comedy, "Dirigible," which has been translated into English by Mme. Andre Mey and Edward Sterling, with the original Paris cast who are "The English Players" of the "Theatre Albert," headed by Edward Sterling and Frank Reynolds.

**First Soundies in Japan**

NEW YORK, June 19.—The first sound picture to be presented in Japan were exhibited by Paramount last week at its first run houses in Tokyo, the Hogaiku-Za and Shochiku-Za.

To the cast of "Sailor's Holiday," a new pathé dialogue attraction featuring Alan Hale. Sally Ellers, another former Sennett beauty, has the leading female role.

Carleton Stockdale plays an admiral in Paramount's "The Love Parade."

Robert Wayne plays an important role in Adolphe Menjou's first Paramount all-talking pictures, "Fashions in Love," which Victor Schertzinger directed.

Larry Steers has been cast as a doctor to treat Charles Mack in scenes of the Moran and Mack Paramount starting vehicle, "Why Bring That Up?"

Back from trip to New York, Hedda Hopper has been signed by M-G-M to play the part of Mrs. Sollingswick Stratton in John Gilbert's "The Pajama Game," temporarily titled "Olympia."

Lionel Belmore has been cast by Paramount as the Prime Minister in Ernst Lubitsch's production of "The Love Parade," the t a l k i n g screen's first original comedy.

Margery Whittington, Folies girl, has been signed for one of the roles in the production of a new and important play, with action at the Famous-Players Long Island studio this month.
Show French Color Film
Franco-Film Acquires Craig Theatre; Opening "Morgane, the Enchantress," on June 20; Seeking Other Houses

NEW YORK, June 19.—Franco-Film's new French color-film will be introduced here, opening on June 20 at the Craig Theatre, which was recently acquired by Edward Sullivan, American representative of the French firm.

First production is "Morgane, the Enchantress," with Ivan Petrovich and Mistinguette. Plan is to operate on a continuous policy with weekly changes, only holding over smash films.

It's the first instance of a foreign film concern sponsoring its own product for a Broadway opening after the fashion of the American companies. Seating capacity of the Craig is 1400, larger than the average so-called art theatre.

Franco-Film is also reported as looking for other key city theatre holdings, with several now in negotiation. They control the Gammont and Aubert chains in France, consisting of 104 theatres. Milton E. Pickman has been appointed general press representative of the organization here.

Pickman was formerly associated with the late Walter J. Kingsley in the Ziegfeld Press Offices.

Empire Under Way on Talking Shorts Series

NEW YORK, June 19.—Empire Productions' eastern unit is in rehearsal on a single reel all-dialogue comedy with music and song, "The Wishbone," by Barnett M. Warren. Production is scheduled within one week at the Metropolitan Studios, Fort Lee, New Jersey. The cast includes Franklin Farrum, Sylvia La Mard, Ruth Hamilton and Peggy Corrella. Entire production is under the personal supervision of Boris L. Maltz.

The series of twenty-six all-dialogue single reel comedies known as the Empire Talkies, will be distributed in Wisconsin and the northern peninsula of Michigan by J. S. Grauman's Celebrated Players Film Corporation and in Minnesota, North and South Dakota by Talking Pictures Corporation of Minneapolis.

Goldberg New Sales Head

NEW YORK, June 19.—Joe H. Goldberg, until recently sales manager of the West Coast Division, has been appointed general sales manager of Columbia Pictures Corporation.

"THE TALK OF NEW YORK" IS TOLD OF BY THE STAR OF "THE TALK OF HOLLYWOOD"

Wall Street Slant on Equity Fight With Producers

NEW YORK, June 19.—Discussing the financial angle of the effect of an Equity deadlock for long, the Wall Street "boys" who spend their days downtown and their nights around Times Square are predicting a slumping market for film stocks, unless a satisfactory adjustment between Equity and the producers can be made soon.

The further point out that this is just what some of the big 'uns in the financial district are waiting for. News of a strike or threatened strike has always sent down a company's stock, and for financiers who want to get valuable property at a cheap price, and also control of an industry, no time is more opportune nor more favorable than at the moment when serious labor trouble is in the air.

Whether there is anything left in the film industry that is not now under the control of the banking group is another question, but should there be some stockholders who have been holding out, one can expect the big squeeze most any time now.

"NICKY" NESE

"Nicky" Nese, the 8-year-old sensation of New York, who is being considered by several eastern producers for features roles in the talkies. The boy has all the qualities for success in the talkers being an excellent actor, and can sing and dance as well. He is under the personal management of Jack Livingston of New York.

Wall Street slant on equity fight with producers.

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## FILMOGRAPHIES BULLETIN BOARD

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**June 22, 1929**
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Charges Hurlcd in Equity Fight

Thursday Meeting of Equity Hot One

Nagel Completely Answered—Gillmore Scores Wavers

The greatest performance ever played in Hollywood, home of benefits and world premiers, was given on Thursday night by the Hollywood Women's Club, under the auspices of the Actors' Equity Association. The performance was staged by President Frank Gillmore for the benefit of the loyal adherents to the Equity cause, and at the expense of Conrad Nagel and other dissenters from the present stand of the organized actors.

Over two thousand people jammed the club, flowing out into the corridors and lobbies, and into Hollywood Boulevard, holding up traffic. The curtain rose at 8:30, disclosing an imposing array of Council members and former Council members and scheduled speakers.

Imposing Platform Array

The list of those on the stage of the auditorium included: George Fawcett, Robert McWade, Claude Gillingwater, Margaret Wycherly, James Neill, J. B. Korshlam, Frank Reicher, Robert T. Haines, James Gleason, Jetta Goudal, Sam Hardy, George Arliss, Edythe Chapman, Leo Carillo, James C. Howlett, Pat Cooney, Clark Silvernail, James Bussell, and his secretary, C. J. Hyana.

Conrad Nagel and his group of dissenters, who had an initial night Sunday night drawn up a petition to be presented to President Frank Gillmore, were not disclosed, nor did any of them.

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EDITORIAL—Page 4.
MONDAY EQUITY MEETING—Page 5.
DIRECTORS AND PERSONALITIES—Pages 8 and 9.
AROUND THE STUDIOS—By Bert Levy—Page 11.
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ABOUT TOWN WITH CONNIE—Page 28.
NEW YORK SECTION—Pages 31, 32, 33 and 34.
HOLLYWOOD STUDIO BULLETIN—Page 34.
NEW YORK BULLETIN—Page 35.

The Petition Submitted at Meeting Called by Nagel Last Tuesday

The following members of the Actors Equity Association in California believe that they have been deprived of representation during the present crisis which vitally affects their interests. In the controversy of 1919 the actors were called together in a closing meeting, heard both sides of the questions involved, and then voted on what action was to be taken. Those members were represented in the following walk-out, not only by their officers but by a council formed on the level of their profession. We believe the picture player is entitled to the same consideration. As the Los Angeles Advisory Board was arbitrarily dissolved two weeks ago by Mr. Gillmore, therefore we request President Frank Gillmore to call a closed meeting of only paid-up members in California to consider the present situation and vote whether or not they will support the present policies of the New York Council and the President, and also elect an Executive Committee to work with President Gillmore during this emergency, thereby giving the Motion Picture Player a definite voice in things concerning his welfare.

Members Who Signed Petition


To sign next day: Jack Gilbert and Ina Claire.

COAST CINEMA ACTORS START FIGHT TO RETAIN POSITION AGAINST INVADERS

Disorder reigned throughout the greater part of a meeting at the Beverly-Wilshire Hotel, called by dissenting members of the Actors Equity Association last Tuesday night. Sponsored by Conrad Nagel, Lois Wilson, Basil Rathbone, Ralph Forbes and Rod La Rocque, and convened by means of telegrams and telephone messages to a selected list of motion picture actors, inviting them to bring their friends, the meeting was swamped by an uninvited Equity membership which overflowed from the platform of the Equity open meeting on the previous night.

Personalities all but completely disregarded the procedure, and at several moments it seemed as though the meeting would close without accomplishing its purpose of getting thirty signatures to a petition in accordance with Equity by-laws.

Bitter recriminations, gentlemanly rebukes, and much heated cross fire crossed platforms and many minutes of parliamentary procedure gave Hollywood an avalanche of phraseology unequalled in its history. Equity members loyal to the present stand vied angrily with those who question its advisability.

When the meeting was finally straightened out, the dissidents overflowed out into the halls and street. Nagel assumed the chair and stated that such a crowd had not been expected, that many members of Equity were dissatisfied with the present situation, and that the reasons for the calling of the meeting were embodied in the following petition, which he then read:

"The following members of the Actors' Equity Association in California believe that they have been deprived of representation during the present crisis which vitally affects their interests. In the controversy of 1919 the actors were called together in a closing meeting, heard both sides of the questions involved, and then voted on what action was to be taken. Those members were represented in the following walk-out, not only by their officers but by a council formed on the level of their profession. We believe the picture player is entitled to the same consideration. As the Los Angeles Advisory Board was arbitrarily dissolved two weeks ago by Mr. Gillmore, therefore we request President Frank Gillmore to call a closed meeting of only paid-up members in California to consider the present situation and vote whether or not they will support the present policies of the New York Council and the President, and also elect an Executive Committee to work with President Gillmore during this emergency, thereby giving the Motion Picture Player a definite voice in things concerning his welfare."

(Continued on Page 15)

The Voice of the Industry

JUNE 29, 1929

COAST CINEMA ACTORS START FIGHT TO RETAIN POSITION AGAINST INVADERS

Two Independent Producers Sign—Notables Quoted

The week's events began with the Equity open meeting at the Woman's Club on Monday night (fully reported in this issue). None of those dissenters previously challenged by President Gillmore to appear before the Equity membership and state their case were on hand, though they appeared in force at a meeting organized by Conrad Nagel at the Beverly-Wilshire Hotel on the following night, Telegrams of Support.

At the Monday meeting telegrams were read from various supporting members, and one from President Green reiterating his offer of aid by the American Federation of Labor. Robert Edeson spoke and told of the discomforts of "looking through" members who have failed to toe the mark. On this count it is reported that one of the Equity members expelled for signing a non-Equity contract since the ultimatum was delivered, was "cut" dead by fellow members of a theatrical club; also that this performance was repeated when loyal and disloyal Equity members met at the Nagel protest meeting on Tuesday.

Wolheim's Loyalty

Wolheim, speaking on Monday, affirmed his unshaken loyalty to the Equity cause, and declared that those who have shown weakness are representative of the unwholesomely selfish "Navy racket.—To hell with you, Jack, I'm all for Equity!"

New York Labor Council

The central labor body of New York resolved to support Equity morally and financially within their power.

(Continued on Page 19)

ON THE COVER—

VICTOR SCHERTZINGER

Victor Schertzinger is one of the outstanding personalities of Hollywood. He was the director of "The Wheel of Life," "Fashion in Love" and "Nothing But the Truth" and has just finished writing the musical score for "The Love Parade," a Paramount production.

Mr. Schertzinger in addition to his position as musical director for Paramount has written a number of original musical hits and his "Marchets" is still one of the big sellers of the day.
Song Writers Come Into Their Own

The advent of songs in the motion picture industry has created a new group of names and personalities that is becoming more prominent and important from day to day. The song writer has come into his own. In the past the writer of popular songs was of little or no importance to the industry. The public knew a few writers by name and reputation but the Victor Herberts, Irving Berlins, and Ernest Ball were few and far between. In New York the writers of musical comedies and operettas were publicized in a small way but with the all singing and dancing screen triumphs the writers of melodies and lyrics have taken their place with the stars and directors in the new industry.

The pop song writer has more latitude in writing for the screen than ever before. In the past there were a certain few big plugs that could make a song popular and if the composition did not happen to fit that certain group of artists the writer was out of luck. At present songs can become nation-wide hits in the course of a few weeks without the plugging of a Jolson, Cantor, Tucker or Whiteman. It is now possible to have hits by a good plug from a minor character in a picture.

There is a different technique employed in screen writing and as soon as the writers become acquainted with the camera and its possibilities the writers of songs will become more proficient in turning out hit tunes and will take their places with the other great names that have become an integral part of the motion picture industry. Sound has practically put an end to the importance of the silent title writer. He has been replaced by the expert dialogue writers and the tunsmiths. In the immediate future the screen producers will be advertising that certain pictures have scores by the Victor Herberts of the screen.

The Passing Week

By LOUIS E. HEIFETZ

The actor succumbs to the very basic feelings that he seeks to convey to his audiences. In private life, one would suspect, that having control, of his emotions, he could subject them during his normal existence, and see and receive the things of life as they really exist. With many actors the reverse is true.

In the present situation that confronts the actor, a moment of reasoning would subdue the heated emotional reaction. On Tuesday, Conrad Nagel held a meeting at the Beverly-Wilshire, the purposes of which are explained elsewhere in this issue. The majority of those actors present were decidedly opposed to the views of Mr. Nagel and vehemently expressed their objections. But where logic and calmness might have cleared the situation, the frenzied feelings of the participants on both sides, fogged the main issues.

One can hardly deplore the actions of these groups, however (Continued on Page 21)
Columbia To Hold Convention In Hollywood

Members of National Sales Organization Will Meet Here July 7-11

Plans have definitely been arranged by the executives of Columbia Pictures Corporation to hold their first national sales convention right in the very center of motion picture production activities, Hollywood, California, July 7 to 11.

Home office executives will leave New York City by special train on July 3, stopping off at various points during the cross continent trip to pick up exchange managers from out of town, who will also attend the convention. The headquarters of the Columbia party will be the Hotel Roosevelt.

Columbia will not only be the only company in the industry holding a sales convention on the West Coast this year, but the gathering will hold a great significance inasmuch as this convention marks the phenomenal growth of Columbia as a national producing and distributing organization during the past year, explaining Columbia's reason for accepting Hollywood as the center of this year's convention activities, Jack Cohn, treasurer of the film corporation, said:

"The executives of Columbia studied the advisability of going such a great distance to hold a convention and unanimously approved of the plan, chiefly because we believe that a greater mutual understanding of production and distribution problems can be brought about to the profitable satisfaction of Columbia by having the men who sell the pictures come into closer relationship with the artists, directors and production heads responsible for the making of the films.

"Personally, I believe that no man can intelligently sell any product that he himself is not thoroughly acquainted with.

"With the new era of motion pictures, dominated by sound and talking films and the active part Columbia is playing in the making of this type of production."

HOLLYWOOD FILMOGRAPH

OLD FAVORITES PROVE THEIR WORTH IN THE TALKIES

Astounding Performances of Three Cinema Celebrities Assure Producers That They Are Still Clicking Strong

Here has been much written and said, pro and con, about the danger of toppling the crowns from the heads of the old favorites of the cinema but it has remained for three of these old timers to prove that the death knell has not yet been sounded — and from all reports will not be tolled "in mero-rum." Many observers, noting the rapid advance of the audibles, have freely predicted that the screen must reach out towards the legitimate stage for talent. In many instances this has been done but the smart producers were the ones who steadfastly maintained that the stars of the former of the cinema were still box-office names when cast in talking roles. That they were correct is now an established fact.

HOLLYWOOD FILMOGRAPH wishes at this time to call to the front of the stage these three old favorites, Warner Baxter, Bessie Love and Pat O'Malley, who, in the order named, caught the steady glance of the critics eye in almost every nook and corner of the country and portrayed so well their individual parts that legitimate stars were sent scurrying for their laurels. Prognosticators, pounding out reams of copy dealing with the conversion of famous stage stars to talkie roles, slumped back in their seats one morning to find the whole world shooting the praises of these aforementioned stars.

First came Warner Baxter with his marvelous performance, "In Old Arizona." This Irving Cummings masterpiece afforded Baxter with the opportunity of being placed among the topnotchers in the new art of the film industry.

Next we were awakened by Bessie Love. Tripping back from her short stay in vaudeville, Miss Love was credited with being one of the outstanding stars in "The Broadway Melody." Then as we were just beginning to realize that screen talent had been responsible for two of the greatest successes of the talking productions, Pat O'Malley came across with a fine performance in "Alibi" and we all jumped to our feet and shouted, "Good boy, Pat!"

And to those of us who have commended with the pioneers of silent drama it is mighty refreshing to see the spotlight of public approval centered on the faces of these three favorites.

There will be others of the screen to win like recognition. It cannot be denied that the personalities who have fought on and on through all these years should not be given an opportunity to delineate the leading roles in the talkers. Their names mean much to the public and can be used to good advantage by the producers, as has been sufficiently proven during the past few months.

So doff your hats, mates, to Warner Baxter, Bessie Love, and Pat O'Malley — they've turned the trick.

Warner Baxter and Bessie Love

EARL CARROLL THEATRE IS LEASED BY R-K-O

NEW YORK, June 27 — The Earl Carroll Theatre, for several years the home of Earl Carroll's "Vanities," has been leased by R-K-O Productions, Inc., for New York showings of its coming screen productions of road-show magnitude.

A reserved-seat policy will obtain and the first of the Radio pictures to be booked for an extended run will be R-K-O's all-musical "Rio Rita," adapted from the Ziegfeld production, starring Bebe Daniels, John Boles, Bert Wheeler, Robert Woolsey and Dorothy Lee.

"Rio Rita" will have its "premiere" on Wall Street and "His the Deck," "Vagabond Lover," starring Rudy Vallee, "Radio Revels" and "High River" are some of the others scheduled to follow "Rio Rita" into the newly acquired house as they emerge from the R-K-O studios here.

BESSIE LOVE

TREVOR BRIGHT IS EN ROUTE TO COAST

Basil Dean, famous British stage and screen producer and director, has arrived in New York from Europe en route to Hollywood to direct John Galsworthy's play, "Escape," as a talking film for Paramount. Mr. Dean produced the play in London two seasons ago. Following the completion of "Escape," Mr. Dean will put on a new Galsworthy play in London.

Tiffany-Stahl acquires Rights "Journey's End"

"Journey's End," the outstanding dramatic stage play of two continents, has been acquired by Tiffany-Stahl, to be made into a talking picture and to be released the early part of next year.

Hope Hampton, former screen star, sang "Manon" before a distinguished audience at the Opera Comique in Paris.

True Personalities of Stars Revealed

Instituting a new order in the history of the films, stars reveal their own individualities and do not appear as characters conceived for them by somebody else in the "Hollywood Re- view of 1929" at Grauman's Chinese Theatre.

Among the other stars of international fame to appear as themselves are Joan Crawford, Patrice Bartan, Bessie Love, Marie Dressler, Ukelele Ike, Charles King, Stan Laurel and Oliver Hardy, Polly Moran, Gus Edwards, Lionel Barrymore, Karl Dane and George K. Arthur, Anita Page, Owen Lee, Nils Asther, the Albertina Rasch ballerinas, the Bronx Sisters, the Ronders, and Natova and Company.

Van and Schenck are to make a base for their studio for M-G-M, Bug Baer and A. P. Younger are writing the yarn. Sarah Mason will do continuity.

HOT WEATHER LOVE

in the Studios

Romance is flourishing in Hollywood. Despite the hot days, love has not languished. Among the interesting engaged couples are Millard Webb and Mary Eaton, Tom Garnerett and Patsy Ruth Miller, James Hall and Merna Kennedy, Nick Stuart and Sue Carroll, Ben Lyon and Bebe Daniels, Lydell Peck and Janet Gaynor.

Nearly all screen romances start on the motion picture sets. Webb was directing Miss Eaton in "Glorying the American Girl" when they fell in love. Sue Car- roll and Nick Stuart were also in the same picture when Cupid fired the dart.
President of American Federation of Labor is Backing Equity's Stand

FRANK GILLMORE,
6412 Hollywood Blvd., Los Angeles, Calif.

And Labor's Questions on a Routine Basis to Economic Life Have Brought Such Changes in Human Relationships As to Have the Individual Inarticulate and Helpless So Far as Protection of Living Standards Are Concerned. From the Point of View that the Individual Is a Product of Mass Production, Mass Action and Organization Co-Operation, Co-ordination and Collective Action Are the Primary Requirements in All Human Enterprises and Understandings. More and More It Is Being Demonstrated That the Individual Is Dependent Upon Other Individuals for Success. There Is a Manifest Interdependence Among All Groups, Social, Professional and Business.

June 21, 1929.

President American Federation of Labor.

Independent Company Now Organized

William R. Irwin Productions is the name of the newly formed independent producing organization headed by Mr. Irwin, who recently resigned from Universal West Coast studios to launch the new producing company.

"Souls of Metal," an historical epic to be produced as a special, will be the first of a series of epics to be produced under the supervision of Mr. Irwin. This epic will be made with 100 per cent dialogue, fully sound, and some of the big scenes will be in color photography. All of the big outdoor scenes, common in epic productions, will be fully dialogue and sound.

"Souls of Metal" is an original story by Dolores Carlyle, and treats with one of the important and outstanding events in the history of the United States, adhering strictly to all historical data and interwoven with a beautiful romance lore. The romance is a love story set in Elizabethan and Jacobean historical phases touched upon by the story.

William R. Irwin started his theatrical career in 1912 as assistant projection picture operator in a projection booth in a Springfield, Mass., theatre. His experience services has taken him to many parts of the world with several years spent in the British Isles. A modest and unassuming person, student of the Johns Hopkins University, he is well equipped to handle the reins of his organization.

Bessie Love Hurt in Auto Wreck

Bessie Love is suffering from a broken nose and a cut near her left eye as a result of an automobile accident on Wednesday. Four stitches were taken in the cut but it was not believed the injuries would leave any scars.

The accident occurred when her car was struck by a hit and run driver for whom police are searching. The actress' chauffeur, James Lee, was driving her car.

Miss Love was en route to Vall Field and was returning with Usga McCarty, young New York business woman, who is making a record-breaking journey from New York to Los Angeles by return air and railroad transportation.

Jacqueline Logan Joins Paramount

Jacquelin Logan has been selected by Paramount to portray one of the two leading featured leading feminine roles in "The Mighty." Esther Ralphson is the other lead. There is some talk that Jacqueline will sign a long-term contract with Paramount. John Cromwell will direct the picture and William Slavena McNutt penned the dialogue.

**PRODUCTION PLANS**

Production plans of the major companies for the current sales conventions scheduled throughout June comprise some 430 features for the year beginning August 1. This summary represents re-estimated totals as follows: M-G-M, 55; Pathe, 30; First National, 35; RKO, 30; Tiffany-Stahl, 26; Universal, 16; Warner, 15; Columbia, 30; Warner Brothers, 35; Columbia, 30 to 36; Paramount, 65; Fox, 52.

Educational will announce 52 short subjects, and will handle distribution of 41 World Wide pictures.

"Hell's Angels" to Be 100 Per Cent Talkie Release

"Hell's Angels," the $3,000,000 Howard Hughes air film, will be a complete sound and talking production when it opens on Broadway in October.

Howard Hughes made this announcement Monday following conferences with his staff of sound engineers who have been brought here from the west coast to put the finishing touches on "Hell's Angels" filming. Filming of "Hell's Angels" began nearly two years ago, before the era of talking pictures, and those sequences originally intended to be silent will be refilmed with 100 per cent speech and sound.

James M. Thorburn, formerly of Western Electric, will supervise the filming of dialogue and sound effects for "Hell's Angels" and subsequent Caddo Company productions. Thorburn came here directly from the electrical research laboratories in Westport and is regarded as an authority on the latest innovations in sound-screen technique.

Dorothy Farnum, M-G-M writer, has returned from a two months leave of absence. With her husband, Maurice Barber, director, she has enjoyed a trip to France and Spain.

John Miljan Signs With Paramount

John Miljan signed a contract with Metro-Goldwyn-Mayer yesterday. He will be cast in one of the forthcoming M-G-M talking pictures. His last picture was "Speedway," supporting Haines, with Ernest Torrence and Ann Dvorak.

Miljan has had leading and character roles in recent pictures, among them being "Devil's Island," "Women's Army Corps," "Rough House Rosie," "Glory Betsy" and "Framed Square."

Reginald Denny has started work on his last Universal production, temporarily titled "No, No, Napoleon." Denny wrote the picture version and dialogue. William Craft is directing.
Meeting at Woman's Club Monday Shows Enthusiasm of Members—American Federation of Labor Assures Support

APPROXIMATELY one thousand Equity supporters gathered in the meeting hall of the Women's Club on Hollywood Boulevard last Monday night, as the fourth week of the Equity fight started. A large number of the most prominent free-lance actors, past and present, and a decidedly optimistic note prevailed amongst the audience.

Frank Gillmore received an ovation when he took the chair. He started the Equity song—"One For All, and All For One"—which was sung enthusiastically. He then read a cablegram from Earle Larimore, addressed from Munich to Frank Gillmore. It read in part: "... congratulations. Equity means more than vacation. If needed cable ... will help in any capacity you advise. Good luck—EARLE."

RECALLS GOMPERS

Gillmore recalled a meeting with Gompers shortly before his death, in which the then president of the American Federation of Labor declared that he had always been with the actors and actresses of America in their struggle, and that they could count on his aid whenever it was needed.

After telling of the manner in which such an important person as Gompers rallied to the support of Equity in 1919, Gillmore then referred to the list of renegade members who have permitted their names to be used against the cause of their fellows.

That list, published in the Equity Bulletin, includes Lionel Barrymore, Louise Dresser, W. Howard, Ida Gillet, Charles Rogers, Clara Bow, Marie Dressler, Norma Talmadge, Lewis Stone, Edmund Lowe, and Noah Beery; while the members expelled to date are Albert Gran, Ella Chase, and Charles Quatermaine.

A long telegram from President Green of the American Federation of Labor was read (it is reprinted in full elsewhere in this issue), reiterating support of Equity in its struggle and stating that close cooperation with the local Central Labor Council will be made.

"VICTORY ASSURED"

Summarizing the recent happenings, Gillmore declared: "I want to assure members of absolute victory ... I do not tell you things that are not supported by chapter and verse." He went on to say that 80 per cent of offers made to actors since the Equity contract demand was first formulated have been turned down, and that at a recent meeting of the producers one of their number reported saying that Equity have them over their lines and are administering a sound spanking, and suggested that they all get together and settle the matter amicably.

"CONTUMPTIBLE TACTICS"

That the producers are being indicated is by their contumptible tactics, declared Gillmore. One is reported as having threatened to blacklist any actor who refused to sign a non-Equity contract.

And they continue to issue statements, that the names being used are far from complete, said Richard Keen as reported having said: "There is nothing to kick about." James Hall thinks that Equi-

ty would make a factory out of the studios.

Gillmore mentioned the name of Lillian Albertson, and the audience hissed. He explained that for years Equity has had trouble with this producer, and that on one occasion her attorney, Max Steiner of New York, reviewed voluminous correspondence dealing with her case, and declared against her.

Gillmore then stated, with meaning emphasis, that those independent actors who are now taking the places of Equity actors will find it "extremely difficult" when they ultimately apply for membership.

Following the general lines of the resolution passed by the Los Angeles Central Labor Council, the New York Labor Council has likewise endorsed Equity in their fight, adding an amendment to the original resolution promising all possible "whole-hearted moral and financial support."

EMMA DUNN SPEAKS

"Our quarrel is with injustice, not individuals or groups," declared Emma Dunn.

She said that the actors should realize that they are aligned with the laboring class, and quoted the saying of "The Carpenter" to the effect that "The laborer is worthy of his hire."

Women's suffrage, she pointed out, has triumphed through the laws of progress. Similarly, progress will compel recognition of the actor's case, and adjustment on the basis of justice and fairness. In conclusion she said: "I haven't much, but what I have I'm willing to share."

The audience stood and applauded as a tribute to her declaration of complete loyalty.

PAT COONEY

Mr. Cooney stated that he is a lawyer, not an actor, but that he is completely in sympathetic accord with Equity. He declared that fairness on the part of the daily press was not to be expected, as control rests with the Republican, which indicated solid opposition to any such move as that Equity is making.

"Loyalty," he said, "is the greatest virtue in the world." And he said that those actors who are wealthy and without personal need of bettering their conditions should not ruin their careers, but at least should keep their mouths shut.

ROBERT EDESON

Mr. Edeson told of his contribution to the scheme of things; how he induced Frank Gillmore to return to America many years ago—hence Equity became a fact in the theatres, as it now promises to become a fact in the studios.

A non-Equity actor, reported Edeson, told him that since Equity's move he had been offered work, and when he demanded an Equity contract was told by a studio manager that he was a traitor.

He referred to the discomfort of having to "look through certain people" when he meets them on the street or at the club, because of what happened some years ago; and said that the list had been lengthened by recent happenings.

LOUIS WOLHEIM

Wolheim reported that Lenore Ulric claims that recent statements attributed to her by the press anent the Equity situation had been grossly exaggerated, and that her respect for the organization remains unchanged.

He then told of meeting thinly clothed Mexican revolutionists early one morning on a chilly plateau in Mexico, and how, when he asked if they felt the cold, they had told him that they took no account of changes of weather.

"I said," declared Wolheim, "that these men would win." And he then pointed out that he was impressed by the similar attitude of Equity members during the 1919 affair, and was proud to be aligned with them.

"THE OLD NAVY RACKET"

Referring in bitting terms to those who have made public stand against fellow actors in the fight, he said: "It is the old Navy racket—To hell with you, Jack; I'm all right."

"I pity them for their fear," he continued. "I pity them for their scramble for place and position. I pity them for their feet-in-mouthedness."

As to the contract actor who is smugly hiding behind his present contract, Wolheim pointed out that there is a contract form which permits the producer to say, "Give me your apron and get out of here. . . ."

He next dealt with the waverers—the one who "wonders how this is coming out." Wonders if he's going to take a sock on the chin, and how it will feel. I say to him, 'Stand fast!' Those who interpret the past correctly understand the future. Equity has a winning record—why should they lose now? Their victories always be casualties in a war. I had rather take a wound now than be a casualty for life . . . If I never play in pictures again, at least I can say to shave without wanting to vomit!"

Equity, he pointed out, has a record for fair dealing. "Our policy has been to keep shows going—not to close them. And it is our business now to keep the picture business running, but under fair conditions. I don't want to be whipped to work. I want to go to work feeling it is a pleasure . . . If I turned my coat inside out my family would not be so well fed of me. Some things are just not done. Stand fast!"

NAGEL'S STAND

Following Wolheim's entusiastically applauded speech, Gillmore announced that Conrad Nagel had issued invitations to some hundred Equity members to attend a meeting at the Beverly-Wilshire Hotel on the following (Tuesday) evening for the purpose of discussing the Equity move.

Several prominent Equity members were approached after the meeting, and declared that they were going to respond to the invitation, and "do their stuff."

Criticism of Nagel was freely expressed, and his actions at the time of the previous Equity move two years ago were referred to contemptuously.

WALTTHALL'S FINE SUPPORT

An interesting feature of the meeting was the reading of Henry J. Waltthall's telegram expressing complete personal support for Equity. He was unable to attend the meeting because of being at work.

Buzzell, of the Central Labor Council, made a brief statement toward the close of the meeting, saying that the Council was considering a plan of action. He concluded: "We're with you, of you, and for you!"

(More Equity Report on Pages 18 and 19)
Above—Lloyd Bacon, Warner Brothers director, has just finished "So Long Letty." He has also directed Al Jolson in his last two productions.

Below—Richard Wallace, now directing "The Shopworn Angel." This is a Paramount production co-starring Nancy Carroll and Gary Cooper.

John Griffith Wray, wielded the megaphone and motioned to the boys in the "dog house" for First National for the Leatrice Joy vehicle, "A Most Immoral Lady."

Above—Tay Garnett, formerly a writer, turned director, his first story being "Celebrity," starring Robert Armstrong. He is with Pathe and now completing "Oh, Yeah!"

Below—John Francis Dillon is directing Marilyn Miller in "Sally" at First National. He also directed "The Noose," "Crystal Cup" and "The Heart of a Follies Girl."
Here's A Nice Hand To Draw To!

Above—A new portrait of Esther Ralston, Paramount player, as she appears in her first talkie role in "The Wheel of Life." Richard Dix plays opposite her.

Below—Max Scheck, First National dance and stage director, who is handling important dance sequences of "Paris," starring Irene Bordoni.

Rita La Roy, who has just signed to play opposite Rod La Rocque in "The Delightful Rogue," an R-K-O production.

Above—Eric Von Stroheim laid down his megaphone long enough to perform under the direction of James Cruze in "The Great Gabbo," just completed. This is his first acting role since "The Wedding March."

Below—Mary Doran, delightful little actress, under contract with M-G-M, has just completed "Eva the Fifth" and has been loaned to United Artists to do a part in Norma Talmadge's "Tin Pan Alley."
**Eight New Members Join the Academy**

The names of eight newly enrolled members of the Academy of Motion Picture Arts and Sciences were announced today by Secretary Frank E. Scott at the Roosevelt Hotel in Hollywood.

These include Carl Laemmle, Jr., general manager of Universal studio, who is 28, "Anything Else," and is a member of the Academy and is classified in the producers' branch, of which his father was a founder member; Noah Beery, veteran screen star; Harry Wilson, director of publicity for United Artists feature productions; Albert De Soto, technical director of sound for Paramount-Famous-Lasky Corporation; H. Keith Weeks, executive manager of Fox Movietone; Victor Voody, associate producer at Paramount-Famous-Lasky Corporation; Sidney Lazurus, author and scenarist; Holmes Herbert, feature actor.

Membership in the Academy is by invitation from those who have distinguished themselves in the creative branch of the motion picture production. The Academy now includes 375 of the principal figures in motion pictures and has expanded more than a third in membership over a period of 230 with which it was founded two years ago.

**Roland Young Ideal Type for "Duke"**

Roland Young's natural and carefully drawn characterization of an English stoker in "The Two Boys at the Tower," "The Green Ghost," brought him an immediate second assignment at Metro-Goldwyn-Mayer. He is to play the big comedy role of "Duke" in "Kempy," which is to be directed by E. Mason Hopper.

Roland Young comes to the screen after a long experience as a star of the stage. Some of his pre-talkie stage plays include "Buddies," "The Devil's Disciple," "The Queen's Husband" and "The Last of Mrs. Cheyney."

**Hollywood Stars Let Give Performance**

The Hollywood Stars, a group of all-round junior performers, appeared at the Masonic Temple on the nights of June 21 and 22. The performance was given without the usual amateurishness associated with kiddies. Rocke Orollo was mistress of ceremonies, and two of the entertaining supporters are Helen Reynolds and Marguerite Pendleton, both of whom are self-supporting, though only 15 years of age.

Other children on the bill included Patricia Tiernan, Virginia Ashcraft, Nona Lee, Sylvia Welling, Vida Von, Krummell Twins, Oonolee Jones, Jeanne De Bard, Paddy Jean and many others.

The acts included dancing, singing, trills, cello solos, tumbling acts, piano numbers, whistling and ensembles.

George Fawcett will be seen next in "Four Feathers," a Paramount special, which is now released and showing in New York. Fawcett plays the part of a British general, the father of Richard Arlen.

**Universal Announces $12,000,000 Program**

Entire Program Dedicated to Carl Laemmle and Will Be Produced Under Direction of His Son

A $12,000,000 program of pictures for the 1929-30 season is announced by Universal Pictures Corporation.

In announcing this record-breaking schedule it was stated that the entire program will be dedicated to Mr. Carl Laemmle, the father of the producer and will be produced by Carl Laemmle, Jr., in charge of all production at the Universal City studios.

Universal will produce 332 pictures, under the new program, ranging in length from 12-reel super productions to stage reel comedies. These include three supers, six specials and 41 features, most of which will be all talking. Three super productions are listed for general release during the 1929-30 season, "Show Boat," "Broadway" and "The King of Jazz," the last to be produced by Paul Whiteman, the orchestra leader, and directed by Paul Fejos.


In addition to these announced features, Robert Aguirre, the galloping ghost of the gridiron, has been signed to do a college picture entitled "College Girls," which opens Christmas week. "College Love," a big special all-talking and sound feature, will be released for the coming season.

Replacing the popular "Cocaine" will be a special called "The Duke." The two-reelers called "Sporting Youth." The Rooneys will appear in a series of six talking two-reelers. There will also be a series of six Benny Rubin one-reel talkies. There will be five chapter plays, all in both sound and silent, of which "The Jungle Yard," "Tarzan the Tiger," "The Jade Box," "The Lightning Express" and "Terry of the Times."

The Universal news reel, marking the re-entry of "Universal" into this field of production after ten years, will start in July with two issues weekly.

In addition, there will be 40 two-reel comedies, 20 in sound and 20 silent, featuring Sid Saylor, Arthur Lake, and "Sunny Jim." Also two-reel westerns and a "Pioneer Kid" pictures with Bobby Nelson; 26 Oswald animated cartoons and 35 single-reel comedies.

Universal Pictures Corporation started from the old "Imp" company organized in 1909, the full name of which was the Independent Motion Picture Company. The first release of "Imp" and Carl Laemmle's first offering as a producer was "His Waif," an 890 foot picture made in fourteen street in New York and at Minneha Falls near Minneapolis.

**Doris Lloyd Pleased With Part in "Disraeli"**

Doris Lloyd, who gained fame on the London stage before she came to Hollywood and cast her lot with the cinema, declares that her role of "Mrs. Travers" in Warner's Vita-phone production of "Disraeli," featuring George Arliss in the same role in which he was greatest stage success, affords her one of the most "at home" feelings she has had in any picture to date. This is because there are so many English people in the cast. With Mr. and Mrs. Arliss English and David Torrence hailing from Great Britain, there are a number of others in the cast that trace their forbears to the land of John Bull.

Miss Lloyd signed for the role some time ago, having previous contract with Universal to play "Mrs. Drake" in "The Drake Murder Case" completely filled the interim between her signing for the picture and the time of rehearsal to begin. She has been rehearsing since June 12 and now is actively engaged in her third talking picture role.
WRITERS describing the glamour of Hollywood come and go, but few of them have looked beneath the surface. It takes an old "Troupe" to sense the pathos, as well as the humor of the business below the crust. Round about the lot, one rediscovers many stars of yesterday who are now among the "unknowns" of Filmland's bustling throng. Once upon a time they were familiar figures on Broadway, but changing conditions have plucked them from their beloved environment and dropped them in the studios, there to be "absorbed" in the films.

Ex-leading men and women humbly serving as "atmosphere" seem at first impression to be in a sorry plight, but, upon investigation, one finds they are truly grateful that in the afternoon of their lives the movies have saved them from complete oblivion. Here playing an insignificant "bit" in the grotesque make-up of a clown we find a former star whose name once shown in lights from the canopies of New York's most important theatres. He, with an old crony of the legitimate, were between shots, quietly indulging in a game of checkers, occasionally stopping to exchange chatter of the good old days of the drama. At the studio commissary, when beards are in demand, one finds grouped about the table many old-time favorites of Broadway shows. Nova their sole hope of employment is their ability to grow the various kinds of facial foliage required by the casting director. To sit around with such a group is to enjoy many laughs and to hear many tender stories of beloved comedians who have passed on. At such times almost forgotten names such as Grover Daley, Charlie Case, Henry Lewis, Sam Bernard, Barney Bernard, Cliff Gordon, Ben and Joe Welsh and many others are revived with a sigh. By the way, the cafeteria on the lot knows no stars, for here the queen eats with the housekeeper—one touch of hunger makes the whole world of make-believe kin.

A mining camp scene of the days of '98 is being "shot." Hiding away in a dance hall sequence is an ex-Follies girl who was once the toast of the town in New York. Odes to her beauty were written by many admirers, and men, important in art and commerce, vied with each other for the honor of her company. An automobile mishap marred her beauty and she is listed as "among the missing" by her former friends. Under an assumed name she is now "atmosphere" whenever a motley crowd is called for.

The studio casting offices are happy hunting grounds for human interest stories. Here, walking about like ghosts of the past, are ex-army officers, architects, engineers and shopkeepers all listed as types. Many of them have seen prosperous days, but financial reverses, old age and other causes have landed them in Hollywood where they daily haunt the outskirts of Filmland in the hope of being picked out by the casting director for a "bit." An elderly aristocratic man stands among the crowd. He is a former bank executive of Chicago. One is inclined to pity him—but pity is unnecessary, for presently he bobs up on the lot dressed as a foreign diplomat or general. His sorrowful men, his aged stoop have gone—he is strutting his brief hour in borrowed plumage—his lucky "break" has come.

Transplanted from the pushcarts of New York's Ghetto to the studios is a wonderful old Jewish couple. For sixty years they have sailed together o'er the troubled waves of life. Their only son, a film director was doing well in Hollywood and brought his parents to California to while away their lives in peace and sunshine. Fate played the director a trick. The Talkies, with new technique came, and he, being old-fashioned, found himself without a job. But his parents were "discovered" and are in demand, at an enormous salary for them, whenever pious Jewish atmosphere is needed. A humorous angle of the situation is, the son finds it hard to restrain his parents from casting off their characteristic attire, which, in addition to their strikingly Semitic faces, is their chief asset in pictures. In their new-found prosperity the father wants to shave and the mother is crazy to doll herself up. Off-stage around the sets, humorous contrasts abound. Here a jaunty U. S. sailor is arguing baseball with a husky negro lad who is made-up as a savage. Close by, awaiting the director's call, an Indian Chief in full war paint sits contemplatively amid the ruins of war-torn France. A leading lady in Convent garb is playing cards with a cabinet Queen, while a bandit and a police officer are demonstrating to each other intricate golf shots. Not without restful charm is a group of negro extras softly crowing spirituals. They are rehearsing for a Mississippi steamboat sequence which is to be "shot" in sound. A gang of workmen stop work on the set and are listening spellbound to the improvised melodies which seem to come from the singers' very souls.

Visitors who gain entree to the studios are just as interesting to the actors as they themselves seem to be to the visitors. Mamma brings her ambitious boy to Hollywood to crash the films. They walk about the studios as in a dream. A star of the legitimate is being shown about the lot by a star of the films. A flock of excited girls from an Eastern college, on a world's tour, are stopping off enroute to do the studios. Their slogan is, "Not to see Paris and die—but to see Mary Pickford and live!"

In spite of the cry that the silent "Western" is through and that the cowboy hero is no longer popular, the most enthusiastic visitors to the studios are the children. You may talk about the love-look in the eyes of a mother as she gazes fondly at her child. It is almost equaled by the look in a small boy's eyes when he gets his first close-up of his cowboy hero on the lot.
Returns From European Vacation

Antonio Moreno

Mr. Moreno just stepped off the gang plank in time to view his latest screen effort, "Careers," starring Billie Dove. This picture was directed by Alexander Korda and is now having a showing at Loew's State Theatre in Los Angeles.
Pictures - Reviewed and Previewed

Preview

“The Single Standard”
Previewed at West Coast’s “West Lake Theater.

ADLE ROGERS ST. JOHN takes a sort of languid jolt at social conventions in her “Single Standard,” and M.G.M using George Garbo and Nils Asther to propound her doctrine. The theme appears to have been rather than created, and should hardly carry far in the eternal fitness of things. Arden (Greta Garbo) is a wayward creature, with a sort of “cash-and-carry” penchant, but when bodies big in her eyes, “Packy” Cannon (Nils Asther) is her second offense. As a man, he is a pretty, baby-faced, and with a sensuous and sexual complex reared on a principle of “love and leave’em” (at least for a while). He leases dear little Arden (easily done) into a tropical trip on his yacht, “All Alone.” Society is shocked—but what cares Ulysses and his Circe? He, in a short time he lands her high and dry back home, and “beats it” back to his brush and palette, urged on by languor and satiety. Up hops Tommy Hewett in Arden’s young life, and he falls for the matrimonial count of “ten.” Several years later the “Al Alone,” with Skipper Cannon aboard, Zooms again on Arden’s horizon. She meets him on the quiet and is

“ready to go with you to any part of the world,” but her little golden-haired baby is a stumbling block, and mother love ties her back to the land of Hewett. The Garbo fans will surely single her in this new role—a role in which she shows little more fervor (not of the back-bead kind) than usual. Asther is a sort of stolid “Packy” Cannon and his work was hardly up to his usual high standard. Johnny Mack Brown gave a capital rendering of the doing, young husband, and Kathryn Williams (a new Kaye) impresses us with a tiny part. Directing and photographically good, “The Single Standard” should not be a tornado at the box office.—ED O’MALLEY.

Preview

“The Exalted Flapper”

THE Exalted Flapper” (Sue Carol—thank you), is a peculiar admixture of melodrama, comedy and farce comedy, all built up to achieve a sense of solid bleer vehicles that usually forms the early-picture plot of many young starsviz., two small European principalities with their peppercorn kings and queens trying to smooth over their bickering by an alliance between their eldest children. This kind of machinery has been worn to frizzle in the past.

Sue—dear girl—is Princess Cecelie who has just returned to Capra (hiding somewhere in the Alp) by a rich veneer of New York night-club atmosphere, joyously plastered all over for good measure. Her Queen mother (Irene Rich), has her heart set on marrying the Princess to Prince Boris (Barry Norton) of Dacia (find it if you can) whom she wishes to marry to a princess of machinery has been worn to fringe in the past. Furthermore, the revellers to the well-known road house and from that time on, they road house and from that time on, she Carol all rolled into one. In one of the “By-by-nights” Lois does some clever Spanish dances, and throughout is uniformly excellent. She is surrounded by a bunch of five lovelies in Dorothy Ward, Sally Phillips, Ada Williams, Marie Alba and Florence Allen. Dick Clark and Rex Bell as “Jazz Boy,” were right in the parts. Raymond Cannon’s directing and Ernest Miller’s photography are high spots in camera work. Cannon’s auto crash toward the end where a dozen circling cars around a gentle knoll are toppled over, in a jumble, over a steep embankment, is one of the most spectacular we’ve ever seen in with in some time. Prudes will probably steer clear of “Joy Street,” for those that like speedy action—here’s the spot to park a joyous hour or so.—ED O’MALLEY.

Preview

“Joy Street”

T HE wildest parties that “Miss Screen” has ever mothered, forth fiercely in “Joy Street,” in which the charging Lois Moran, abando ning her usual modest—madam type of character, shows ‘em a trick or two as the most uproarious flapper in pictures to date. The plot fairly reeks with hectic nights, spun off with rapid-fire dizzy doings and no end of being more hoty totsy than its predecessor. And—Oh, Boy—that a kick in the finale, sending one’s blood pressure up over the 220 mark.

Here is an up-to-date, in the mile stones of life, that is sure to catch, on big with youths and adults alike, in America and across the seas. And what a triumph for Lois Moran! Marie (Lois Moran), while attending school in Switzerland, suddenly comes into a rich, American estate. On her arrival to take possession, her former pals surprise her with a jazz party, but her differences and lack of spirit make her the butt of all present. She feels “she doesn’t belong.” Comes then a change of heart—“I’ll show ‘em.”

Several nights later, when she had gotten jazz rhythm into her veins, she invites the revelers to a well-known road house and from that time on, they road house and from that time on, she Carol all rolled into one. In one of the “By-by-nights” Lois does some clever Spanish dances, and throughout is uniformly excellent. She is surrounded by a bunch of five lovelies in Dorothy Ward, Sally Phillips, Ada Williams, Marie Alba and Florence Allen. Dick Clark and Rex Bell as “Jazz Boy,” were right in the parts. Raymond Cannon’s directing and Ernest Miller’s photography are high spots in cinema work. Cannon’s auto crash toward the end where a dozen circling cars around a gentle knoll are toppled over, in a jumble, over a steep embankment, is one of the most spectacular we’ve ever seen in with in some time. Prudes will probably steer clear of “Joy Street,” for those that like speedy action—here’s the spot to park a joyous hour or so.—ED O’MALLEY.

MAKE ‘EM LAUGH

NEW YORK. June 27.—(Special).—The steadily increasing number of theatres, including the big Hippodrome in New York, announcing “All the entertainment on the screen” indicates one of the most significant developments in the motion picture business since the voice of the stage presentation. Feature pictures are now being completely surrounded by short comedies and novelties in hundreds of the better motion picture theatres, and the future of the stage presentation seems definitely doomed.

Taking advantage of this situation, Educational, announces that it will make virtually every type of short laughmaker, including farce, polite drawing room, domestic and slapstick comedy. They will issue 76 two-reelers in addition to their novelty series with sound.

Mack Sennett, Edward Everett Horton, Lupino Lane and Jack White, director—chief of A. Educational Studios, will combine forces to turn out the most pretentiousOptip, ever produced in the comedy field.
At the time Jackie Taylor and his orchestra moved over to the Ambassador Hotel after a lengthy engagement at the Roosevelt Hotel, the smart "sack" insisted that the assignment was only for a few weeks. For the benefit of those wise guys let it be known that Jackie will be a permanent fixture at the Cocoanut Grove for a long time to come.

The Ambassador spot being the most sought after engagement around town it is naturally expected to be filled by a first rate musical organization. If Taylor did not have something to offer he would hardly have been selected. Just watch this boy go from now on. In a few weeks an announcement will be made where by Taylor and his orchestra will record for one of the leading talking machine companies.

The R. K. O. lot has two new tenants in their "Pan Pin Alley." Bert Kalmar and Harry Ruby arrived last week to write music and words for Radio Pictures. Their first assignment will be the writing of the musical score to "Radio Revels," the story of a broadcasting station, and will be a feature of the studio's 1929-1930 program.

The team of Kalmar and Ruby has turned out more than a half hundred hits in the past ten years. In addition to writing the music and lyrics of "The Five O’Clock Girl," "Good Boy," "Animal Crackers," "The Rambler's" and some of the Music Box Revues, the pair have composed many popular songs. "Oh What a Pal Was Mary" was one of their first hits.

Five new songs will be introduced to movie fans by Al Jolson with the release of his next picture for Warner Brothers which is called "Say It With Songs." DeSylva, Brown and Henderson are credited with writing "Little Pal," which will probably develop as a successor to their former "Sonny Boy" success. Three other songs in the new picture are also a result of the same collaboration. They are "Why Can't You?" "I'm in Seventh Heaven" and "Used to You." The fifth to be offered is called "Out Sweet Kiss" and was composed by Al Jolson and Dave Dreyer.

Conrad, Mitchell and Gottler, the song writing trio of a few of the Fox box-office successes, have recently composed three songs for "The Cock Eyed World" which Raoul Walsh directed. One refrain is a "Marching Song," to be sung by the marines on the march, and the other two are called "Eleinta" and "So Dear to Me."

"Words and Music," also being made by the Fox Company, will have songs by various popular composers. "Two Wonderful for Words" has been contributed by Dave Stamper and Harlan Thompson, which team also furnishes the "Beauty Waltz," "Take a Little Trip" and "The Hunting Song." Stamper is credited with the sole authorship of "The Spice of Life" while Conrad, Mitchell and Gottler have composed "Shadow." — KINGTON.

Mrs. George Fawcett's Play Opens at Egan Theatre

The Old Shoe," a three-act comedy, opened at the Egan Theatre on Tuesday night, being a surprise house greeting its initial performance. The play was written by Miss Percy Haswell (Mrs. George Fawcett) and she plays the role of Alicia Winkler. An enthusiastic audience greeted Mrs. Fawcett and her company on Tuesday night. G. H. Fawcett was in charge of the production.

The members of the cast were: Effie Smith, Charles Gray, Percy Haswell, William Raymond, Whitton Tamplin, Eddie West, Billee Lees, King Kennedy, Marjorie Hollis and Rod Hickox.

Many members of the Hollywood social set were present, among them being Mssrs. and Mmes. Ray Rockett, Sam Hardy, Tom Miranda, Ben Keaton, Jesse Rudge (Huth's shoe house), Bertram Grasby, Richard Wallace, Philip Strange, Dan Tothrob, Johnny Mack Brown, John Kalmar, Walter Litell, H. J. Ward Cohen (Jackie Saunders), A. W. Zwebell, Charles Dorian, Mason Hopper, Tom Geraghty, T. A. Behanney, Renford Hoffmann, Harry Gibbion, Percy Heath, Mason Mitchel; Mmes. Charles Canfield, John Laughlin, Alpha Boyce, Wallace Reid, Doris Arbuckle, M. G. Hoff-man; the Misses Winifred Westover Hart, Miami Campbell, Maxine Altman, Grace Kingsley, Ella Wicker-sham, Thelma Hill, Carmelita Geraghty, Rosalind Shaffer, Edith Ryan, Helen Ludlum, Peggy Hamilton, Ruth Collier, Mary Brian, June Collyer, Helen Ferguson and Eleanor Lawson; Messrs. Dickson Morgan, Montague Love, George Fawcett, Walter Lang, Cornelius Kode, William Parker, Charles Kenyon, W. R. Severance, Alexander Korda, Allan Serrill, Charles "Buddy" Rogers, Billy Wickersham, St. Elmo Boyd, Chris Buckley, P. Harvey Casper and Lex King Souter, Liberty, Mo. Mr. Sou-the was the recent winner of the national contest. With Mr. Casper both are house guests of Wharton James, a member of the cast.

The screen version and dialogue which Wallace Smith wrote for his own original story, "A Woman De-cline," which appeared in the Cos-mopolitan magazine, is said to be one of the most perfect ever handed a director. This is the opus being produced by R-K-O, to whom Smith is under contract. A. Leslie Pearce is stageing the picture.

Review

Orpheum Theatre

CURRRENT" bill is good most of the way but not all the way. It's just good enough to come fairly close to the vaude standard. The Orpheum slot has been a success story up to. That probably accounts for many of the empty seats at Sunday night's performance. For the first time in months a plenty of seats to sell. Usually on Sunday nights seats are always at a premium. At that it is hardly fair to blame the assortment of talent being the heat and many of the week-end re-sorts must have gotten a big play from the regular Sunday night Or-phen engagement.

To start with Bee Starr thrilled the audience with sensational aerial maneuvers. It was a charming person-ality the young lad, made the open-ing spot look like an eye-filling flash. Betty and Jerry Browne in deuce coinmed in a production by Paul Gerard Smith. With this team Al Bossberg would have done much better. The cute miss has tremendous potentiality.

The Albertine Rasch Ballet missed clicking largely because of the poor staging. Third spot is pretty tough for anything but a few routines of dance ensembles. Their work as a whole is exceptionally fine, and if reorgan-ized with fresh settings would prob-ably wind up as a worth-while at-traction. Jack Norton and Lucille Haley followed and had the folks out in a good a hilarious mood throughout their act. A lot of old gags but seemed to catch on very easily.

The best legitimate push-over was John Charles Thomas. Plenty of voice combined with a working good personality sent the turn over for plenty. No excitable act but a neat poise is an accomplishment this Thomas person has plenty of.

Intermission next with the United States Indian dance. The second half. Quite talented these In-dians. The baton swinger insisted on acting over all the place, otherwise the turn is in a class by itself.

Next to Thomas in the way of honors is George Beatty, who worked single in next-to-shout. A brilliant wit is hardly a good enough superlati-ve, but it will have to go at that. Here is a chap that should be signed on the dotted line by one of the picture companies. Working very easily Beatty talked, sang, danced and by way of versatility encored with a vi-o-lin bit that panicked the moneyspenders.

The Bell Thazers closed the bill. A billed they are and both surveys of equilibrium and strength. Smart looking outfit with a femme that had looks and also with the men in their faces. A bit of an opus to close and News completed.—KINGTON.

Marion Nix announced her engagement to Edward Hillman, Jr., son of a prominent Chicago merchant.

No wedding date has been set.
OVER湟NEW CASE IN EQUITY'S CASE

THURSDAY EQUITY MEETING

(Continued from Page 3)

make themselves evident at the meeting, though Gillmore asked if they were present.

Stating that the petition had not been presented, Gillmore said he had to take the word of the newspapers, "whom, as we all know, always tell the truth."

Before the establishment of the Nagel group and his supporters appear the most ridiculous action in a controversy that has been highlighted with humorous happenings.

Petitioners "Out of Order"

He accomplished this by disproving every contention of the Nagel group and by showing that of the 34 purported signers of the petition (account of which appears elsewhere in this issue), 23 were entirely out of order and had no right to sign such a petition except as practice in handwriting, and that of the remaining 11 three signed the petition with the intent of defeating its purpose.

Gillmore opened the meeting by stating:

FIRST, that anonymous phone calls that the meeting had been postponed, had been received by many members, but that most of the members evidenced "from Missouri.

SECOND, reading letters from Louis Stone and Joseph Schildkraut, denying them the right to address to them and firmly declare their support of Equity.

THIRD, flatly denying an asserted propaganda rumor that Equity was charging a 12 per cent interest from those needy members who received financial aid.

FOURTH, that agents, managers and artists' representatives cannot continue to "handle both Equity players and non-Equity players.

FIFTH, that Walter Huston had told him of turning down important jobs, and had presented a check for $500 to the organization's benefit fund.

Tremendous Demonstration

Gillmore then settled the Nagel question with a few brief and forceful strokes, which were climaxed by one of the most tremendous demonstrations ever witnessed at a theatrical gathering. When Gillmore quoted from Shakespeare to the effect that "he who hath no store in this fight, let him depart," and they turned all upon their fellows are "not fit to die with us." The apt quotation was greeted with a roar of approval from the assembled throng.

Beginning with a plea that the members try to understand the viewpoint of the "secessionists" group, Gillmore proceeded to give an analysis of Nagel's petition. On Nagel's point that in the 1919 strike in New York, when his contract struck, he then stated, Nagel stated that there had been no vote, but that six days before the strike the Council had en- dowed him with his mission and that in the present mandate the body had more to say than in 1919.

Nagel's "Misunderstanding" On Nagel's point that in the New York strike, including himself, had misunderstood the purpose of Equity's vote taken some eight months ago, Gillmore read the questions asked in that vote, one of which asked the members if they were in favor of the organization demanding Equity Shop and an Equity contract. He further stated that Nagel and his followers had pointed out the details of the proposed Equity move to Nagel and a group of his friends at a dinner at Nagel's expense at which time they were enthusiastic.

Gillmore also stated that he had prepared the ground by a checkup of the advice and opinion of leading motion picture actors, most of whom also were enthusiastic.

In essence he charged that the Nagel group had ostensibly banzai for the purpose of breaking the solidarity of Equity ranks, but the use of schismatic division between stage and screen, and the threat of an actor of the screen or of the stage—he is still an actor," he declared.

Conklin Loyal to Equity

Quoting from a letter addressed to him by William Conklin, he declared that Conklin denied either having been present at the Nagel meeting, or having signed the petition; adding that the signatures enclosed to letters which were being sent to his agent, and to the Los Angeles Times through his attorney, refuting the statement in their columns to that effect.

Just prior to concluding his speech with the quotation from Shakespeare, Gillmore declared that Equity is a religion and that the present fight is "a holy war."

Sam Hardy's Declaration

Sam Hardy opened his speech by stating that he did not know how to speak "until two weeks before the meeting—and therefore had come prepared.

He was not speaking as president of the largest theatrical club on the Pacific coast," he said, "but as an actor, Sam Hardy, and a paid-up member of Equity."

Dealing with Nagel and points raised at the Tuesday meeting, he said that Nagel as chairman of the Equity advisory board had accomplished nothing at the time he (Hardy) came to Hollywood. Furthermore, that Hardy, as chairman of the second advisory board, and himself telegraphed to New York requesting Gillmore to dissolve the board.

Referring to Louise Dresser's statement that she preferred the Academy contract to that proposed by Equity, he asked: "Does Mr. Nagel agree with Miss Dresser?" And further asked: "Does Mr. Nagel agree that contracts should be made to contribute 10 per cent of their salaries to the support of Equity during the fight?"

Benefits, he stated, are being arranged locally as well as in New York, Boston, Chicago and other key cities.

As to the attempted classifications of screen as against stage actors, he said: "Motion picture actors never

"We must make this a dignified fight," he declared in conclusion.

"There can be no difference of opinion on the alms, the raids, and the battle on Equity Shop. We will win because we are right."

Kirkwood Equities Gillmore said Kirkwood arrived around the meeting to complete enthusiastic endorsement of President Gillmore by naming the program in the interest of showing that they did not want to meet a man of his type, because he is more than "their equal in honesty, integrity, and loyalty."

He credited the producers as being workers, fighters, men with guts, and emphasized the fact that the organization's strength and lack of precision in carrying out their fight. Then said: "It fills me with the flood of shame to think that up to this moment there are brothers and sisters without loyalty."

Jetta Goudal's Wit

Jetta Goudal, in a letter read by Miss Dresser, stated her statement on Tuesday night in the nature of a challenge to Nagel's gathering, to the effect that contract players at Equity corps have gone actively into the fight for Equity, should contribute one-third of their salaries to aid the cause. She offered to start the campaign, though she has worked little in the past two years, and "being the Bolshevist of the first hour in the world's expect to work for another two years."

In a speech which contained skillful innuendo, and kept the meeting at a constant pitch of enthusiasm and laughter, she dealt with the so-called secessionists, her own fights with the producers, and the "noise of certain agents' gripes and lack of precision in fighting being settled quietly ... Perhaps I am clairvoyant, for I had a vision of those present at the Tuesday meeting would not appear here tonight; so I had a dress rehearsal of this speech at that time."

She added: "we 사람들이 the people to whom the present meeting was perhaps "too draughty." As to the contract, she said: that she would have made it much worse; and so far as coast representation is concerned, it would be very pleasant if those clamoring so loudly for it did not belong to the "mutual admiration society."

Likening the Equity fight to war, she said that when the marines fire, the soldiers obey, but obey silently. And that those who stay comfortably behind the lines, working, but not in danger, granted the front line army their loyal support.

Miss Goudal pointed out that Equity being financially sized in Hollywood there would have been no need for her to fight her battle against producers alone. And that it is in Hollywood, the state of respect of those whom she fought.

This, she stated in conclusion, will be likewise true in the case of the proposition here involved. Her speech was loudly applauded.

Cries for "More"

Leo Carrillo, as the next speaker, made his plea for dignity throughout the fight.

Mr. Gillmore announced the next meeting which was on Friday night, then called for the pleasure of the meeting, and there were enthusiastic demands for more speeches. In turn George Arliss, Genevieve Tobin, Clark Silvernail and James Buzzell spoke. Highlights of their brief speeches:

George Arliss: "The producers know that the thing we are fighting for is just, and have respect for those who stand for the right."

George Peabody: "This is a moment of exaltation ... to feel this loyalty radiating from this gathering. You are my people."

Chas Silvernail: "I hope there isn't a lady in the audience whom I will insult ... I admire and respect the man who has the courage to voice a difference of opinion ... but hold in contempt he who won't meet in the open ... I guarantee all courtesy possible to those who wish to question the Equity stand before us ... I dare Hearst, the editors of the Examiner and Times, and I don't believe the stage actor's to contribute to their stockings at Christmas, to print the truth and tell the whole story of union labor in this city—dare them to take a statement from President Gillmore and print it verbatim to let the world know what the truth is about why we are fighting ... ."

Jimmy Gleason: "There is little chance of the newspapers garbling anything particularly about what the hell are you afraid of, you've got Mr. Gillmore."

The Boycott in Action

James Buzzell: "The enthusiasm of this meeting gives the lie to the statement that there is no room for Equity here ... We will not unfold what plans we have in process of formation because there are present tonight men sent to spy and inform against us, and only the producers ... members of the Better American Association, whom I would like to ask, 'By what right do you suspect your young men that they are men and women in this room?'

In addition, Mr. Buzzell declared that the peaceful means of arbitration would be used before more drastic means of action would be employed; and that interesting committees were being organized throughout the country after the pattern of one in Seattle, which intends sending "fan mail" to the stars whose statements have appeared in the newspapers. He also told of a spontaneous demonstration against a disloyal Equity member in a Pittsburgh theatre when that star flashed on the screen in a picture, causing the manager to stop the film and replace it.

The meeting adjourned at 11 p.m. SEEKING A VEHICLE

Miss Eason is expected to play the leading role in "Fast Company" according to announcements made this week. Miss Eason does, however, deny interest in the project; she flashed on the screen as a star that the coast and in the event a suitable story can be found, Jesse Lasky will feature the little star. Miss Eason is engaged to marry Millard Web, di- rector.
Charges Hurl'd

As the Los Angeles Advisory Board was dissolved some time ago, I therefore request President Frank Gillmore to call a board meeting, as on two weeks ago, therefore we request that a meeting be called (as per the petition).

Mr. Nagel's constitutionality in calling the meeting for this purpose was unquestioned, many members present play plaintiff and are not advised at the present juncture, and it was pointed out by several Equity members who were to take part in general sessions, that it should be confined to the general meetings of the New York Council and the president, and also elect an advisory committee to work with President Gillmore during this emergency, thereby giving the motion picture player a definite voice in things concerning his welfare.

Frank Sheridan, during the resultant debating, stated that Frank Gillmore now has an Advisory Board, in addition to the number of committees. On the matter of a referendum, as to whether the present action will be carried through, Clark Silverman, a member of the board, gave it his opinion that such a referendum was impossible under the constitution of the Actors' Equity Association.

Immediately after Nagel's reading of the petition and subsequent Request for signers, a debate involving a large numbers of people only paid-up members were present. The meeting was adjourned at around 11:30.

Discussion ranged over a list of subjects as varied as the question of Willard Mack's success in selling his "hokum to picture producers"; to what extent Miss Patry Renk Miller "knew what it was all about"; whether the meeting had been called in the interests of the big stars and contract players; and the motives for Nagel in calling it.

Only the equipment of a talkie recording could have obtained a faithful account of the meeting, which was marked by numerous differences of opinion, despite the fact that at no time was there any prospect of disorder.

The flashing repartee of the principal speakers, of whom there were many, and the rapidity with which every issue was picked up by either one side or the other, probably is responsible for the many garbled recollections of the affair which have appeared not only in the daily press, but in many discussions.

In attempting to present an accurate account of what happened, this reporting will not follow chronologically the meeting, but will indicate the points of discussion and the highlights from the six councils of the various speakers.

Nagel's Stand

"In the controversy of 1919," said Mr. Nagel, "the actors were united together in closed meeting, heard both sides of the questions involved, and then voted on subsequent action. The members of the council, and lastly in the walkout not only by their officials, but by a council formed on the various levels of their profession.

"We believe the picture player is entitled to similar representation . . .
meeting, presenting the petition and requesting signers? An Equity Council member pointed out that Nagel has the right under the by-laws of the constitution to call such a meeting and to get no less than 36 signatures for such a petition. Nagel said his motive was not to get motion picture players "adequate representation at Equity action. Others implied that such was doubtful, and that he had ulterior motives. What they were, was not brought out.

FOURTH—Was Nagel a traitor to Equity on other occasions was brought up.

Majority of expression indicated that such was not the thought of those assembled, and an apology was offered later.

FIFTH—Is there any distinction between stage and screen actors, in so far as Equity is concerned?

Such a thought was emphatically opposed by many speakers on both sides.

In a rising capitalism from among the approximately 400 Equity members at the meeting, more than half were shown to have been in pictures for over two weeks and that over one-fourth had been in pictures for over ten years.

SIXTH—Is the motion picture player in Equity adequately represented in the present fight?

General opinion seemed to lean that way, although Nagel refused, after stalling for a half hour, to permit a vote on whether the gathering assembled there should endorse Equity's present action by vote. (The motion was put by Clark Silvernail.) When Nagel stated that there are no motion picture people on the Equity Council, a number of names from the Council were hurled at him from all sides, including those of George Arliss, Parnell Pratt, Robert T. Haines, Frederick Burt, Clark Silvernail, and others.

SEVENTH—Was the meeting solely for the benefit of the stars and high-salaried contract players?

Ralph Forbes, one of the five calling the meeting, stated that the meeting was not to help the free-lance player, particularly those not able to easily bear the brunt of the present fight. He was challenged in a subtle fashion by Jettia Goudal, who stated that if the contract players, who are at present "unfortunately" unable to help actively in the cause, would give one-third or one-half of their salaries to help the free-lance players who may need it, she would also contribute what she could.

Forbes said that he, too, was a free-lance player, none too well situated. No further discussion was given to this matter.

EIGHTH—Is Frank Gillmore running the present fight, and is he the one who undid the three members of the Association who signed non-Equity contracts since the 5th of June?

It was positively stated, and not denied, that Gillmore is acting only as the mouthpiece of the Council, and that the suspension of the recalcitrant members was investigated and ordered by two separate committees.

HIGHLIGHTS OF WEEK IN EQUITY FIGHT

(Continued from Page 3)

ER, following the general lines of the resolution passed by the Los Angeles body.

Two Inde Producers Equitized

It was reported early in the week that two independent producers had signed Equity contracts. Nat Levine of the Mascot Productions engaged Richard Tucker for a picture now in production; and Pat Powers wired Frank Gillmore that henceforth he will produce only on the basis of Equity shop, with one such picture already in production.

No Action By M. P. P. A.

Up to the time of going to press no further announcement had been made by the producers as a body, though one independent producer, Phil Goldstone, stated that he was following the policy of the Hays organization in opposition to Equity.

Nagel's Attitude

The issue of "adequate representation for the motion picture players" on the Equity council was raised by Conrad Nagel at a meeting organized by himself, with Lois Wilson, Rod La Rocque, Ralph Forbes and Basil Rathbone as supporters. A remarkable number of stars under contract were present, and the issue was bitterly fought due to the presence of many Equity members loyal to the present Equity stand.

Many Offers Refused

A casting director of one of the large studios is reported as stating that a surprising number of players are available under producers' terms, and that on the other hand he was astounded by the number of players who have turned down more lucrative offers than have hitherto been made to them.

Ralph Forbes, one of the dissenting members in attendance at the Nagel meeting, reported having turned down three offers.

Recent Contract Stage Players

It was learned at Equity headquarters that of III contract players recently brought here from the New York stage ranks, some 75 per cent have not reported to Equity to register, and that the information concerning them will have to come from the New York office.

The Eight-Hour Day

Educational officials announced that they are working their studios strictly on an eight-hour basis, and that when night work or Sunday work is made necessary, rest is permitted the following day. This, according to the statement of one official, is akin to the Henry Ford idea of getting efficient working conditions, because of strictly limited hours of labor. It was pointed out that players cannot give their best efforts when worked too long hours.

Statements In Brief

Conrad Nagel: I stand armed in honesty of purpose.

Willard Mack: I will follow Equity to hell, but I will not follow any one man.

Lewis Stone: I have been grossly misquoted. I herewith send my check for dues.

Joseph Schildkraut: My father, my wife and myself will always abide by Equity and its actions.

Marie Dressler: It's like the League of Nations to me. The letter about the Equity meeting was sent to the wrong address.

Patsy Ruth Miller: I do not understand (the contract).

Jetta Goudal: If the contract player will give one-third of his salary to help Equity in the struggle, I will do my share.

Louise Dresser: The Academy has treated me fairly... I don't see that anyone has been abused.

John Gilbert: I have nothing to say.

Francis X. Bushman: I feel that if Equity were here there would have been redress from the blacklist.

"Strongheart," famous movie dog, died this week. He was 13 years old and had been brought to this country from the battlefields of France. He was in the service of the German Red Cross during the war.

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New York City
...levels of their profession. We believe the picture player is entitled to similar representation...
IN EQUITY FIGHT

As the Los Angeles Equity Advisory Board was investigating the action of the Equitable Protecot in New York, Mr. Goodman, the president, returned to the city, and Mr. Adams, the assistant secretary, was in charge. The action of the board was taken in New York, and was the result of a decision reached by the board. Mr. Adams was in charge of the investigation, and the action taken was the result of a decision reached by the board.

Frank Breen's Equity

Frank Breen, who is the head of the Equity firm, has been accused of violating the rules of the organization. The Equity, of course, has the right to take action against any member who violates its rules. The Equity has the right to take action against any member who violates its rules. The Equity has the right to take action against any member who violates its rules. The Equity has the right to take action against any member who violates its rules.

Opposers Attack

In his attack on the Equity's action, Mr. Adams has been accused of violating the rules of the organization. The Equity has the right to take action against any member who violates its rules. The Equity has the right to take action against any member who violates its rules. The Equity has the right to take action against any member who violates its rules.

In the course of his attack on the Equity's action, Mr. Adams has been accused of violating the rules of the organization. The Equity has the right to take action against any member who violates its rules. The Equity has the right to take action against any member who violates its rules. The Equity has the right to take action against any member who violates its rules.
June 29, 1929

Largest Sound Studio in East Operates

NEW YORK, June 27.—With the largest sound-proof stage in the East ready for production, the American Sound Studio operated yesterday by Alfred Walker, general manager of the American Sound Recording Corporation, and the Army Signal Corps of the company’s production activities which have already started.

National Sound Pictures, with Ed- win E. Smith, producer, signed Art Landy and his Victor Orchestra for a series of miniature musical comedies. Production on the first, titled “The Cob’s Follies,” will be under Art Landy with Jean al Marr, formerly featured in “My Maryland,” co-starred.

Jack Noble, known as Eastern di- rector for Metro-Movietunes, has been signed as director general for American Sound Studios, with Edwin Earle Smith, temporarily in charge of cast- ing. S. Edwin (Chatty) Graham, is studio manager, with F. A. Ponce chief recording, and Harry Jones of De Forrest and Vitaphone studio experience, is engineer in charge at the studio. Dr. A. J. Berlin is musical director.

When the Landry opus is completed, and after Metro-Goldwyn-Mayer finishes with virtually the whole studio space, National Sound Pictures will go into their second production. It is called “La Rosita” and stars Jean al Marr.

Holidet to Have Coast Premiere on Aug. 11

O. D. Woodward announces that the Philip Barry comedy success, “Holiday,” which was one of the genuine hits of the New York theatre season, will have its coast premiere on the Clumba Theatre stage, San Francisco, Sept. 11, and will afterwards be presented at the Biltmore Theatre, Los Angeles, Sep- tember 2. Woodward further announces that the Clumba and Ma- son theatres will be his producing centers starting in September.

The producer disclosed the fact that “Dracula” is playing to record breaking box-office receipts in various northern cities and that it provided chills and thrills for the multitudes even in the hot weather that pre- railed along the coast. He claims it is the ideal warm weather show and that its three weeks’ engagement in San Francisco was sold out, while the latter part of July will keep that city chilled to the marrow.

The complete cast for “Holiday” will be announced within a week, Woodward stated. He states that he intends to give this pretentious offering one of the finest casts California has seen in a long time.

COMPILING A BOOK

Gay Seabrook, who plays Minnie in “Dracula,” and Jack and the Henry Duffy Players at the Hol- loway Playhouse, is compiling a Stage Book of Questions, Miss Sea- brook tells us, which one can answer the questions he cannot quali- fy as knowing his trade.
**HOLLYWOOD FILMOGRAPHY**

**Review**

**"TWO WEEKS OFF"**
Reviewed at the Mark Strand, A First National Picture (part dialogue), From the play by Kenyon Nicholson. Directed by William Beaudine. The Cast: Dorothy Mackail, Jack Mulhall, Gertie Millar, John Harron, Kate Price, Eddie Gibbon. "Two Weeks Off" slipped unostentatiously into the Strand this week, unabashedly by any advance press agent burble and without the strains of a single theme song issuing forth from the lobby and emerged the most entertaining program film to be seen along the movie Rialto in a month of Saturdays. Kenyon Nicholson of "Barker" fame has again come to the fore with a pleasant little story revolving around the difficulties of salesgirl to "land" a millionaire during her "two weeks off" at Bradley Beach. During the course of the story's unraveling, a great deal of slapstick comedy has been interpolated but so well has it been megaphoned by William Beaudine and so unobtrusively is it acted by Jack Mulhall, Eddie Gibbon and Dorothy Mackail that the result instead of being objectionable is rib-tickling in the extreme. The picture is only partly dialogue with some corks containing by Tom Miranda and played into the silent reels. Both Dorothy Mackail and Jack Mulhall are as natural before the "Mike" as they are before the camera. Dorothy has one of the most engaging teams that has ever emigrated from Hollywood and the fact that "Two Weeks Off" is their swan song as a co-starring combine is true cause for regret. Our only hope is that now that Dorothy Mackail has been elevated to individual stardom, she will receive some of the "breaks" she so richly deserves. A comedienne of the first water who can also essay dramatic roles one of the best bets on the First National lot—all imported stage luminaries notwithstanding.

**RADIE HARRIS.**

**HAS OWN EXCHANGE**

**NEW YORK, June 27.**—One of the most important distribution deals effected in the motion picture industry during the past few months has just been brought to a successful conclusion by Jack Cohn, treasurer of Columbia Pictures working in conjunction with Barney Rosenthal, franchise holder for the company in St. Louis, whereby Columbia takes over the business and active operation of this exchange, one of the largest and most successful in the West.

**Evan Smith pho.**

There is no "bull" like suitable photographs.

**Review**

**"THE LIFERS"**
By Madaline Kibbemore and Chad, Crocein. Staged by Walton Best. Reviewed at Corinna Theatre.

**CORINTHIAN THEATRE**
A play of modern youth in a college, "The Lifers," a society of boys and girls trying to be wild and to conquer the art of sophistication, Rita Carroll cleverly portrayed by Duan Thompson, who is very popular in college, is the envy of Laura Preston, assistant dean of women. Laura Preston beautifully handled by Marion Aye.

Miss Preston never knowing love or the joy of care-free youth, hides her disappointment in life behind a coat of hardness and an ambition to reform the younger generation. During the absence of Margarette Hewitt, the dean of women, enacted by Mary H. Flanner, Laura Preston overhears a party being planned at Blue Nose Jack's road house, where Rita Carroll has been dancing in the evenings. She plans a raid, and to satisfy her jealousy of Rita has her expelled from school.

Joe Graham one of Rita's admirers, decides to get revenge, he proves to Miss Preston that her outlook on life is wrong and gains her love and then tells her he does not love her, that it was all for revenge. The play is fast moving but we feel it is unfair to judge the play or the players under the fits night conditions.

Others in the cast were Sylvia Picker, Marjorie Bonner, Cleve Moore, Warren Washburn, William Kusman, James Aye and George Clark.

**L. R.**

**JAPAN GIVEN TREAT IN SOUND FILMS**

**NEW YORK, June 27.**—One of the outstanding events in Japan's amusement history occurred in May with the landing of the first Western Electric equipment at Yokohama and its subsequent installation in the Hapaku Za Theatre, one of aramoun's de luxe houses in Tokyo. The equipment arrived in 40 boxed pieces and its removal from the dock to the theatre was in the nature of a triumphal procession with large crowds following the caravan of trucks.

**REHEARSING FOR PART**

Purnell Pratt is rehearsing with Gloria Swanson for her first talking picture. It will be made at Pathy studios under the direction of Edmund Goulding. Although Pratt is a comparative newcomer in Hollywood, his voice has been heard in numerous screen successes. The latest are "On With the Show" and "Alibi."

**MADELINE SEYMOUR IN ROLE**

Madeline Seymour, noted British actress, who made her motion picture debut in "The Last of Mrs. Cheyney" with Norma Shearer, will play the role of Lady York in the talkification of the Fennelly and Minkoff play, "Olympia," in which John Gilbert is starred.

Theodore Von Eltz has been signed by William Le Baron, vice-president in charge of production at the RKO studios, to play one of the major roles in Radio Pictures' all-talking version of Le Baron's successful stage play, "The Very Idea."

**ROSETTA DUNCAN RETURNS**
Rosetta Duncan has arrived back at the Metro-Goldwyn-Mayer studio after a two weeks' vacation in the Yosemite. She immediately went into conference with Sara Wood over the talkie, tentatively titled "Cotton and Silk," which she and her sister will start early in July.

**SIGNS NEW CONTRACT**
James Wilkinson, head of the cutting department at the Paramount studios in Hollywood, has affixed his signature to a new contract. Wilkinson has been with Paramount for two years. He was formerly chief film editor and production supervisor for the FBO studio.

Hope Hampton received an enthusiastic reception from Parisian music lovers when she appeared in the title role of Manon at the Opera Comique. Gen. PersHING and other notables were in the first night audience.

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WRITE TO

**GREAT NORTHERN INVESTMENT SERVICE CORPORATION**

WARNER BROS. THEATRE BLDG. HOLLYWOOD, CALIF.
Many of us in Hollywood have wondered what had become of the genial smiling face of Sidney Olcott. Cronies missed him at his old haunts — and then one morning we picked up a newspaper and discovered that Sidney Olcott was in Egypt, then again reported in Turkey, the Holy Land, Palestine, Greece, Italy — he had become a world tourist in the interest of his art — motion pictures.

Well, Sid is now back in Hollywood, hale and hearty, with a fat contract in his pocket for the production of a series of big pictures, silent and sound, for a British studio, to start this fall. In the meantime he may accept an engagement to do a picture here, you never can tell.

"Europe is misunderstood on this side of the pond by many," said Olcott, "just as the United States, especially that part of it devoted to the making and exhibiting of motion pictures is misunderstood abroad. But they mean well, the war set them back and they are now endeavoring to catch up with us, cinematically speaking."

"They think fast but act slower, than we do. They have the brains, the talent and the facilities, just as good perhaps as our own, but for a time inexpertly utilized, but things abroad are gradually changing for the best. They like our talkies and sound films, likewise our silent versions if they are good. They wish to compete with us, or in other words, become a friendly competitor — to get a niche in our esteem, and should be encouraged, rather than discouraged. England is a great market for American motion pictures, likewise other countries abroad.

"London has some finely equipped studios, and we all know that London has plenty of excellent story material and writers to turn it out, likewise good talent and technicians, to say nothing of clever business men. When this country and producers on the continent reach the happy medium, instead of an exchange of celluloid product is concerned; when the story material and staging of the pictures meet universal requirements and are well executed, then we may expect to find our friends across the big pond worthy, but friendly rivals, and that day is not as distant as many would imagine.

"The scenic beauty of old England lends itself admirably to the camera lens, and it has been hardly touched. France, Germany, Austria, Italy, Egypt and other countries likewise. There are spots that would delight both the eye and heart if properly transferred to the silver sheet, but I doubt they have even been photographed at all. I hope to use these backgrounds for future stories for it would be an injustice to the moviegoing public not to utilize these beauty spots of nature.

"Ireland, that spot on the map made immortal by the shambrocks, has some of the most gorgeous scenic vistas on earth, and the native tell me no moving picture has ever registered the locations on celluloid, and it's a pity. Scotland, while producers may have 'shot' scenes there, has hardly been touched, photographically. The villages of England, the quaint inns, the ancient and historic castles, the lakes, countrysides lend themselves pictorially to a story that would meet with universal favor. In the United States, and in Canada, we too have beautiful spots yet untouched, but some day enterprising directors will avail themselves of the opportunities available."


And it's a pleasure to have the Olcott smile on again in Hollywood, even though he will be here for only a few months, then dear ol' Lummus, especially the Strand and Piccadilly Circus will claim him. But until then we can't say au revoir, old top, but welcome home!

Review

Hillstreet Theatre
Week of June 23

The highlight on this week's program of the "Collegiate Review" are the "14 Bricktops" featuring Bobby Grice. They prove to be one of the cleverest and most efficient girl orchestras that has hit the coast. Each member is an excellent entertainer and talented musician. Their leader, Bobby Grice, has a million dollar personality which registers well with the audiences. Ada Brown, rendering her blue songs and "Real Estate Papa," brought her a great share of the applause the audience was lavish with. Madeleine Ray, two youngsters, have their own with the rest of the performers with clever dancing and roping feats. Orral and Archie indulge entertain for about 15 minutes with monologue and songs. The "Four Runaways," mile-a-minute comedians, help round out the enjoyable program.

"Two Men and a Maid," with Margaret Quinby, Alma Bennett, Buster Collier, Jr., Harry Gribbon and Georgie Stone, Tiffany-Tone Production directed by George Archainbaud, makes the evening a thoroughly enjoyable one.

Hillstreet Theatre is dealing in better class of vaudeville which the audiences are beginning to appreciate and enjoy. They are not disappointed to lay one evening. This week aside for this theatre path C. W. M.

FIREWALLS WEEKLY FOR BOX MOVIE NEWS

NEW YORK.—Increase of Fox Movietone News to four issues a week, commencing July 18 was made known (Wednesday) at the annual sales convention of Fox Film Corporation at the Park Central Hotel.
Production Delayed On
“The Racketeer”

With production delayed on “The Racketeer” at the Pathé Studio until “Oh, Yeah!” under the direction of Tay Garnett, has been completed, Howard Higin, who will direct the Paul Gangelin original, has deserted Culver City and is vacationing at his mountain ranch near San Jose, California.

Robert Armstrong, who is co-featured with Jimmie Gleason in “Oh, Yeah!” also is to have the featured role in “The Racketeer.” Higin’s sojourn at San Jose will not be all rest, since he plans to put final touches on “The Racketeer” script while there.

“BARNUM WAS RIGHT”

Universal has begun production of “Barnum Was Right,” starring Glenn Tryon. The supporting cast includes Merna Kennedy, Jay Hunt, Basil Radford, Clarence Burton, Lew Kelly and Isabel Keith.

that are being brought forward, Heckling, pilloring or spontaneous human combustions will not decide the issues, nor can tactics employed to forestall, evade or blind the facts, bring any confidence to those employing them.

Let’s have the calmer days!

Galli-Curci Lauds The Talking Screen

Galli-Curci, well-known operatic star, visiting Los Angeles this week, adds her praise to the screen that talks. She did not include in her statement, however, any indication that she would appear before the camera.

“The music-loving public will not countenance a mechanical interpretation,” she said. “Of course, operas can be adapted but they will not be the same.”

Talkies are getting on to greater and more beautiful things with a much better technique and a finer presentation,” she added. “With this advancement passes the dressed-up doll—Miss Beautiful Dumb. Beauty, coupled with intelligence, will now find its rightful place in the picture making business. Hitherto a dressed-up doll could win fame, but under the new system and the new order that is entirely impossible.”

Mary Nolan Returns Home From Hospital

Mary Nolan is home again from the hospital after a second major operation, which was the result of a traffic accident in which she and her sister were injured several weeks ago.

According to the attending physician, it will be two weeks before Miss Nolan will be strong enough to resume her motion picture work.

Makes Booterie A Fine Art

Edward F. Mills has furnished theatrical footwear for many film productions, his most recent contract being with M-G-M for the Hollywood Revue. His retail stores in Hollywood and Los Angeles are headquarters for those in the profession who desire the finest in footwear.

HOLLYWOOD FILMOGRAPH

The Passing Week

(Continued from Page 4)

unreasonable they may have seemed. Where so great a movement grips the individual actor, and his future existing seems to hinge so vitally on group solidity, any division, no matter how reasonable it may be, must of necessity feel the onslaught of the mixed emotions of the actor. Consequently they heckled speakers, and attempted to pillory those opposed to the Equity move. Yet if they lacked reason in those moments, Mr. Nagef’s attempts to placate the interruptions, by reminding them on each occasion of their duties as “ladies and gentlemen”—seemed quite as bad.

If they were not on this occasion, acting according to the very precepts of Emily Post, authority on etiquette, they were men and women—human beings, confronted with a situation that cannot take into consideration the gentler feelings of the sensitive. Our plea to the actor, is for calm logic and less fever— and the performance of the other evening could not be repeated. Using this means, each side would have been accountable to the other—and pleasant feelings would have been endured, during the progress of the meeting and after its conclusion.

The meeting could have been brought to a quick and rapid conclusion by introducing bare facts, without the equivocation and haggling that prolonged it so unnecessarily. To accomplish this each side should have selected several speakers to explain or defend their positions. Mr. Nagef and Ralph Forbes could have capably stated their position, and Clark Silverman and Louis Wolheim would have upheld the Equity decision. This means would have prevented the meeting from floundering about with the emotions of the group swinging from one point to another.

Sparkling and cool in the midst of the bedlam, was the speech of Jette Goudal. Using all of the pluck and mannerisms, with which she is identified, Miss Goudal’s speech was logical, clear and filled with a reasoning inaudible. She suggested that in the event it was found necessary, would the Equity players under contract, be willing to contribute, half or one-third of their salary for those other members that needed assistance? She would, in spite of several years without work, do her share. Would Mr. Nagef and Mr. Forbes agree to the plan? Mr. Forbes, speaking for himself, explained that he is a free-lance player, who might need this sort of assistance should the fight continue.

The others there could have profited by the logic and depth that Miss Goudal provided. A much-maligned individual, she must have earned the respect and finer feelings of those that heard on that evening.

The split in the ranks was inevitable. But now that it is here, both sides can learn much in the way of suppressing emotions, and analyzing carefully and truthfully the basic propositions.

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STEFPIN FETCHT MARRIES
Lincoln Theodore Perry, 25, known to motion picture trade as Stepin Fetchit, negro featured player under long term contract to Fox Films, and Miss Dorothy Stevenson, 17, colored, of New Orleans, were married at 7:30 o'clock Thursday morning at St. Patrick's Church on Thirty-fourth street. Miss Stevenson, a student at Metropolitan High School and Mr. Fetchit met through mutual friends seven months ago.

GERLY
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B Boasberg to Write Dialogue For Duncan Team
At Boasberg, just recently returned from New York, where he produced a series of comedies for Radio Pictures, has again been engaged by Metro-Goldwyn-Mayer to write the dialogue for the Duncan Sisters forthcoming talking picture, as yet unnamed. In addition to the "Re-vue," Boasberg has also written the story and dialogue for "College Days," the picture directed by Sam Wood, and which is to be released in the near future as a special for M-G-M.

HOPKINS Assigned to Dialogue M-G-M. "Road Show"
Robert Hopkins has been assigned to do the dialogue on "The Road Show," an M-G-M production being screened under the direction of Charles Reisner. Hopkins did the dialogue for "Broadway Melody" and "Hollywood Revue of 1929."

WARNERS Announce Series of Vitaphone Shorts
The ever-increasing popularity of Vitaphone short subjects has led Warner Bros. to announce a regular release schedule of six acts a week during the new season. This will aggregate 312 numbers for the year, bringing to the screen the leading vaudeville, operatic and musical talent of the day. The schedule of Vitaphone specials and Vitaphone shorts will be produced at Warner Bros.' two studios in Hollywood and their eastern studio in Brooklyn. The entire program will be under the personal supervision of J. L. Warner, vice-president in charge of production.

Exclusive Whitman Club
All of the comforts of home, and more, too, are being provided for Paul Whitman and his orchestra at Universal City by Carl Laemmle, Jr. Whitman has his own bungalow sumptuously furnished. Members of his band have had a special clubhouse built especially for their use. The club is designed in the manner of a log-cabin hunting lodge, and will be used as dressing rooms—new make-up stands and show bats being installed —and for recreation there is the grand piano, billiard table, library and soft lounging furniture for restful periods.

That "Whitman Lodge," as the club-house is known, is intended exclusively for the use of Paul Whitman, can be judged by the sign which graces the entrance to the place and reads as follows: "Notice! For Members of Whitman Club Only."

Psychologically Speaking
Analyzing "Eternal Love"
By JOHN MAND

THE motion picture play, "Eternal Love," as a story, aside from the actors therein, lacked emotional and visual appeal according to John Barrymore's own estimation upon himself. The chief reason for this flatness was due to the fact that although the play was artistic—presented and ably acted by the chief actor was out of tune with his role. John Barrymore is the eternal gentleman. He cannot hide his delicacy by putting on a picturesque garb such as was his when portraying the part of a hunter.

By gentleman I mean, in this instance, a man who spins not, wears not homespun, nor knows the feel of said cloth next to his delicate skin. Now a gentleman may be a vagrant, may be unapproachable, may be a scholar, poet, criminal, moron, genius (not mechanical), saint, villain. He can be anyone of these characters or a combination of several of them. He can tramp and blister the soles of his feet but never can a true gentleman tangle the threads of his hands. A hunter does. Barrymore never! That's why all of the artistic and beautiful didn't cover up the fact that Mr. Barrymore should have assayed another gentlemanly role, in or out of a love part—that having nothing to do with my contention.

When a gentleman must work by vocation necessarily we re- gret his fate. Gentlemen are born and not made. They have a definite personality. They are sensitive. They are apt to be introverts—capable of living their own lives, mental and deeply emotional in individualistic fashion. Of course gentlemen are doing all grades of work the world over. They must in order that they eat. Most of these hyper-sensitive men and women find themselves mis- cast for the jobs that are forced on them. They are too good for their work. They are the irreconcilable, the rebellious, the rebels. The one who feels that the world isn't made right or else they deplore their own eccentricities, their differences from the average stable man. You see these men and women in every walk of life, in every sort of trade, living under the same conditions as every one else, the common run of folks, but out of tune with life was John Barrymore in his role of a hunter. The gentlemanly types have a certain extent the chosen of the earth. In a wiser civilization they will be picked out from the specialties and the goats will be picked from the sheep.

Mr. Barrymore is a gentleman. He is one of the highest types of actors born this century and I must say, in my opinion, the best we have. I, therefore, deplore the fact that we, the public, can't have more of him than we do, this picture "Eternal Love." We need more than poses. We need his voice and his acting capabilities to their fine limit. We need this picture "Eternal Love" to be produced tremen- dously—with a larger subject as an introduction than was necessary to foreshadow a primal love theme. A mild flirtation between lover and beloved, in a pretty Alpine setting—Edelweiss (noble pure), the heroine, would have been a sufficient beginning. The plot of this play makes me suggest an oddity. In most motion picture plays that I have attended the heroine and hero are different emotional natures. For instance, in this play the agile hero becomes the beloved of the placid heroine.

The good girl loves a man who is of unworthy nature and who needed the fires of disaster to purify even his love. My original idea is that the heroine of a play should some- times be a sensitive, sociable speaking, and marry a man who suits her better nature. A good solid business man should, for example, marry the girl below him. The frightful maiden should be allowed to dance off the stage with a brightly colored shell. That's what happens ordinarily, otherwise the number of divorces would be far greater than they are today.

In this story, the calm visaged Camilla Horn would have been al- lowed to marry the stolid lover instead of the local bad boy. The gipsy girl would have kept the rebel hero guessing—though happy. The pastoral quality of the play would have been formed instead of torn to pieces by unryrd matings. The burglers would have found it unnecessary to use force in order to keep the normal calm of their community. The burglers would not, we should think, tolerate the abnormals. Motion pic- ture directors always forget in plot- ting their stories that there is such a thing as a life cycle. If they depict the wheel of life they show the wrack on which are torn the lives of the most obstreperous and rebellious souls. They never think of turning the wheels of the baby carriage, the natu- ral aftermath of even the most ardent and eternal loves.

The burglers were not to blame. I don't see why they should have met with such incalculable calamity just because they didn't want their world upset by our heroics in their mist. The pastures are for sheep. The crags for goats. Security is ever the primal demand of the community. Why should they, te ci- zens, have suffered because they did their duty, ignoble or otherwise to frau, kinder, and their economic status? Too revolutionary that ending of good burglers. It doesn't happen. We'd be sitting on eternal volcanoes. It's not necessary to destroy law- ful authorities in order that the prime characters indulge in heroi- cism. They'd have to be in a life force touch if Mr. Barrymore had been allowed to languish to mental and spiritual death by playing eternally the eternal character. Some portion of the volcanoes would have naturally erupted them.

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June 29, 1929
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Cherie Groves was seen in one of the leading boulvard restaurants recently. She was wearing a stunning new pink shal in stitched satin—a Lido hat designed by that clever artist, Peffer.

MAUDE LESLIE PREPARATIONS

The beauty preparations of that well-known actress, Miss Maude Leslie are indispensable to a score of motion picture stars who use them. Because of the large demands made upon these people, it is absolutely essential that the preparations used must be pure. That is why they choose the Maude Leslie products, which contain nothing but the finest imported ingredients. Miss Leslie worked out the formula after years of travel and stage work on the Continent, during which period she had time to observe and learn about the ingredients that would actually keep the skin young and fresh. The result has been a perfect product. You may try a facial at the Maude Leslie Salon, 1350 Brighton Way, Beverly Hills, where real relaxation and the application of Miss Leslie’s beauty preparations will obtain wonderful results for you. Phone OXford 4735.

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Charles Wakefield Cadman will write the music for John McCormack’s picture.

PEDO CREAM

A FTER years of study and preparation, the formula of a Russian chemist has been given out to the world. It is Pedo Cream, a new product on the market which is proving indispensable in milady’s boudoir. You will be delighted with the results, just as I was, when you try Pedo Cream, a deodorant which is superior and different from all others. It is a soft cream which is instantly absorbed and is absolutely harmless to the finest fabrics. It checks perspiration without covering up one odor with another, and can be used instantly after shaving or as a depilatory without the slightest irritation. As a cure for foot troubles it is absolutely without a peer. You will be delighted with Pedo Cream, and be sure that you will find it unlike any other deodorant that you have ever used. Pedo Cream can be secured at any Drug Store.

"SMART WHITE TAILORED SPORT COATS are being featured at the Lido this week. They are exceptionally good for club wear."

The warmth of Summer days suggests sun-tan and apparel that will be comfortable no matter how hot the day may be. Your Summer wardrobe will not be complete without several linen or wash pique dresses from the Lido Shop. The dresses I saw there today were both smart and serviceable. Lido, being up-to-the-minute, always designs for every occasion. These adorable dresses (sun-back if you wish) are made to fit all the interested in new colors and are really just the thing for club wear. They are also chic for yachting parties, many of which are planned for the Summer months. Lido’s, a fascinating shop, is conveniently located off the boulevard at 2035 Highland Avenue.

You may chat with Mlle. Riviere in either French or in English. But whatever you talk about, Madeleine will explain to you a perfect process for removing all skin blemishes and superfluous hair. This need not be a delicate subject with you, and it is one that you should tell your friends about. It is a simple process, guaranteed to be absolutely permanent. Mlle. Riviere’s number is DUnkirk 9001 and the address is 2505 West Sixth Street, opposite the Elks Club.

Tom Mix was recently the victim of a robbery when his leather bag containing $10,000 in securities was found missing. A negro porter was arrested and charged with obtaining the bag with thecontents intact. Mix was showing with the Sellers-Pluto circus in Massachusetts.

Newspaper Critics Like Performance of Miss Taylor

Newspaper critics who have witnessed first run showings of "Where East Is East" are very generous in their praise of the performance of Estelle Taylor. Clippings arriving from Kansas City, Indianapolis, Phil- adelphia, Buffalo, Providence, Portland (Ore.), and Chicago, all stress the excellence of Miss Taylor’s portrayal of the Occidental- ized Indo-Chinese maiden. It has been suggested in many quarters that Miss Taylor is a perfect model for the character, "Mother Godaman" of "The Shanghai Gesture." With the advent of the audibles it is not improbable that this record-breaking stage play may be transferred to the screen.

The Secret Marriage of Grace Hayes to Foy Is Revealed

BOSTON, June 23.—Grace Hayes, who is in the Memorial Theatre here, is the wife of Charlie Foy, one of the sons of the late Eddie Foy, one of the most famous showmen in the world some years ago in San Jose, Calif., and kept it secret until last Thursday when she explained as a result of the theft and return of an engagement ring, they were remarried by Rev. Edward Lonard, pastor of St. Malachy’s Church, New York.

Her parents are Mr. and Mrs. James Hayes of San Francisco.

Night Club Star Shines as Guest of Honor

Harry Richman, noted figure of New York night life, is getting a taste of how Hollywood entertains its visitors. On Thursday night of this week he was the guest of honor at some special presentation in the Blossom Room of the Roosevelt Hotel. Film celebrities turned out in force to be of the company of the visitor. Richman was recently brought here from New York and trailing along with him was Irving Aaronson and his Commanders, one of the greatest dance bands in the business. This orchestra paid a special musical tribute to Richman on the Thursday night of his visit. The committee in charge of the evening’s entertainment included Joseph M. Schenck, Louis B. Mayer, heralded by Elmo, Sid Grauman, Irving Thalberg, Col. Harry M. Baine, president of the Hollywood Boulevard Association, and Harry Hammond Beall, president of Wampas.

STAGING A BENEFIT

Beverly Hills citizens, including many of the people who were the peo- ple, completed arrangements yesterday for the benefit show to be presented Saturday night at the Beverly Theatre. Proceeds of the show, the "Midnight Frolic," will go to a building fund to construct the $65,000 South British Legion Hall. The Beverly Hills Masonic Lodge, Charles J. Brabin is in charge of arrangements for the show.
ROBERT EDESON TO BE GUEST OF HONOR AT PLAZA SALON

Robert Edeson will be the guest of honor and principal speaker at the Hollywood Plaza Salon on Wednesday evening, June 26, when that popular actor will discuss the drama. On this night, Gabriel Ravnelle, founder and director of these salons, will appear with Mr. Edeson, their first public appearance together since both played in the same company in "Soldiers of Fortune." Mrs. Leland Atherton Irish, general chairman of the New Bowl, will be the hostess and Ruth St. Denis is also to be present. Charles Wakefield Cadman, California's most noted composer, who opened the first of these salons, held three years ago to this very night, will talk on music. Others who will contribute are Madame Maria Gerdes, Ludwig Forstel and Munya Chernivisky.

"Bootleg" Machines Are Now Overcome

The DeForest Phonofilm and Phonodisc machines are now adaptable to Powers, Pulco, Baird and Mograph machines, according to an announcement made here following experiments which were conducted by the engineering department of the General Talking Pictures, distributors of the DeForest machines.

It is claimed that the use of "bootleg" machines will thus be overcome, and many exhibitor problems solved.

General Talking Pictures also announce shipment of DeForest equipment early this month to Butler Theatre, Nashville, Ohio; Palace Theatre, Cicero, Ill.; Isis Theatre, Kokomo, Ind.; Miller Theatre, Woodstock, Ill.; and the Arcadia Theatre, St. Charles, Ill.

Two Stage Stars Cast For Roles in 'Applause'

Joan Peers and Fuller Mellish have been signed for important roles in "Applause," which is being directed by Reuben Mamoulian at the Paramount's Long Island studio.

Miss Peers has been with the roadshow of "Crime" for the past two years, while Mr. Mellish played in the New York company of "The Front Page."

Rossen Directing for Radio Pictures

Richard Rossen has been signed by William Le Baron to direct Radio Pictures' all-talking version of Le Baron's play, "The Very Idea."

Associated with him as stage director on the radio picture will be Frank Craven, veteran playwright, producer and actor.

In addition to directing the stage action of "The Very Idea," Craven also will play one of the leading roles.

GEORGE OVEY

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HOOFY

By Bill Attic, 95% Nutty

June 29, 1929

local forecast, wanner-wetter—noah's ark, a wet pitcher, is showin' w'at its winter's summer . . . geo. bencroft, is a wet actor, does his swimming at mid-nite—den like dis riter goes home and takes a bath. billy dooley, is a dry sailor hoo lives on water . . . jimmy gleason, also believes in wet goods, gotta pr'yvit swimming hole on his c'amping grounds . . . shead berg rents a room in a cold storage plant ware he is ritein' a talkie called "on a cold winter's nite" . . . sid, graur, hoo let his hold on the chi- nese theater, is spending his way's-k'chin in a bathtub, gittin' ready to build anutter theater so he can re- tire again bill beasline, imp- lays a detective to watch his pipe while he is in swimming . . . london paper says dat de loom widn'm wrap "stop an' go" signs on Darcey bathing suits at the beaches . . . day tell me adolph moenjein, is a moosic drunkard, effery nite he plays the piano an' sings until his wife falls asleep . . . buttin a call to arms can stop marce chevalier fum takin' in the fight at the hollywood legion . . . richard dix is a bridge fan, he is got it bad, friends are keeping an eye on him, afraid he may go over to the "troupers" an' play ginkle . . . moran an' lack are in a bad state, mid-nite, day plan an' try out gags on one an' another, den day go home talkin' ter dem selves . . . the mayor of poverty row sitin' in the mourn- ers bench, eatin' lolly-pops, laurab- hardy, are magicians, saw dem make a sandwich disappear . . . bobby vernon, in woolworth byin jewelry . . . gotta go to the barber shop—need a new hat.

Monte Blue Slated to Be Parade Marshal

Visiting members of the antierd herd attending the Elks' convention are to be entertained by a motion picture electrical pageant, which will ri- val the mammoth spectacle presented before the Shrine gathering. Monte Blue will be grand marshal of the parade, according to an announce- ment made this week by Jack War- ner. The pageant will be presented on the night of July 11 at the Col- leum. Frank Murphy, electrical en- gineer, is rushing work on the re- modeling of the floats which were used in the Shrine parade and is evolving some new colored lighting schemes.

GEORGE SIDNEY IS NOW ON OCEAN VOYAGE

NEW YORK, June 26.—George Sidney II, son of Louis K. Sidney, execu- tive of Loew's, Inc. and nephew of George Sidney, stage and screen star, although only twelve years of age, sailed for his second trip aboard on Thursday (June 20) on the S.S. Rochambeau. George will return early in September.
Greatest Fistic Battle Since the Old Days

Shooting a terrific short, right cross to Fidel La Barba's jaw in the tenth round, with almost the accuracy and speed of a machine gun, little Earl Maestro, the pride of Chicago, won his way to a decision into the hearts of local boxing bugs at the Olympic Auditorium last Tuesday, amid a tornado of acclaim. Col. Jack Doyle enthusiastically declared it was the fiercest and snappiest tenth round that ever came off in his arena.

Time and again, Maestro securely packed that wonderful right, with piston-rod sureness, on Fidel's cheek and chin. The local lad, astounded and dazed, swung everything he possessed in a vain attempt to block the fistic gadfly. He retreated, parried, side-stepper, covered up and resorted to every defensive quirk on the calendar, but the little Chicago demon bore down on him with irresistible tenacity while the fans, atop their chairs, jumped up and down in meddled delight, tearing the air to shreds with their demonic yells.

What a wonderful little fellow, this Fidel La Barba. As the gong tap brought the round to an end, he rushed over and shook hands with the victor, his manager and seconds, all the while smiling and nodding his acknowledgment of defeat—in fact, he was greater in his overthrow than Maestro in his victory.

Among those present were: Charley Murray, Tom Kennedy, Bob Perry, Ricardo Cortez, Al Johnson, Henry Fink, Dave Butler, Chuck Reisner, Aubrey Blair, Tom Thorn, Vic Enyart, B. B. B., Robe Wolf, Fred Windemer, Victor Schertzinger, Leonard Hoffman, Bob Roper, Alan Hale, Fred Newmeyer, Gus Edwards, Frank Haggerty, Harry Grubbins and the only brilliantly time keeper in the world, the unmatchable Billy Cee.

* * *

Writes Adaptation For "Rainy Night"

Harold Shumate has been signed by Universal to write the adaptation for "One Rainy Night," it was announced yesterday. Laura La Plante will be starred in the picture.

The story of "One Rainy Night" is an original by Maxine Alton.
Bobbie Watson, nationally known musical comedy and revue star, is the latest of Broadway's famous constellation to be added by Columbia Pictures to the array of prominent stars that the company is assembling to appear in its talking specials.

Lenore Ulric's first starring picture for Fov-Movietone, "Frozen Justice," will not alone be an all-talking production, but will furnish a real surprise, for Miss Ulric will reveal a sweet singing voice in a number especially written for her by L. Wolfe Gilbert and Abel Baer, song writing duo, "The Right Kind of Man."

Harry Langdon's comedy character, the dumb boy with the expressionless face and the two-small hat, is talking in "Red Hot," the first Langdon comedy under the Hal Roach-M-G-M banner.

Hugh Trevor has been assigned the role of the chauffeur in Radio Pictures' all-talking production, "The Very Idea." This will be Trevor's first part under his long-term contract with Radio studios.

Charley Chase has started production of his fourth Hal Roach-M-G-M talkie, "Go Into Your Dance," a comedy of back stage antics.

Catherine Dale Owen, well-known stage star, is portraying her first screen role opposite John Gilbert in "Olympia," an M-G-M picture.

James Gruen has been signed to do the adaptation and script for Radio Pictures' all-talking, "Night Parade."

Florence Oakley, stage star, who will be remembered currently for her recent success in "The Royal Family," has been signed by Fox Films to play the leading feminine role in "They Had to See Paris," the first all-talking picture for the best known man in America, Will Rogers.

"Kempy," considered one of the real comedy plums of the stage, has been bought by Metro-Goldwyn-Mayer. Production will start at once under the direction of E. Mason Hopper.

Walter Weems, screen player and author, returns to acting in his latest story for William Fox, "The New Orleans Minstrels," under the direction of Norman Taurog. The story is presumably based upon Weems' actual experience with J. W. Vogel's Big City Minstrels, a tent show in which he played one-night stands.

Richard Dix will do one more picture for Pathé before leaving to begin his new contract with RKO. Dix will star in "The Boomstrang," under the direction of Melville Brown.

We see Georgie Jessel around Hollywood again, and the reason is, William Fox has signed him for "The Hurdy Gurdy Man," which goes into production immediately.

Millard Webb has returned to Hollywood to direct "Girl From a Hand," Billie Dove's next starring vehicle for First National.

John Stone has just finished the scenario on "The Girl Who Wasn't Wanted." This opus is to be directed by William K. Howard for Fox Films.

The Sea Breeze Beach Club seems to be a rendezvous for many of Hollywood's notables. Doris Dawson, Joseph Schildkraut, Reginald Barker, Reginald Denny and Alma Bennett were enjoying themselves at this popular club last Sunday.

Betty Blythe will make a sound picture of her vaudeville sketch, "Musical Moods," with which she has just completed a twenty-seven-weeks' tour over the RKO circuit, if negotiations now pending with one of the large studios materializes.

Ruth Elder returned this week from a ten days' flying trip up the Pacific Coast, on which she was accompanied by Jimmy Granger of the Swallow Airplane Co. In Olympia the flyers were luncheon guests of Governor Hartley of Washington. The trip was in the nature of a tryout for the National Air Races next August, in which Miss Elder will fly from Clover Field to Cleveland, the terminal of the event.

BUZZING AROUND:

Vilma Banky and Rod La Rocque having luncheon with Leslie Pierce at the Brown Derby... Chester Morris visiting the Filmograph office... Jack Oakie hitting a home run in the ball game at Sawtelle, while the company is filming scenes for "Sweeties"... Patsy Ruth Miller Bixby breezing down the boulevard in her Pierce roadster. Patsy is featuring a perfect coat of tan these days... Evelyn Brent snatching a bit of food between shots (camera, of course) at Joe O'Blath's café near the Paramount studios... Harry Green driving his new duPont about town and looking happy... Charley Morton and Josephine Dunn presenting the cup to the winners of the dancing contest at The Plantation... Roscoe Arbuckle slips on the dance floor of his café, and BOOM! is the word... Ann Pennington rushing about in a Yellow cab... Douglas Fairbanks on his way to the beach in his new roadster... Bobbie Vernon watching his little daughter dance at the Windsor Square Theatre.
Heard Interests and M.G.M. Are To Continue Tieu

Louis B. Mayer, vice-president in charge of production at Metro-Goldwyn-Mayer, has announced the signing of contracts which gives his organization the exclusive affiliation with William Randolph Hearst’s motion picture interests for a long period of time.

Under the new arrangement M-G-M will continue to present the productions of Miss Marion Davies, whose brilliant success has contributed so largely immediately for the presentation of Miss Davies’ productions that will outline everything ever before attempted in the way of starring vehicles for this talented actress, whose artistry has placed her among the very front ranks of the screen’s most popular favorites. Miss Davies will appear in two, and possibly three, outstanding productions a year.

“The continuance of our association with Metro-Goldwyn-Mayer is most gratifying to me,” says Mr. Hearst. “The amazing achievements of this organization in both production and distribution have placed it foremost among motion picture enterprises.”

Miss Davies has the following to say: “I am delighted over the fact that my productions will continue to be produced by and released through Metro-Goldwyn-Mayer. At no time could I have become associated to any other arrangement. I am indeed proud and happy to state that my association with M-G-M is to continue for a long time to come.”

Screen and Stage Technique Differ

Differences in screen and stage technique are many and varied, and even the most experienced stage veteran has new tricks to learn when acting before the camera, according to Kay Hammond, beautiful stage star, who is completing a featured role supporting Gloria Swanson in her newest Pathé feature, an un-titled Edna Purviance production. One peculiar difference between the methods employed in the two mediums, explains Miss Hammond, is conversation carried on between two actors facing each other in a scene. The screen actor does not look his fellow artist squarely in the eye, the star avers, but looks at the eye nearest the camera.

Miss Hammond, following the imminent completion of her role in the Swanson opus, will essay a featured characterization in Paul Sloin’s production, “A Woman Afraid,” opposite Ann Harding, celebrated New York stage star.

Review

“Morgane, the Enchantress”

A Franco-Film Production.

Reviewed at the Craig Theatre, New York. Directed by Clarence Perrey. Adapted from Charles Le Goffic’s “La Biche.”


Ivan Petrovitch, as George de Kerduel, easily carries off the honors in “Morgane the Enchantress.” He is ably supported by Claire de Lozere (Princesse de Hangor), and Josyane, who, as Annette Lefouchon, might have responded a bit more to George’s love-making. P. Damore did an excellent piece of work as the father of Annette, Pierre Lefouchon, as did Rachel Devrips who portrayed Mme. Lefouchon.

Annette Lefouchon, daughter of Pierre Lefouchon, wealthy banker, is in love with George de Kerduel, a young naval officer, but is forced to marry another man. Just before the wedding is to take place, Pierre Lefouchon is financially ruined and the prospective groom, who really intended to marry wealth, withdraws from the marriage. Pierre, meanwhile dies from a stroke and Annette and her mother go to their retreat in the country. George, Annette’s lover, follows and proposes, whereupon Annette immediately consents. While her lover is gone to get an extension of leave, Annette goes rowboating and is lost when a storm suddenly arises. George returns, learns of Annette’s disappearance, and while in the throes of despair, receives a message from a mysterious stranger, saying Annette was saved by fishermen of a nearby island. Going there, he meets Morgane, the enchantress, who falls in love with him. She tries to poison Annette but is discovered by Annette’s maid, who tells George of the murderous attempt. He physically shakes off the spell of Morgane and takes his bride-to-be away, but not before Morgane throws herself into the sea.

The elaborate settings of Morgane’s luxurious castle was a bit too fantastic while the staff of servants required to usher George into the presence of her Royal Highness, the Princess de Bango, was as mystifying to George as it was amusing to the audience. Nevertheless, it was entertaining throughout and was very well received—PINCUS.

Fine Bill Coming to Hillstreet House

The world’s most famous sirens, Cleopatra, Carmen and Tonoleyo, are declared to have a rival in Nibi, the gypsy gale of passion, in the First National all-talking picture, “The Squall,” which opens at the Hillstreet Theatre Saturday.

The United States Indian Band, made up of 22 full-blooded Americans and boasting one woman, Princess Young Blood, a Cherokee Indian, headlines the RKO stage program. Rounding out the stage bill are Sylvia Clark, singing comedienne; John Barton and Company, Betty and Jerry Brown, and Bee Starr, sensational aerialist.

Frank Murphy, electrical wizard of studio and radio station for Warner Brothers, is in New York, combining business with pleasure.

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"The Fall of Eve" Opened in N. Y. On June 17

"The Fall of Eve," Columbia's latest all-talking special, brought to the screen with dialogue, incidental music and sound effects, opened for an extended engagement as a road-show production at the Embassy Theatre, New York, on June 17.

Ruth Miller and Arthur Rankin have the romantic leads and the remainder of the cast includes Ford Sterling, Gertrude Astor, Jed Prouty, Fred Kelsey and Hank Mann.

Frank R. Strayer handled the megaphone on "The Fall of Eve." Mortlock and Fanny Hatton, equally noted as playwright and scenarist, wrote the dialogue.

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June 29, 1929
CRUZE COMPLETES "THE GREAT GABBO"

James Cruze has completed his first all-dialogue production, "The Great Gabbo," directed by himself with Eric von Stroheim and Betty Compson as stars, and Margie (Babe) Kane and Don Douglas in featured roles. The picture, which has a spec- tacular musical background and a large cast, will be released for the states rights market in September.

Famous for his direction of such successes as "The Covered Wagon," "Old Ironsides," and "The Duke Steps Out," Cruze is expected to duplicate former triumphs with "The Great Gabbo." His next picture will be adapted from a magazine story by Ben Hecht.

Gertrude Lawrence in "Gay Lady" at Long Island Paramount

NEW YORK, June 29--Gertrude Lawrence began her motion picture career this week at the Paramount Long Island Studio, where she is being starred in "The Gay Lady," an original story by Gene Markey. The story is being directed by John Meehan and Robert Florey, and in it Miss Lawrence will sing several numbers written for her by Cole Porter.

The cast selected for Miss Lawrence's first appearance on the screen is a stellar one, including Walter Petrie, Blythe Dale, Charles Ruggles, Joe King, Arthur Treacher, Est Rollo, Herbert Miller, Warren Ashe, J. H. McKinley, Luis Alberni, Louise McIntosh, Charles Eshdale, Charles La Torre, Jules Eynard, Jack Cronin, Curran and TaTenza, Apache dancing team, the New Yorkers, a male quartet, and The Singing Marines, a singing octette.

MUNICH TAVERN OPENS IN NEW YORK
The Munich Tavern, a replica of the Bavarian beer gardens, was opened last Tuesday by Marty Pay and Neil Callahan, who are the proprietors. In the heart of the Theatrical District, it caters to the pro- fession among whom are found some of Broadway's brightest luminaries.

The waiters and waitresses are in full Bavarian costume and the food ranks with the best in the city.
KLEIN SUES "TRAVELTONE"

NEW YORK, June 27.—The Edward L. Klein Corporation, nternational distributors of motion pictures and cinema equipment, of New York city, have instituted suit in the Supreme Court of the State of New York against the Cinemores Company, Inc., of New York, manufacturers of "Traveltone," talking picture equipment.

Weinstein & Levinson, attorney at law, of 11 Park Place, New York City, represent the Klein organization in the action for $150,000 damages for breach of contract, which is based on an agreement entered into between the Edward L. Klein Corporation and the Cinemores Company, Inc., under the terms of which the defendants employed the plaintiffs to represent "Traveltone" in the United Kingdom and Continental Europe.

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Don't let anyone ever tell you that a woman exercises the only perogative for changing her mind because, as Bill Talbot would say, "Whenever you slice it, it's still baloney." Ask Roy D'Arcy, he knows!

When Roy first arrived in New York, he spent one whole luncheon hour explaining why the variety stage was not a suitable medium to exploit his particular talents. And yet, this week finds his name included among all the all-star bill at the mecca of all vaudevillians, "The Palace." Of course, there is no one more appropriate than "the guy from the expressionless Island," the musical comedy in which Roy was to star on Broadway, went the way of "Cain's" before it even reached New York. And now, Roy has something to do with his "turn about face."

Meow!

Adolphe Menjou and his frau, Kathryn Carver, are a-Gothaming again after an absence of several months. Although Menjou insists that it is nothing but a pleasure trip, our suspicious nature leads us to believe that he would not be immune to combining a little business with it . . . and we don't mean monkey business, either!

Menjou has never minced words (Continued on Page 33)

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Menjou has never minced words (Continued on Page 33)
**New York Reviews**

**Review "The Thunderbolt"**


George Bancroft and featuring Fay Wray and Richard Arlen.

Directed by Sam Wood. Story by Julien and Charles Parke, screenplay by Charles Marquis Warren.

Dialogue by Herman J. Mankiewicz.

ONE more like this, and George Bancroft will be the biggest box-office bet in the country. In this second all-talkie of his, he plays an almost impotent role, and plays it in a way that makes the young things gush over him. It must be granted that a man who can play the supreme egoist throughout a picture, frame the hero into a sentence to be electrified, and finally walk to the executioner’s block, is entitled to punishment for a cold-blooded murder, carrying the admiration of the audience with him, must be an actor.

Bancroft plays things any other nobly desponding of the Thunderbolt." Bancroft plays the title role, which is a toughie to take on, with a bit of a dashing bank robber and killer. For two years he has had a girl, but the girl has tired of being a criminal’s moll, and he leaves her to go his joyless way. Bancroft starts forth to kill the boy who has usurped the affections of his girl. The girl, warned by Bancroft, has the couple on the scene, and Bancroft is captured and convicted of murder and sentence to be electrocuted.

However, being in the death house does not thwart him in his threat to the girl that he will kill her lover with his own hands. He has the boy framed in a bank robbery, in which a man is killed. The boy is sent to the death house. Bancroft waits until he knows the boy cannot be released until the day set for the execution of the Thunderbolt, and then confesses he has not killed his rival to the boy. They have the chance to shake hands in farewell with each person in the death house on his march to the chair, and Bancroft seizes this opportunity to come to hand grips with the boy and murder him.

The almost apologetic admission goes from the boy that the Thunderbolt is guilty of stealing the girl away from him originally, makes Bancroft forego his vengeance. He goes to the chair laughing at the name of a killer who — Nat Carr is leaving this week for Hollywood where he’s gonna make a flier that will outshine all the other kid talks now being made.

That Karyl Norman, who has been under Col. and Mrs. Lafarge’s wing, is now playing the role of a dancer who is going to drop out of the story, is a musical season’s next season.

That Ruth Etting is minus her tonsils but can still make the most of a song. That Tom Sullivan is now appearing for the New Orleans movie company.

That Tom Wilson is now appearing for George Jessel’s new Fox film.

**ALONG MUSIC ROW WITH HERMAN PINCUS**

Sophie Tucker, "the last of the Red-hot Mammas," doesn’t intend to spend any money. “I’m going to save it for my vacation,” she says.

Harry Harrison, who for the past seven years has been nationally known as "The Clown of the Air," is now in New York for a rest. He will no doubt be signed for local commercial programs. That’ll serve him right.

New York is no place for a rest.

Edward Lankow, basso of the Metropolitan Opera House of New York, has left for the coast to enter the talkies. Arthur Behim has supplied him with a number of songs and routines of songs for talkie shorts, among which are "Am I a Passing Fancy" and "Rose of Romany." Joe Candullo, well-known along the "alley," is now at the Seven Gables Inn, located in Millford, Conn., where he is acting as master of ceremonies. Murray Wizel, band and orchestra manager for the Forster Music Publishing Co.’s New York office, is one of the hardest working song pluggers you’ll find in New York. Maybe that’s why “he gets the blues when it rains.”

Jack Parker, vocalist, formerly with Rose Marie and Zigfield’s Follies, is now being featured over N. B. C., with Edison Hour, Prophylactic, Dutch Masters, Veedol, Lucky Strike, Happy Wonder Bakers and Sam Lannon’s Ipana Troubadours. He does a little recording for both Victor and Edison recording companies. I wonder what he does in his spare time.

Mansfield devoirs to live on David’s income. He cuts them after they have brought him to near poverty, goes to New York, where, through the aid of the dressmaker’s assistant, now a successful theatrical costumer, he succeeds in purloining a costume across the inevitable wealth. His wife and her family, hearing of his success, come to visit him in New York, but David, realizing what they would do to him again, quits them to meet the girl who had helped him all the time.

The work of Barthvelmess and Lilla Lee deserve superlatives, but the others in the cast contribute excellent bits of characterization. Alice Day, as the maid who marries Barthvelmess, deserves considerable praise for her work, and carried a role difficult of execution. Faye认为Littlefield as the lazy father-in-law, is excellent, giving his role just the touch of broad humor it requires. Tony Shanahan and his brother-in-law and Katherine Ward as the mother-in-law are worthy of adding.

All in all, "Drag" is a cracker-jack picture.
E. F. ALBEE, BROOKLYN—Ruth Mix, beautiful daughter of Tom Mix, in her "Rodeo Reue" with a company of thirty, featuring Jed Dooley, with Audree Evans, Toby Tobias, with his Ten-Tune-Ticking Tenors; the Gamby-Hale Girls; Dorothy Douglas; Johnny Wright and company, and "Snowball." Miss Mix also presents her horse, "Lindy." Feature photoplay being shown for the first time in New York is "Prisoners," presented with sound and talk, starring Corinne Griffith.

Western Electric Bringing Action For Patents

Following the suits brought by the Western Electric Company against Patent infringement suits by companies in the United States, similar action is being instituted in the Canadian Courts. Three suits, a separate suit for each patent upon which an infringement is alleged, are brought by the Western Electric Company and Northern Electric, Limited, of Canada, against the Patent Reproducer Corporation and Stevens Theatres, Limited, of Canada, in the Exchequers Court of Canada at Ottawa, June 18.

In these three suits infringements are alleged owned by the Western Electric Company and under which Northern Electric, Limited, holds exclusive rights.

The patents involved cover some of the same inventions connected with talking picture equipment that are covered in the patents which the Patent Equipment is alleged to have infringed upon in the suits brought by Western Electric in the United States.

Noted American Stage Figure With Paramount

Charles Selloon, who for thirty years has been a noted figure of the American stage and screen, has signed a contract as a Paramount featured player to make short sound pictures. He has appeared in many Paramount productions, the last of them being "What a Night," in which Bebe Daniels was an ingenue. Among the late all-dialogue pictures in which he has appeared is "The Gamblers." Stage success for which he starred include "The Bad Man," "Parlor, Bedroom and Bath," "Over the Top," "Fancy Free," "The Challenge," and many others.

Fred Ralston and his pirate band, which was originally formed for the music at the Pirates Den in Glendale Village, is now being featured over WABC.

Billy Baskette and Bartley Costello, two of Tin Pan Alley's oldest tuners, have just written a new song entitled "When I Learned to Love You." Radio callers claims it to be the most beautiful song of the year and is featuring it every night.

Talking It Over With Radio Harris

(Continued from Page 31)

him and has always declared his intention of joining another company as soon as his present contract expires—or else return to the stage. It is therefore not unlikely that he will pay a visit to New York. In the nature of a "conference" trip and that an announcement of interest will some time be made.

Mme. Menjou, superstitious to state, is here for ONE reason—CLOTHES.

With producers scouting the country—and coming in with all in one piece—in search of available talent for the singing screen, may we draw attention to a young lady who suits all the requirements—even to thinking California, "God's country?" Her name is Elsa Ersl. Remember when she was glorified by Ziegfeld in "Louise the IV.?" Of course you do, for wasn't she one of the very few singers you could bear watching at the same time as the high C's? Elsa, you see, is that "rara avis"—a beautiful songstress. Her figure is petite and slim without virtuosity. The only thing in the air is as golden as the flask from her native Germany without benefit of a "gingh" shampoo.

She has just completed her first screen venture, "The Royal Box," for Warner Bros., and Brynne Foy is enthusiastic in his praise of her work. And when Brynne is enthusiastic, it's always the truth. (Continued)

Morton Downey and his beautiful wife, Barbara, the second member of the amazing Royal Family of Ben- nets, sails next week for a holiday jaunt on foreign shores. Morton and Pathe, it would therefore, have come to a parting of ways. It has been no hidden secret that Pathe was very much disappoint- ed at the boxoffice flop of "Mother's Boy" and laid off one of the stars. Morton Downey grew up when the making of his second feature, "Lucky in Love," and now a little bird whispers in our ear that when the picture is released, Downey's name will not be featured in the billing, but instead little Betty Lawford, the heroine of the tale, will have all the celery horns. And this despite the name of Downey!

Betty Bronson slipped into the Bar- clay and out again without giving any welcoming committee a chance to greet her. Betty and her brother are en route for the last three months "to do a lot of traveling," she says. But just between ourselves, I wouldn't be a bit surprised if she didn't appear at the Hollywood Seance, h a n d s e n Englishman who beued Betty assuming her last European jaunt, w a s n't the real "raison d'etre" of this summer's re- turn visit.

Last week was a pretty bad one for Barbera, we are soon to sail for Eu- rope and a vacation touring the con- tinent. In the interim, Mfi's bosom companion, Lewis Stone, is also en- joying a month's furlough from stduio activity by yachting in Califor- nia waters.

Johnny Walker, who was East earlier in the season, bobbed up again this week. Only caught a fleeting glimpse of him as he hurried through the lobby on his way to the stages. Miss Dorothy Costello and I, however, thought we knew the "whyof" of his return. It's our guess, however, that it's a vaude- ville tour or a possible stage engage- ment that is the magnetic. Stop us, if we're wrong.

Al Bernard, rated by radio reviewers as one of the best back-face corre- spondents in these parts, has just re- newed his contract until next April as end man for the Dutch Masters Minstrels who broadcast every Tuesday evening over WJZ. Al has also renewed the high-day contract with Raybestos Twins, who entertain every Friday evening over WEAF. During his "time off" he has kept busy recording for Brunswick and other recording companies. And how he can wield.

Jean Goldkette, who is now in New York, is clicking with the radio fans here. His orchestra, which is fea- tured on the "Airlatter Kent over NBC, is one of the most entertaining bands in the East.

Making London Film

(Continued from Page 31)

The practical importance of Mr. General Secretary, who was, according to World Wide officials, lies in its solving the problem of producing several foreign language versions of the same film. Germany, France, Italy, and Spain and other countries want films in their own languages and preferably with their own actors. But the market in each country is too small for the continental producers to offer the full array of high-class productions solely for their own countries, or to send their casts a great distance for cooperative effort. To meet this situa- tion the Williams plan comprehends the erection of large sound studios in the Elstree district, near London, which will be within a few hours' making distance of continental Europe. About twenty complete stages will be laid down with modern and complete equipment and all mod- ern recording apparatus. Here will be maintained a complete technical staff in every department of production. Once the studio has been decided upon by the associated producers, the sets will be built and used in turn by companies from the various countries. Thus every production will be a real contribution to the work in London, and as much of the sound work need be done but once. This cost will be divided between the producers of the various countries.

The London officials declare that Mr. Williams went to London a couple of months ago for the purpose of promoting this idea and that it was determined that no publicity was to be given to the proposition until it was all set, but that the statement regarding the rumors related to Jack's activities here was incorrect. He is in London in order to avoid a detrimental ef- fect on World Wide's business. Two sound stages, which are being constructed right and day at British International's Elstree plant and two more will be ready next month on productions for World Wide distribution.

Santly Bros., Music Publishing Co., have just arranged with Tiffany-Stahl to supply the score for the new picture made in England and produced by Gainsborough, entitled "The Wrecker." The title of the theme song is not "Wrecker, I Love You," but "You Really Didn't Mean it," a beautiful ballad written by Irving Caesar and Joseph H. Santy.

A novel innovation was inaugurated when Leo E. Crook and Sidney S. Scherzer opened their studios on Broadway in the heart of Music Row, N.Y., at 114 Madison Avenue. From now on, a stage, a set, a costume, etc., can now have their abilities re- corded on a regular phonograph rec- ord for 75 cents.

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### Doings in New York Studios and Nearby Cities

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HOLLYWOOD FILMOGRAPH

JULY 6, 1929 Vol. 9 No. 27 Weekly

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Producers Maintain Sphinx Attitude

Foreign Film Interests to Combat U.S.

British and German Groups Combine to Offer Competition

LONDON, July 2.—That the British and Continental talking picture interests intend competing fiercely with the interests of the United States with regard to both manufacture and installation of sound equipment abroad is evident in the comments of the London press, which reports that the much talked of agreement between British and German film groups had been signed with involved capital mounting to approximately 60,000,000 pounds, or $300,000,000.

The new alliance is said to be between the British Talking Pictures, Ltd., and Klangfilms Tobis of Berlin and Amsterdam, the aim being to "establish a united European front against domination of American interests."

Two Million Dollar Deal Halted by Equity Crises

Negotiations are being held up on a $2,000,000 deal between Reginald Denny and an English concern pending agreement on Mr. Denny's stipulations to the effect that the contract, which calls for co-production and acting on his part, can be arranged so that he is subject to Equity ruling when acting.

The contract specifies two pictures to be made on this side starring Denny, with others to follow in England with members of the company organized for the pictures here. Other arrangements involving a sum of $5,000,000 are likely to result, but no further move can be made until the prominent star is satisfied as to his future being aligned with the Actors' Equity Association.

At an Equity meeting held last Monday night Mr. Denny stated his unqualified loyalty to Equity principles, as reported elsewhere in this issue.

Review of the Week

Events of the week in both camps of the Equity-Producer fight indicated a rising level of interest and backing for the subject matter of the recent public controversy which led to the formation of the American Independent Producers' Association and the efforts of the American Federation of Musicians to bring about a settlement. Numerous statements were made in newspapers and magazines on the subject.

206 Non-Equity Contracts

Following the previous statement by Fred Datig, chairman of the Central Casting organization, to the effect that 64 players had been signed to non-Equity contracts since June 4, the list was extended by 42 more names issued Wednesday, as follows:

Alice Bailey, Andrea Randolf, Irene Bith, Doreen Collard, Kathryn Logan, Edith Fitts, Low Duhner, Ethel Stone, Donald Good, Ruby J. Lee, Patsy J. Egan, Bernice Logan, Louis Nathan, June Dunlap, Georgia Brandeker, Annona Jacobs, Tisdale, Maude Shapton, Paul Vain, Tom Metson, Paul Harris, Charles Hamilton, Boll, Fred, Frank Nagley, Harry Tyke, Irving Bacon, Richard Alexander, Frank Clay, George de Cour, Buba Norm, Sam Zen/include, Eva Latta, E. F. Sanford, Charlie Boy, Dorothy Phillips, Fred Burns, Patsy O'Byrne, Louise Beavers, Hayes Kel-

Equity's Answer

Referring to these lists, Mr. Charles McLaglen, Equity representative, declared to the press: "The list is absurd. Some of those mentioned are dead, many are on the other side of the water, and many were signed before June 5."

De Mille's Statement

Cecil B. de Mille, President of the Association of Motion Picture Producers, issued an official statement for that body shortly before leaving town for a vacation on Thursday. He said: "I am going away for my summer vacation, which will be a very short one. I am coming back soon to begin my summer work. I shall be able to coast it without difficulty."

(Continued on Page 19.)

EXTENSION EQUITY BAN INCLUDES EXTRAS AND ATMOSPHERE

The advisory committee met at this office on Friday, June 28. The question was put to them as to whether or not we should extend the terms of the resolution of the Council so as to cover executives and advisers. A unanimous vote final indicated that EVERY MEMBER OF EQUITY NOT UNDER CONTRACT BEFORE THIS DATE IS FROM THIS DATE PROHIBITED FROM SETTING HIS FOOT ON STAGE, SET OR LOCATION IN ANY AND EVERY CAPACITY UNLESS THE EQUITY CRISIS IS OVER. This should be particularly noted by all those members who receive or expect to receive offers for extra or atmosphere work.

FRANK GILLMORE, President.

REFUSE TO MAKE ANY STATEMENT ANENT PRESENT EQUITY CRISIS

Just prior to the Equity meeting held last night (Friday), at the Women's Club on Hollywood Boulevard, many rumors gained ground to the effect that arbitration of differences was imminent. Much speculation as to President Frank Gillmore's prospective platform statement was added.

A careful check-up by FILMOPHOTO representatives during the past few days plainly indicated that all concerned in the struggle were of the opinion that the sooner representatives of producers and actors meet in the presence of a neutral body to discuss their differences, the better for the industry as a whole. This opinion was freely expressed by actors and producers, many of whom suggested that FILMOPHOTO present the issue in its columns and declared their intention of attending the Friday meeting.

The result of further investigation revealed the fact that in 1919 the differences of actors and managers to loggerheads were successfully brought to a point of agreement by a committee of five of whom is in Hollywood at the present time, and who, it is rumored, has already been approached with a view to service in the present crisis.

Previous reports given to the press by Equity representatives indicate that several prominent local business men of known impartiality have expressed their willingness to serve on an arbitration board, subject to their acceptance by both sides.

WILL HAYS IN TOWN

In addition, Will Hays is reported in town, and though rumors were that he had seen or was to see President Gillmore at once, no statement to that effect was issued by Equity officials who were questioned. Mr. Hays' presence here at this juncture indicates a possible move on the part of the producers to approach the question of negotiation.

The Meeting

Speculation was rife among the huge congregation which assembled outside the Women's Club long before the meeting opened. It was reported that many established motion picture stars who have made no public statement as to their attitude toward Equity, and bitherto have not reported present at previous Equity open meetings, were sprinkled throughout the crowd which filled the hall and overflowed into the corridors and the immediate vicinity. Reported present were George Bancroft, Victor McLaglen, Jean Hersholt, Evelyn Brent, Clive Brook, William Haines, Myrna Loy, Jack Mulhall, and others. Fred Datig was also reported present.

Gillmore's Statements

President Gillmore opened the meeting at 8:35 and reported the allotment of $10,000 from the New York Council. He read a report to the effect that all meetions are in sympathy with Equity and have accepted the Equity contract, with a production named "College" as their first Equity-cast picture. The photographer, Harry Revier, is the original organizer of the camerman's Union.

He then stated that members of the Actors' Union of America send their best wishes to Equity members, and will give "the utmost cooperation to Equity in their struggle."

James Spottwood sent a message to the effect that though his body was at the Vine Street Theatre, he was at the Equity meeting in spirit.

In the course of answering Cecil B. De Mille's statement in yesterday's press, Gillmore declared: "We are not asking for 'sympathy.' We are asking for justice!"

Quotes Filmmograph

He then read an excerpt from FILMOPHOTO dated October 30, 1928, in which Cecil De Mille was "credited with the statement" that the actors would never get anywhere until they organized.

"And now that they are organized," (Continued on Page 18.)
Welcome, Columbia Sales Force!

It was not so many moons ago when the raucoous-voiced megaphonist in the front seat of the sight-seeing bus would point with disdain to the row of buildings along Sunset and Gower streets and give the folks from Paolooka, Iowa, a fleeting glimpse of the famed “Poverty Row.”

Quickies were turned out by the cartload. Names that today are recognized as the biggest box-office attractions of the motion picture world, were perhaps then accorded only casual screen credit.

Yes, it was “Poverty Row”—a row that was the haven for many an extra and a port for the promoter who visualized an epic for the expenditure of a paltry few thousand dollars.

But now things have changed down on Sunset and Gower! Who of us do not remember “The Blood Ship” and “Submarine?” Those productions by Columbia shook the foundation of “Poverty Row” and caused it to pass into oblivion. Now we await with interest their latest picture, “Flight,” and those close in touch with the production are voicing great predictions for it.

It was the untried efforts of Harry Cohn, of the Columbia offices in Hollywood, and the whole-hearted cooperation of Joe Brandt and Jack Cohn in the New York offices that had much to do with the blossoming of real pictures on the former “Poverty Row.”

James Cruze has completed a super-special production, “The Great Gabbo,” down where doughnuts and coffee once meant a square meal.

The whole industry rejoices at the prosperity of Columbia Productions. The organization is deserving of all this praise; there was not a mushroom growth; it was a long, hard struggle towards an ideal and their goal was “BETTER PICTURES.” They have won the good fight; the leaders will instill the fire of enthusiasm into their great body of workers here next week.

This ensuing week the national sales organization of Columbia Pictures Corporation holds its convention at the Hotel Roosevelt.

HOLLYWOOD FILMOGRAPH extends a hearty hand of friendship to the folks who represent Columbia and congratulates this excellent organization upon the rapid strides made during 1928 and 1929.

The entire staff of HOLLYWOOD FILMOGRAPH, many of whom are proud to wear the insignia of the B. P. O. Elks, extends the hand of true fellowship to the “Bills” who assemble in national conclave here next week. To them we can only say, “See Hollywood and LIVE!”

Striving always to give accurate, fair and impartial news of the film industry, the editors of this publication will continue to supply our readers with the latest uncolored accounts of the Equity-Producer struggle.

When peace is declared in the Equity-Producer struggle filmland can look for a second Armistice celebration. Let it be soon!
Hal Roach Plans Extensive Campaign

Silent Versions of 20 of Next Year's Releases Are Scheduled

Hal Roach will make silent versions of twenty of the thirty-two all-talking comedies he has scheduled for next year's production. Because of the demand of the foreign distributors and of small-town exhibitors for the Roach-M-G-M comedies, Mr. Roach has changed his decision to make no silent pictures. The soundless two-reelers will be re-cut versions of the original talkies.

Each of his four production units, Laurel and Hardy, Harry Langdon, Charley Chase and Our Gang, will make eight talkies. In addition, the studio will release Atlantic City, Laurel and Hardy's "Bacon Grabbers" and "Angora Love," and Our Gang's "Saturday's Lesson" and "Cat, Dog and Co."

Production Cost Heavy

The Roach studio estimates a production cost one and a half million dollars for the coming year's program. One hundred and fifty thousand dollars is the scheduled expenditure for improvements and additions to the sound stages and equipment.

Each of the four production units will have made five all-talking pictures when the present fiscal year ends on July 27. The studio started production of sound pictures on March 25, Laurel and Hardy's "Unaccustomed As We Are" being the first talkie.

200th Sound System Has Been Installed

LONDON, July 2—Installation of the two thousandth Western Electric sound system to go into theatres of the world has been completed in the Princess Cinema, Huddersfield, Yorkshire, England. While the installation was completed around the middle of May, publication of the fact was withheld pending the arrival of photographs of the theatre.

Paramount Leaders Lauded in Talks

The Hon. George Akerson, secretary to President Hoover, and Mayor James J. Walker of New York City, praised the leaders of the Paramount organization at the banquet which closed the convention of that organization at Atlantic City. Adolph Zukor, Jesse L. Laskey, Sidney R. Kent and Emanuel Cohen were the subjects of laudatory speeches, following addresses by Adolph Zukor and others.

Yank-French Clash Comes to Head

The American-French clash over film distribution and quota differences came to a head during the week, judging from dispatches announcing that American representatives of leading film companies have resigned from the French Cinema Syndicate, the organization representing the French film industry.

The abrupt termination of relationship was due to the fact that the French government had not answered a note from the United States on March 30 protesting against the increased quota of French films to be taken in exchange for American films.

American representatives declared that it seemed that unless American interests would subsidize French films, they would be forced to abandon France as a distribution field. Resignations included representatives of Paramount, Fox, Warner Brothers, United Artists, Radio-Keith-Orpheum, and Metro-Goldwyn-Mayer.

Albert Roccardi is to play the Foreign Minister in "The Love Parade," starring Maurice Chevalier and directed by Ernst Lubitsch at the Paramount studios.

ASCERTAIN NEED OF NEW "TAKE" DEVICE

Academy Sends Questionnaire to All Cameramen, Film Editors and Technicians

The Academy of Motion Picture Arts and Sciences is sending a questionnaire to all camera men, film editors and technicians with regard to the necessity for an automatic "take" device.

The questionnaire is the result of inquiry on the part of the Bell and Howell Company, who have been experimenting with the device, and wish to know more definitely the requirements of the industry before going on further time and expense in perfecting it. The Academy will tabulate replies given in answer to the questionnaire, which submits the proposed function of the instrument for consideration.

The numbering device would:
1. Automatically print a number on the side of the perforations of the negative while it is being taken, like key numbers are printed now.
2. It would require no extensive changes in the camera.
3. It would replace the system of photographing a slate after each scene by registering (photographing) the desired indications on the margin of the film outside the perforations, throughout the length of the film, at the same interval.
4. It could incorporate a footage marking which could be made to change at every foot and help in matching negatives and prints, the number of key markings being practically unlimited.

After over one hundred scripts were turned down for Paul Whiteman, who is to star in "The King of Jazz" at Universal City, the story by Frank Dazey was O.K. 'd by the powers that be, and from now on it will be a matter of casting the picture and starting the camera grinding.

Eddie Gives Short Course in Motoring

Eddie Quillan, popular Pathé comedian, submits the following list of questions and answers which should make the navigation of Hollywood boulevard a simple matter:

1. Question: When two cars meet at an intersection, who has the right of way?
   Answer: The bigger vehicle.
2. Q.: When a woman signals for a right turn, should the driver in back of her do?
   A.: Stop, shift into reverse and back up slowly until the car in front has left the highway.
3. Q.: What is the correct way to signal for a left turn?
   A.: Turn left arm out of left side of car, bend said limb at the elbow in a 90 degree angle, lean the fist but leave the forefinger out-stretched and pointing upward, inhale deeply and mumble a prayer that the driver in back is not cross-eyed.
4. Q.: When nearing a railroad crossing while a train is approaching, what to do?
   A.: For the Pessimist: Stop your car about a block from the crossing and shut off the motor.
   For the Optimist: Step on the gas and try to beat the train.
   For the Indifferent: Light a Murad and hope it isn't a trolley.
5. Q.: What shouldn't you say when a motorcycle-cop stops you for speeding?
   A.: To a woman—"Sure, I was going sixty and if I hadn't hit a lot of traffic, you never would have caught me."
   If you're a man—"Here, my good man, have a cigar. Aren't you mistaken about my speed, officer?"

Reading from left to right: Al Heman, director; Al Cooke, Albert V. Vaughn and Larry Darmour, producers. Darmour Productions are turning out a series of two-reelers based on the stories of H. C. Witwer. They will be released by R-K-O.
Unique Exploitation Put Over by Baltimore Exhibitor

In spite of extremely hot weather, Frank Peice, Jr., put over one of the greatest exploitation campaigns in Baltimore in connection with the showing of Columbia’s “Father and Son” at the Rivoli recently. Tie-up with 80 stores carrying card displays featured picture in conjunction with Father’s Day.” Newspaper advertising started well in advance with short, spreading to features with pictures of stars carried in news columns; and liberal spread of three-sheets and one-sheets and 200 colored card inserts in regular store tie-ups took care of outside. Leading hotels displayed full reproductions in oils from the picture; while Western Union featured telegrams for “Father’s Day” with display card of the stars, Jack Holt and Mickey McRae, and Harrod Typewriter Company showed machine reputed to have been used by the author. Ten thousand score cards bearing ad out of picture showing dead set on baseball fans, and also tie-up made with tutors at school where Babe Ruth was educated, and the Baltimore handful theatre during a short stop-over in Baltimore. The result was jammed houses from the start.

Leading Ladies of the Cinema World Take to Dance

Leading ladies of the screen world and cinema society take to the dance. Attending classes at the Lillian Powell Dance Studio on Sunset Boulevard are Gloria Swanson, Greta Garbo, Ilka Chase, Eleanor Boardman, Juliette Crosby (Mrs. Arthur Hornblow, Jr.), and many others. Lillian Powell conducts classes in professional dancing, and has sworn-in instructors for ballet and tap work and fencing. Formerly premier dancer in leading New York theatres, and also soloist with Ruth St. Denis and Ted Shawn on tour for many years, she distinguished herself locally as a creative artist of the first water with her famous “Bubbles-dance,” which was featured by Sid Grauman in one of his prologues, and which was filmed in natural color.

Declares Directors Must Stick to Own Forte

Directors should always stick to their own forte, whether this be comedy, tragedy or domestic satire, according to Mel Brown, prominent producer-director who has just embarked upon the direction of “The Love Doctor,” formerly called “The Boomerang,” Richard Dix’s last starring vehicle for Paramount.

It is all right to say that one should not narrow his field too closely, comments Brown. However, the time-worn and oft-repeated adage regarding the jack-of-all-trades who is master of none is solidly true even today. Only the outstanding and unusually versatile genius among the megaphonists can do equally well in all moods of the drama. The ordinarily gifted director does best to confine himself to the field where he is most at ease.

Horton in New Farc

Filming of “The Aviator” was commenced at the Warner Bros. Studio in Hollywood this week under direction of Roy Del Ruth. In addition to Edward Everett Horton starring as a star and Jack Miller, the cast includes Johnny Arthur, Lee Moran, Edward Martindel, Armand Kaliz, Walter Hiers, Philip Smlley and William Norton Bailey.

“The Aviator” was adapted by Robert Lord and Arthur Caesar from the play by James Montgomery.

COMEDIAN IS SIGNED

Jack Joyce, the singing, dancing and talking comedian, has been engaged by Warner Brothers for a new vitaphone feature, as yet untlited, to go into production on July 5, under Archie Mayo’s direction with a cast headed by Conrad Nagel. This will mark Joyce’s first talking picture engagement since his arrival in Hollywood a little over six weeks ago.

Harry Joe Brown is directing a Maynard picture at Universal.

Warner Reports Production Progress

Five Stories in Filming Stage At Present; Warner Satisfied

Slightly less than half of Warner Brothers’ production program will be completed, or in the editing process nearing completion, next week when the studio enters the second six months of the current season, Jack L. Warner, vice-president and production executive, announced today.

Five productions are in filming stages at present, two to complete shooting, the other three tie-ups in progress in various stages of assembly and editing, Warner states. The season’s program is composed of forty productions.

Warner, who recently returned from the East, expressed satisfaction with the carrying out of the program. He said, “the entire studio is being taxed severely with the demands of a vastly increased production schedule, involving a number of unusually costly and elaborate pictures. The present program is going forward on an economic basis comparable with that of any efficient industrial plant,” Warner declared.

The executive stated, further, that the coming months will usher in one of the most progressive and prosperous eras the producing end of motion picture making has ever known.

“Every agency of production is alert to new opportunities to improve motion pictures,” he said. “The tremendous hit registered by natural color is but one of the factors which are acting as a vital stimulant to the production of higher quality photoplays.”

The status of production at present is as follows:


Productions most recently sent to the editing department are; “Is Everybody Happy?” starring Ted Lewis, Archie Mayo directing; “Evidence,” starring Pauline Frederick, John Adl0 directing, and “Song of the West,” featuring John Barrymore and Vivienne Segal, with Ray Enright as director.

From a Reporter’s Note Book

On Set With Mary and Doug

Highlights of “The Taming of the Shrew” Reviewed By Scribe—Company Hard at Work

Entrances of the electrical Douglas Fairbanks on the set of “Taming of the Shrew,” which interrupted shooting on the Madagascar, and merger for members of the cast... Extremaphy peculiar are his forte... introducing Director Sam Taylor to the group... but the “payoff” came... when he drove his brand-new roadster right up to the stage, through a canvas wall, and stopped, figuratively, in the laps of the astonished troupe.

Excitement as players appear for the first time in costume... Tests... Wigs cause annoyance... Clyde Cook’s witty comments on ‘Taming of the Shrew’... “A fifteenth century comedy with twentieth century laughs”... Tragic note... Edwin Maxwell, playing Baptista... walks to work... his automobile stolen... Another tragic note... Geoffrey Wardwell, the Hortensio of the play... has lost a valuable waist watch... Fairbanks dodges the still-camera men... Miss Pickford favors red when not in costume... Clyde Cook shows Dorothy Jordan trick dance steps between scenes... He was brought up in a dancing act... in Australia... she danced in “Treasure Girl”... One thing lacking... music on the set... Director Taylor is running a race... Edwin Maxwell... in cigar smoking... Taylor six ahead at the end of ten days... Both average eighteen a day... Joseph Cawthorn, Gremio... as trying to figure out an insurance policy... Cook’s costume... as the servant Grumio... brings shrieles of laughter... "Taylor cannot get enough to eat... Russian tea is served daily and at four sharp... the players “laid” the star... "It’s only twenty minutes till tea time"... But the feminine players refuse... and talk about the popular diet wave now sweeping Hollywood...}

A cast of cameramen headed by Karl Strauss examine costumes for color values... Strauss won last year’s award of Academy of Motion Picture Arts and Sciences for outstanding photography... production managers patiently awaiting Ohio K.’s...

PAMED ACTRESS COMING

Famed Actress Coming to the Mason Opera House on July 15th. She will present two contrasting plays, “The Kingdom of God” and “The Cradle Song.”

Sally Elgers has signed with Pathé for three pictures.

Ethel Barrymore will be at the Biltmore Theatre on July 15 in “The Love Duel.”
To Produce Thirty-five Feature Length Dialogue Pictures

According to an announcement made by Leroy Vickers, Paramount's director of production at First National-Vitaphone Studios, 35 feature-length, all-dialogue pictures will be made at the big Burlesque film plant during the coming year.

The 35 will all be in the "special" class, and the number includes no shows, subjects, newsreels, or other small pictures. The program will represent an expenditure of over $15,000,000.

NOTABLE GROUP OF STARS

In addition to the famous stage stars already under contract, it is probable that others will be signed to add to the following notable group of stage and screen celebrities: Colleen Moore, Winifred Welsh, Richard Barthelmess, Corinne Griffith, Billie Dove, Irene Bordoni, Alice White, Dorothy Mackaill, Jack Mulhall, Leatrice Joy, Lois Wilson, Jack Bazzanell, Eddie Buzell, Douglas Fairbanks Jr., Loretta Young and James Ford.

These will all be starred or featured in the thirty-five specials, many of which will group several of the featured players. The 1929-30 program includes:

Colleen Moore in a story of the atmo- spheric, "Footlights and Fools." Richard Barthelmess in two pictures, one of them "Son of the Gods," by one of the RKO heavies in "The Love Doctor," which will star Richard Dix.

He is now playing one of the stellar roles in "Ilusion," with Charles Rogers, Nancy Carroll, June Collyer and other film notables in the Paramount studios.

Tommy Bond is a cast that already includes June Collyer and Miriam Seegar. Melville Brown will direct the Dix production, a picture based on the Winchell Smith-Victor Mapes stage hit, "The Boomerang.

BIG UNIVERSAL SCORE

Bert Fiske is writing the musical score for the sound version of "Broadway," Universal's $1,500,000 super-production. This version con- sists of the action of the silent version, without dialogue but with a musical score for foreign wired the- atres.

Regis Toomey Given A Stellar Role

Regis Toomey, of "Alibi" fame, has been assigned another stellar role in a talking picture, it was an- nounced today at the Paramount studios in Hollywood, when he was selected for the part of Bud in "The Love Doctor," which will star Richard Dix.

He is now playing one of the stellar roles in "Ilusion," with Charles Rogers, Nancy Carroll, June Collyer and other film notables in the Paramount studios.

Tommy Bond is a cast that already includes June Collyer and Miriam Seegar. Melville Brown will direct the Dix production, a picture based on the Winchell Smith-Victor Mapes stage hit, "The Boomerang.

STAR SYSTEM IN RUSSIA IS BEING ABOLISHED

New System "Puts Stars in Their Place," Says African Journalist

Russia, the land of extremes, gives evidence of the abolition of the star system, if the following commentary, appearing in the London "Sjambok," a South African journal, accurately reports Serge Eisenstein. Incidentally, Eisenstein directed "Pot- enkin," a picture which was hailed by Douglas Fairbanks, Charles Chap- lin, Robert J. Flaherty and many other film luminaries, as "the greatest picture ever made!"

Putting "Stars" in Their Place

The Bolsheviks are making talkies under Sovkino, which is Soviet Film Trust. Stars get no more than $50 or $60 a month, and the great director, Serge Eisenstein, about $60. Eisenstein won't be ble by any stars. His principal charac- ters in "The General Line" (their last great picture) are a milkmaid, a bull, and a cream separator! Listen to the way Eisenstein sets to work. "I never use real actors," he says. Why not? "Because an actor creates the type, which then becomes art- ificial. I want only the real type.

"I looked over 3,000 women before I found a leading lady for my present film. I haunted employment bureaus, factories, and villages before I found one. When I took her to location I suddenly didn't like her—so fired her only from the back."

"I soon discovered that the girl— you couldn't really call her that, for she had already twelve children and been in prison six times—wasn't real- ly the type for a heroine. When we went out to a village to film cows I found her drunk. So, because only shots of the heroine's back were need- ed, I engaged as substitute the peasant girl who milking the cows.

"I liked the back of the farm girl and decided to take a look at her face, and if it pleased me, make her the heroine. It did—and thus, acci- dently, Marfa Lapkina stepped into pic- tures backwards!"

"She is 28 and has been working on a farm since she was nine. I gave her a contract for $75 a month—with which she is delighted—on condition that she will bathe, bob cows and cabbages when the film is finished—a la Cincinatus and his plough."

"I am always afraid high salaries and their new status will cause my players to turn 'Bohemian,'" Eisenstein confessed, "so I never let them live like stars or in any way change their mode of living. They are always peasants, working part time in the films."

Talkers May Need Explanation of Slangy Terms

A talking picture with a glossary of definitions may be the thing of the near future, if realism in interpreting slang expressions and col- loquialisms persists.

For instance, who outside of the theatrical world knows that "you're young?" is a gentle expression of in- quiry as far removed from the literal sense of the words as the North Pole is from the South.

The phrase, liberally analyzed, means: "Are you dressed enough so that I may come in to see you?"

"There must be some means de- vised," thinks Norma Talmadge, star of "In Pan Alley" being made at the Universal-Arrow,&quot; for acquainting rural and small city audi- ence with the meanings of local slang.

FILE FOUR SUITS

Western Electric and Electrical Research Products, Inc., have brought four additional patent suits against the Silverphone Corporation of To- ledo. The bills of complaint were filed in the Federal Court of the Northern District of Ohio at Toledo last week.

They allege infringement of patents in the four groups—the push-pull method of amplification; the control of grid current; the system for distortion prevention; the resistance method of coupling amplifiers, and distortion preven- tion by means of selected impedances. The Silverphone plaintiffs had previously brought suit against the Silverphone Corporation for patent infringement and unfair competition in copying the design of the Western Electric loud- speaker unit. This action is still pending.
LET US INTRODUCE TO YOU...

Above—Irene Rich, who will be co-starred with Will Rogers in the William Fox production "They Had to See Paris," an all-dialogue feature production.

Below—Reginald Barker, former director at First National, now with the Tiffany-Stahl organization. His last First National production was "The Great Divide."

Above—Estelle Taylor, who this week at the Egyptian theatre scored so heavily in "Where East Is East," Eastern critics say that she actually "stole" the picture, and it is a wonder some Hollywood producer hasn't had Miss Taylor sign on the dotted line for a long term contract.

Below—Del Lord, Universal director, who is now completing "Barnum Was Right," featuring Glen Tryon and Merna Kennedy.

Above—Antonio Moreno, who recently returned from Europe, is seriously considering a vaudeville tour.
HOLLYWOOD FILMOGRAPH

HERE COMES THE BRIDE!

Above—Janet Gaynor will be in her "Seventh Heaven" with Lydell Peck. Miss Gaynor's marriage date has not been announced.

Below — Of course no page of romance would be quite complete without Sue Carroll and Nick Stuart. Their betrothal has been announced.

Above—Bebe Daniels will soar through the heavens of happiness with Ben Lyon, with Mr. Cupid handling weather conditions.

Below — Mary Eaton will be co-starred with Millard Webb in a great matrimonial sequence, says an engagement announcement.

Patsy Ruth Miller, who will wed Tay Garnett. Just more proof that Dan Cupid has been clicking throughout a busy June.
Fifth Week of Equity Fight Opens

Monday Night's Meeting Attended by Thousands; Production Affected; Relief Fund Aids Those Faithful to Actors' Forces

THE fifth week of the Equity fight opened with a general meeting at the Women's Club last Monday night. As on the previous occasion, the various speakers and committee members were assembled on the platform before the curtain rose at 8:30 p.m. Besides Mr. Gillmore, the chairman of the evening, there were present on the platform Chester Converse, Francis X. Bushman, Purnell Pratt, George Jessell, Joseph Schilddkraut, Clark Silvernail, Frederick Burt, Ann Harding, Robert T. Haines, Nance O'Neill, Louise Closer Hale, Clara Kimball Young, Charles Chase and Claude Gillingwater.

Opens With Rousing Cheer
"Are we downhearted?" asked Mr. Gillmore.
"No!" roared the audience.

Then Mr. Gillmore began his speech by saying that he had felt the spiritual strength of the people massed in and out of the hall, and hoped that he could come up to their expectations of him.

Telegrams and letters from various people were quoted from. John Gil- more's read in part: "I regret I cannot attend the meeting. My sincere regards to my fellow members of Equity." Others were from Reginald Denny and George Jessell, both of whom also appeared on the platform and spoke; Robert Armstrong, John Boles, Raymond Hackett, and Conway Tearle. All were declared in favor of Equity, and Conway Tearle was set on the platform for "I have not much left, but what I have is at the service of Equity. As for members with weak knees, we can win as easily without them."

Conrad Nagel's curt telegram was then read. In it he stated that he would "not be able to attend."

Producer Signs With Equity
Mr. Gillmore's announcement that Pat Powers had signed up to produce on the basis of the Equity contract and intended proceeding immediately with one to be announced, was greeted by prolonged cheers.

This was followed by a reading of a letter from Jane Ckeckley, who wrote that she had misunderstood the purpose of the Nagel meeting, had since been enlightened as to "its real purpose," and therefore withdrew her signature to the much-discussed-and-never-submitted petition.

Production Affected
According to check-up on studio activity, the following figures were quoted, with a qualification that they were merely the result of an estimate and could not be called absolutely accurate:

COMPANIES NOW WORKING 34
COMPANIES NORMALLY WORKING 82
SHORTAGE DUE TO SITUATION 48

Whereas Mr. Gillmore does not include Tiffany-Stahl, who are reputed to be unable to cast two pictures scheduled.

In speaking of Mr. Gillmore's announcement that Pat Powers had signed up to produce on the basis of the Equity contract and intended proceeding immediately with one to be announced, was greeted by prolonged cheers.

Commenting on the treatment accorded Equity's side of the question, Mr. Gillmore praised the trade press for their fairness, and mentioned that other reporters as individuals are not to blame for the distortions and unfairness evident elsewhere.

At this point, just as Mr. Gillmore was making it clear that the ballot which has been the subject of much controversy was signed by motion picture actors, Reginald Denny arrived on the platform and was enthusiastically applauded.

Further Suspensions
Continuing, Mr. Gillmore then solemnly declared that after due investigation by committees appointed for the purpose, both John Miljan and Eugene Borden had signed contracts contrary to Equity instructions, and were therefore temporarily suspended. After quoting from an editorial in the Sunday Examiner of last week, Mr. Gillmore said: "The newspapers have made the point that Hearst himself pointed to the dangers of monopoly in the picture industry and referred to monopolists as "spiders"... who will battle to see which one will eat up the others." He then went on to say that the actor must stick fast in the fight, to see that he is not eaten up.

Nance O'Neill was the first speaker. She treated at length of the spirit of Equity, emphasizing the fairness of the actors' demands, and denounced１ the public for scrapping the effort for Equity to fight their battle some time ago, then turned their backs on the organization when they thought it was no longer in the public interest.

At the conclusion of her address she handed an envelope to Frank Gillmore, and said: "A present, with my love to Equity." Mr. Gillmore announced it to contain a check for $800.

Robert T. Haines spoke at length, invoking the rights of all men to "life, liberty, and the pursuit of happiness." He likened the struggle of the actors for recognition of their claims to that of the colonists who first declared independence and, when their just claims were denied, fought the issue militantly.

"Our forces are gaining daily. Our morale is splendid, our spirit indomitable. And there is all the heavy artillery we can call into action if necessary," he declared.

George Jessell, who arrived from the studio to speak, made a brief retrac- tion of his former statement to the press, claiming that he had been mis- led as to the true situation, as he had previously thought that Equity was "throwing stones and burning up stu- dios." He pointed out that in 1919 he refused a job when Equity forces were striking, and concluded by saying that he'd put his humble shoulder to the wheel and hoped that Equity would win the fight with dignity. Ap- plause followed.

He was thanked by Mr. Gillmore for his letter of his anti-Equity statement, and immediately left the meeting to get back to work on the set.

Clara Kimball Young said that she had come to take up sides with Equity on behalf of the average actor. Many stars, selfish in their comfort, have as their motto, "All for one and all for me," she stated, and later referred to them as the "twinkling stars of Bev- erly Hills," who stop work when they want and start when they want, and then demand no compensation.

She declared herself incensed by the statement attributed to Tully Marshall in the Evening Express, wherein he promised to sign with Equity and boasted having "called up his friend Jack Warner and signed a two-year contract with Warner Brothers."

"After forty years as actor, manager and producer, he has finally managed to get a two-year contract," she said. The audience roared with laughter.

Reichel delivered a message of loyalty from Henry B. Walthall, who was unable to attend because of night work.

Mr. Reichel referred to the pre- parations for "The Dark Ages," and said that the principal thought in those days, as it is in the present fight, was for the men and women who cannot fight their own battle.

"We want to win this quietly and with dignity," he said. "I have a strong feeling that good sense will make unnecessary the ultimate bloody blow."

Frank Pay, also having left the studio long enough to attend the meet- ing, stated briefly that he would present his contract back in February. "Whether working or not, I want you to know I'm Equity still," he said.

Louise Closser Hale, who is noted as an actress and an author of inter- national reputation, recalled many of the conditions obtaining of the stage prior to Equity coming into existence; and said that during times wherein Equity had been of distinct aid to the managers as an indication of Equity being absolutely fair. It is for that reason, she asserted, that many theatrical managers, almost without exception, are in favor of Equity's present move.

Charles Chase asserted his loyalty to Equity. On the other hand, he stated, he would not launch an attack on Hal Roach, for whom he has worked for ten years under satisfac- tory conditions. But during that time Hal Roach has not found it necessary to work him more than perhaps ten Sundays and some twenty-eight nights, and that last Saturday afternoon has been a holi- day. "I value Hal Roach as a friend and as an employer," he stated, "and I love him."

Joseph Schildkraut affirmed in per- son the letter sent last week to Frank Gillmore denying absolutely the press notice of anti-Equity character attrib- uted to him. He said that he and his father had been at last cast together in a picture—a drama they have had for many years. He, however, is under contract, which his father is not. Requested a few days ago to appear for the starting of the picture, the elder Schildkraut refused flatly to have anything to do with the picture until the Equity matter is set- tled. "I am under contract," said Joe- seph. "I only wish I were in his boots and could do likewise.""We are the spokesmen representa- tive of the International Brotherhood of Electrical Workers, spoke at length of the alignment of Equity with or- ganized labor, and pointed out that five million trades unionists, their fam- ilies and friends, are behind Equity in the struggle.

Plea For Disectors
Francis X. Bushman took up the matter of making some attempt to bring the directors back into the fold, and made a plea for fairness of Hollywood producers. He was presented with a general invitation to those dis- fering with Equity's present stand to come to the meetings and put their case.
A Letter to Billie Dove

From-
BERT LEVY

Dear Billie:

May I speak to you in private for a moment or two? Thanks! Gee! I’m so nervous I hardly know how to tell you what is in my heart—but, you are such a sympathetic and kindly creature that I feel sure you will help and comfort me. I’ve been having a lot of domestic sorrow lately. The fact is, my wife don’t understand or appreciate me. Mind you—I’d be the last man in the world to be disloyal to “Mother,” for she is one of the finest and most noble little women in all the world, but—well! I wouldn’t say a single word to hurt her—but, you see, Billie, it’s like this—I’m a very tender-hearted, highly-strung, emotional, artistic man and need sympathy and encouragement. With you by my side, Billie, to inspire and urge me on, I could go out and conquer the world. Mind you, “Mother” is not to blame; she has done her best, she’s been a brave little pal—stood by me when I was in trouble and all that sort of thing, but—last night I just broke down and told her that since you came into my life, things could never be the same. Poor kid, she took it splendidly—she said she would not stand in the way of my happiness or interfere with my career—of course, I feel sorry for her, but what’s the use—one feels the littleness of domestic tasks when a new and stupendous love comes into one’s life.

This is not a sudden thing with me, Billie. Many the time your sweet presence on the screen (in the theaters I played during my vaudeville tours) soothed my loneliness. In those split-week towns, where Rotarians, Kiwanians, chain shirt and drug stores reign supreme, there was, for me, on relief from the deadly monotony except to sit in the darkened auditorium between shows and watch the feature picture. If it was a “Dove,” it meant happiness for me. It was not your acting, your clothes or the story—it was just you. You put back the years for me and made me a boy again. You made me wish that someone in the audience would say something unkind about you so that I could tear him (or her) limb from limb. But nobody did say anything unkind, how could they? How I hoped that some day I would meet you, and speak to you—yet I was afraid that my ideal might be shattered. Perhaps,” I thought, she might turn out to be one of those “myths.” But, I came to Hollywood and met you, and oh! Billie, you are just the girl I imagined you to be—the sort of girl who puts a man on his best behavior—makes him want to cut out drinking, smoking and swearing, brush the dandruff from his shoulders, adjust his necktie, and all that sort of thing.

From the day that I first met you, “Mother” failed utterly to understand me. Then I heard that you were married to Irvin Willat. How I hated him. I went around with murder in my heart hoping for a chance of my catching him ill-treating you, but there was no such luck. Everybody said you were a ideal couple—the most respected in Hollywood. One day I wandered onto a set where the director showed me every courtesy and attention. He invited me to take a seat while he was shooting and otherwise made me welcome. He turned out to be Irvin Willat. What could I do but forgive him?

I have met you several times since the first meeting, Billie, and you are always the same. I have seen you tired and wan from a day’s grind, smilingly signing autograph albums for fans, posing for stills with self-important nobodies, being introduced to visiting Elks, past and present, “potentes” of this and that order—you are always gracious and considerate to everybody, never displaying temperamental and the bordered expression adopted by many so-called stars. You always command esteem and respect. One day I stood on your set talking with a group of actors in your cast. We were telling naughty (not too naughty) stories. Suddenly you arrived on the scene and Edgar Norton whispered “Nix on that stuff, here comes Miss Dove,” and everyone in the group straightened up and bowed a respectful “Good morning” to you. Now, wasn’t that nice?

Yours is the sort of beauty that all the milk or mud baths in the world will not create. You don’t need beauty parlors—for yours is the beauty of heart and soul—and modesty. Once on George Fitzmaurice was preparing to shoot you in bathing costume. You were supposed to climb through the window of a boat house or something, and drop into the water and swim across. I stumbled upon the scene and you drew your wrap about you so shyly and looked at me with a “please-do-go-away” expression. I think away feeling like the devil in Gustave Dove’s picture—you know the one in which the angels are driving him from Heaven.

Well! Billie, you know my sad story now. I hope you will forgive me. I look in the mirror. My hair is nearly white and my beard is tinged with gray; I have left it too late to try to win your affection, but at least I can be a father to you. I guess I had better go home now and ask mother to take me back. I’m sure she will—she’s the best little woman in the world and I know she will understand.

I want you to promise me just one thing, Billie. If ever Irvin should ill-treat you and cast you forth into the cold world to be of no place to go, come to us, Mother and I will look after you and give you the best room in the house.

Greetings to...

COLUMBIA PICTURES CONVENTION

Erle C. Kenton
MAE MURRAY will soon appear in the first of a series of three productions for Tiffany-Stahl Talking Productions. Miss Murray's first picture will be "Peacock Alley." Following a triumphant tour in vaudeville, during which time she appeared in all of the key cities of the country, Miss Murray is very anxious to return to the movies. Capacity houses greeted her at every point of her vaudeville tour.
Preview

“The Green Murder Case”

Paramount All-Talkie Production. Directed by Frank Urson. 

CAST: William Powell, Florence Rice, Nestor Paiva, Marie Doro, 
Robert Armstrong, Joseph Carriker, Charles Sellon, 
George Barbier, Richard Carle, 
Owen Moore, Eugene Leaudoff, 
H. H. Prance, 
Marceline Day, 
Harry O'Malley. 

Preview “Big News” 

Prepared at the Cameo Theatre. 

Photograph by Aylmer J. Page. Directed by Charles Sellon. 

CAST: Betty Compson, John Harron, Jack Oakie, 
Dorothy Tree, 
Charles Sellon, 
Harry O'Malley, 
Jackie Oakes, 
Leo White, 
Louie B. Shapiro, 
Dorothy DeBor, 
Eugene Leaudoff, 
H. H. Prance, 
Helen Trenton, 
Maxie Harris, 
Marceline Day, 
Harry O'Malley. 

Preliminary Review

“Street Girl”

R-K-O Productions, Inc.,

Produced by William Le Baron. 

Directed by John M.扶

CAST: Betty Compson, 
Mike Fay, Jack Oakie, 
Shirley Temple, Andrew Heilweil, 
Hattie McDaniel. 

Preview

“Street Girl”

A Welles Ruggles Production with Betty Compson

Produced by William Le Baron. 

Directed by John M.

CAST: Betty Compson, 
Mike Fay, Jack Oakie, 
Shirley Temple, Andrew Heilweil, 
Hattie McDaniel.
Theatre, Vaudeville and Melody
Conducted By AL KINSTON

Movietunes

Back in the fold again after an absence of several months, Watsons, Berlin and Snyder have reopened their western office with Bob Cole in charge. Due to the advent of the theme song quite some time ago, the firm was without connections for tie-ups as is the case with some of the less well-known music publishers. The boys will be quite the thing along "Tin Pan Alley".

Jimmy Brockman, the man who made a nice piece of change as the co-writer of the tremendously "I Faw Down and Go Booty" success, is at present busily engaged writing tunes and lyrics on the Tiffany-Stahl lot. Already completed, Jimmy has all the tunes in the "Kathleen Mavourreau" picture. The titles are "Kathleen" and "Mother My Own." Fiest will probably publish. At present he is writing the score to Leo Carrillo's first talking picture for the same firm.

It looks as though Al Dubin and Joe Burke are slated for the biggest year of their long career as songwriters. The tunes in "The Gold Diggers of Broadway" are a marvel, "Painting the Clouds With Sunshine," "Tiptoe Through the Tulips With Me," "In a Kitchen," "Song of the Wolf from the Door," "And Still They Fall In Love" and "What Will I Do Without You?" are only a few of songs they have already written. Other pictures before this have been carrying the Dubin and Burke names and are just about being released.

As a result of Dubin and Burke's fine work the Warners have assigned the boys to do an original score for "Sally" which is now in production at the First National Studio. The old "Sally" tunes will be used but the new ones will be featured over and above anything else.

Dave Dryer is happy because Ballard McDonald is back on the lot and Ballard is happy because his recent operations was successful. The boys have resumed their activities and from all accounts all is well.

Two more songs have been added to "Song of the West," the all natural color western opus, the filming of which has just been completed by the Warner Brothers. These are "Come Back To Me," sung by Violene Segal, and "Te Quiero," a Spanishish song sung by an ensemble. This brings the total number of songs in this picture to 14. Most of the songs were written by Vincent Youmans, for the original production of the story then called "Rainbow." The remnants are from the theme writing department of Warner Brothers' Studio under the direction of Ray Perkins.

The Irving Aaronson Commanders at the Roosevelt Hotel have made themselves the talk of the town. Having opened a few weeks ago to fair reviews the popularity of Aaronson has increased to the extent that it is hardly ever possible to find a vacant table any night at any hour. Their nightly broadcast programs have become a by word in every household and the song-pluggers are reaping a grand harvest because Irving gives them all a break.

Harry Tierney, one of Broadway's song writers, may find himself in demand as an actor. Tierney is on the RKO lot to work on the all-talking, all-musical film version of the Ziegfeld success, "Río Rita," for which he wrote the score. Last week he made a short reed, singing and playing one of the songs "hits" from the score, so that Bebe Daniels and John Boles, who are to sing the leads in the Radio Picture, might have a program guide in the "hit." Today, when executives of Radio Pictures saw the reed, their enthusiasm over Tierney's music was equalized by their pleasure at his point of presentation. Now Rex Bailey, casting director for Radio Pictures, wants to modify Tierney's contract to include acting—opening act, and were very strong for this position. The act has been playing for some time around the circuits, but still has enough kick, because of good public notices. It goes over effectively. Glenn and Jenkins followed, and how they burst the laughs through. Much the same routine as last week's the other dance act we have seen. They top in some respects the Natoa act, and would be great for pictures or production.

Opening after the "smokes" was Buster West, with the familiar routine. No one can deny the cleverness of the young man, but there is an indifference at times in his work that is not altogether amiable. No reason why Buster should not be one of the finest comics in the business, but he is being held back by refusing to change the act, and at least, because he does not display more enthusiasm in his efforts. The admirers of West are interested, and they dislike seeing him becoming stagnant by using the same old stuff.

Speaking of familiar routines, there is the act of "Herb" Williams, who followed. The "young" fellow had them rolling on the floor, especially the girls, with all of the well-known antics of his. But Williams, though his act remains the same, possesses every move and works every little gag and line for the most he can get out of it. For a consistent laugh-getter over a stretch of years, vaudeville has very few the equal of "Herb" Williams, and many of vaudeville's problems would be solved if in some way they could discover more like him.

Closing one of the best bills of the season were the Mangean Troupe, balancing the thrills that came just before Tuesday night, getting a bill of this kind every week, but it will surely prove to the bookers and directors that if they get talent, the public will pay.
The MOVING MOVIE THRONE
By John Hall

Is the cradle of the motion picture, the most effective medium of international education, the last stand of industrial democracy.

Since the birth of the motion picture, human contacts and understandings have been improved and measured. The inhabitants of the earth have been drawn closer together and many old suspicions and prejudices have been destroyed.

To the proletariat of the world the American motion picture has carried a message of hope. Our screen shows the American working masses enjoying comforts and luxuries beyond the reach of the workers of other lands, and they have looked to us as an example of what can be done under free government and industrial democracy.

Our great industrial leaders, assuming the attitude that, the more power to the worker the more money to spend, arrive at the conclusion that, to spend, he must have recreation time in which to spend. These two thoughts result in the highest possible wages and the five-day week. That's the chief reason why the American working man owns an automobile and has the time to enjoy it.

This is an eminently practical solution of the labor question wholly satisfactory to American employers and employees and is the greatest social advance since the birth of human liberty at Runnymede, where the British peasant became a freeman. Sentiment has no part in the transaction. It involves right and justice.

The kernel of all things right and all things just is human understanding. Where there is no understanding there can be no right; no justice, and Despotism sits on high. Modern American business leaders are men of keen understanding, students of history and close observers of what is going on among the workers. Generally speaking, they are men of education. They are enlightened. Their greatest use of their enlightenment is their recognition of the human rights of working people.

Being enlightened, intelligently alive to the trend of things and thoroughly in touch with the people, our American business leaders instantly detect the false note in the cry of the agitator, the propagandist and the politician, and the country "boring from within." The organized working man makes short work of all such. In our scheme of things they have no place.

The present high place of the American working man is the result of clear thinking on both sides and first consideration for the rights of all.

Through the medium of the American motion picture these ideas have been seen by millions of people all over the world. The scenes depicted in our motion pictures have shown our material prosperity, the direct result of our industrial democracy and the human beings, the products of human labor, have been accomplished by printed words. A little American shop girl clad in her silk stockings, natty tailored dress and swagger hat, nonchalantly powdering her nose, carries to untold millions of others a thrill beyond our understanding. The humble mother and fathers of the American lassies marveled at the wealth and comfort of the American workers whose daughters dress like royalty.

The attitude that nothing is too good for the worker, because the worker is the source of all creation and all BUYING power, is an attitude of men who have UNDERSTANDING. Without this understanding, they could not be leaders of American industry. They know that the source of all wealth is LABOR, and that the source of all SPENDING is the same. They have discovered the old truth that, to spend, a man must EARN. When they pay high wages they PAY THEMSELVES a profit on their business.

This revolutionary idea has invaded all lands. Just now it is being studied by the heads of all governments, feverishly endeavoring to solve the riddle of American prosperity. To them this matter is at the very core of their social problem. The world has had a close inspection of ALL AMERICAN MOTION PICTURES showing scenes of life among the American working masses, and has also viewed our "society" strata. The movie shows both ends of the scale with meticulous clarity. Doing so is the essence of drama. With the eyes of statesmen, our foreign observers overlook no detail of dress, custom and deportment. The distribution of our national prosperity is their chief study. The unparalleled wealth and comfort of our working masses is the VITAL factor they follow, because this matter is at the bottom of all successful government.

Which brings us to the reflection that here is one reason why Hollywood motion picture producers owe to our people and our country a substantial responsibility they cannot ignore. They cannot be too busy making dollars to think of these things. That kind of success ignores the problems of the pale of our palaces. Like the real leaders of American industry, they cannot ignore the National Government and the American people in their relations with the rest of the world. Through our unrivaled motion pictures we have told the world that we are not overtaxed and free beyond all lands; and it is the truth.

And we are so because all OTHER branches of American industry have been busily engaged in working to INCREASE the earnings and leisure of their workers. The motion picture industry is opposing not only nationally vital economic procedure.

The American motion picture industry is found failing to practice what it preaches. In all of its great capital and labor dramas the despotic despots of the working class eventually gets it in the neck and the starving kinchens win their cause and joyfully return to work—at increased pay. In the present Equity-Producer struggle the producer is the "heavy" and Equity is the sterling leader of the people. Is the "heavy" going to triumph over the battling working people?

Just a bit of old hokum melodrama from the plot of the original movie; but deadly true of the prevailing situation in Hollywood. A farcical illustration of a situation; but deadly true of significance. It cannot be laughed away. Down in Washington and Wall St., vitally interested men of power and money are watching what passes here. What they see tells them that our producers, the industrial leaders of the movie, are out of step with the welfare ideas of modern American industry and social evolution.

And out beyond the borders of the United States, in all the chancelleries of the civilized world, public leaders are wondering how the American motion picture gives to them a true reflection of the American social and industrial institutions they place at the bottom of American material prosperity and political tranquility. If the makers of those American motion pictures, all industrial leaders, are not in line with other branches of American industry, there is a fault in American success. There is a hole in American industrial armor they have overlooked. The picture of American national industrial solidarity has been overdrawn. American prosperity is open to attack.

This is a direct blow at our Fords, Edisons and other great industrial leaders and a challenge to all of us. Men abroad, and men whose epoch doings are Americanizing the entire world. An uncanny blotch mars the solid front of our organized workers. The plans of our great industrial heads are not the perfect thing foreign students were led to believe them. The southwest portion of the United States; the cradle of the great motion picture industry, is out of sympathy with the rest of the country and organized workers throughout the world. The vaunted American economic structure is incomplete.

This motion picture is a squirrel NOT a family affair. Mr. and Mrs. squirrel, to our old idea, is of interest to every working man and woman and every statesman on the earth. That producers fail to realize this is a matter difficult to explain and it is a pity that they are incapable of understanding it is beyond belief. No body of industrial leaders COULD be so dumb. They know they are out of step with the other industrial leaders. If they continue to be out of step the natural conclusion is that they intend to go on disagreeing with the majority.

Taking the larger view of the matter (the only view of importance) America admits to all the world that the process of establishing permanent conditions of wealth capital and labor, while advancing in all other localities, is stopped dead in Hollywood and the other studios. This admission also carries the message that the stoppage is but temporary. This is crushingly true, though the men most vitally interested seem pitifully ignorant of the fact. The colossal institution of Organized Labor, united with the concurrently powerful organizations of practical, political and financial leadership, inevitably will crush all who oppose without just reason.

Common sense prevails. That common sense is forgotten in Hollywood is no good reason to believe that, under pressure from the abovementioned sources, it will not return to the men now seemingly lacking the understanding of the leaders in all other branches of American Industry. That the pressure will be sufficient may be accepted as fact. Anyone who has been in or has worked by American Organized Labor, will refuse to enter a field menaced by a nationwide strike. And that a nationwide strike in the motion picture industry is in the offing cannot be denied. Common sense can prevent this calamity. Bullheadedness must be cast out and the people of the industry must get together and make peace with the workers. The Nation and the world expect it.

NEW WARNER THEATRE
ATLANTIC CITY, OPENED

The new Warner Theatre in Atlantic City, New Jersey, which opened last week with the all-natural color motion picture production, "On With the Show," brings to that world famous resort its largest motion picture palace and one of the finest in its place with the finest theatres in America. Located on the boardwalk near Arkansas avenue, the new house, which harmonizes with the strand, represents an investment of $3,000,000.
COLOR COMPANIES TO MEET DEMANDS

Two New Corporations Formed and Others Make Expansion Announcements

There promises to be a deluge of color in films in the 1930 programs. With the national sales conferences announcing a number of films to be shot completely in natural color, and several to have sequences in color, there will most likely be at least 20 pictures on the towns with part color, many of them musicals.

Warners have already announced several all-color pictures to follow "On With the Show," while First National have seven road-show productions planned, several in part-color and the remainder all-color. In each case a similar proportion is announced by the larger companies, and there are several smaller units specializing in short subjects in color. The Bohemian Independent Company, announces an all-Spanish all-color dialogue picture for distribution in Latin countries; "Flairhurry" and F. W. Murnau are in the South Seas making an all-color silent picture.

Because of the unprecedented demand following Warner Brothers pioneer effort in all-color films, there has sprung into existence several companies—or at least in some instances companies which once existed have been reorganized. The building of highly perfected cameras necessary for photographing in natural color is a lengthy process, hence the competition in the field.

The Harriscolor Company is working at top speed. They were responsible for the color in "On With the Show," and most of the large productions. The color sequences in the "Fox Follies" and "The Great Gabbo" were made by Multicolor Films, Inc., who announce that they have fifty cameras available. This latter company, as well as the Harriscolor Films, Inc., announce color sound track processes as a feature of their patents. The Harriscolor Company also announces that they are working at top speed on the construction of special cameras, many of which are in operation; and that they are engaged in production of all-color, all-sound shorts, the first of which is being made by Stone, a former Paramount director.

It is likely, according to a check-up of the larger companies, that all musicals will in the near future have several sequences in color, while from some sources come the report that its use as a dramatic medium is being considered. At all events, films containing idyllic scenes in the open lend themselves to the use of natural color.

Complete Cast of "Top O' the Hill" Is Announced

The complete cast of "The Top O' the Hill," Felix Young's world premiere production bowing at the Mayan, Monday night, July 8, was announced today.

Without exception Young has surrounded his stars, Helen Menken and William Boyd, with a cast of prominent New York players. Outstanding of these are Hilda Vaughn, late star of "Tommy," Mary Alexander, and the juvenile lead of a score of recent season Broadway hits.

Other players recruited from the eastern legitimate field are Alden Gay, former Greenwich Village Follies principal; Kate Campbell, of the original "The Captive," and Simon Call center; John Wray, "Tommy," Jean Temple, Ida Darling and Russell Morrison.

From the flood of requests for reservations among the professional and society circles of Hollywood, Los Angeles and adjacent suburbs the bow of the first stage play, gowned for New York production in the fall, exhibits promise of being a noteworthy evening in the city's theatrical history.

Charles Bickford sailed this week on the "Norge" for a two-weeks' whaling trip in Mexican waters.

That another Easterner has become acclimated to California and talkies was evidenced this week by the arrival from New York of Mrs. Charles Bickford, Rex Bickford and Doris Bickford.

New Corporation to Film Two-Reelers

With headquarters at the Metropolitan Building, housing the Western Electric system, Franklyn Warner has organized the Franklin Warner Producing Corp., for the purpose of filming a series of all-talking two-reel and feature productions. J. Sam Berkowitz has been appointed West Coast representative.

Under the supervision of Mr. Warner the first of the series of twelve two-reel comedy dramas is being filmed, and preparations are being made for the production of three all-talking features.

According to Mr. Warner negotiations for the foreign rights to his productions have already been completed, and definite arrangements for American distribution are in the process of consummation. The first two-reel talkie tentatively titled, "Father's Advice," is being directed by Phil Rosen. In the cast are Will King, vaudeville headliner; Lester Cole, of musical comedy fame; B. B. B., night club singer; Olive Hashbrook and Ann Brody.

"The Mighty" Cast Includes Some Fine Names

George Bancroft's new starring picture, "The Mighty," now includes in the cast Jacqueline Logan, Esther Ralston and Warner Oland. The story, based on the book of the same name, written by William Slavens McNutt and Grover Jones, are credited with the dialogue, and John Cromwell, New York stage director and actor, is director.

 Paramount's new sound tracks are capable of a speed of 55 miles per hour.

U. S. Cavalry Hero Of Empey Story

The United States Cavalry will be the hero of a tremendous Tiffany-Stahl special production for which Arthur Guy Empey, famous soldier and author, has secured the authority and cooperation of the United States government. The entire division of cavalry, consisting of twelve thousand horses and men and three cavalry posts in Texas, California and Kansas, will be used in the production. "Troopers Three" is the title of the story, an original written for Tiffany-Stahl by Empey. It will be the first picture of its type to be produced in sound. Empey's own regiment, 11th U. S. Cavalry, will be one of the high spots.

No director or cast has been selected yet, but the picture will be made at say, 50 a day, whose book is to be "Over the Top," in which he also starred on the screen. Other books he has in his mind are "Call of the Wild" and "A Hell of a War."

"Troopers Three" will be produced on a spectacle and tremendous scale.
On Location with Bebe Daniels and "Rio Rita"
Luther Reed making fine progress in R-K-O Super-Special Talker—$25,000 Expended per day on making of Feature

By HARRY BURNS

ARZAN'S RANCH: June 30.—

On the very locale where Ed- gar Rice Burroughs wrote many of his world-famed "Tarzan" stories, the RKO Picture Corporation is now making film history. On the beautiful tract of land equally beautiful Spanish settings have been dressed to correspond to the requirements of story background in "Rio Rita." This story was based on the successful stage musical comedy of that name by Guy Bolton and Fred Thompson, and is a magnificent vehicle for the vivacious and charming Bebe Daniels to star in as her first talkie and her first RKO picture under her contract with this organization.

To assure picture-goers a production which will command their attention and respect, the producers are spending $25,000 a day to surround the star with a background of surefire glamour and beauty.

We arrived on the Tarzan Ranch last Sunday just in time to see Luther Reed, the director, preparing to shoot the famous ranger song sequence wherein John Boles, the star of "The Desert Song," sings with glorious volume and richness of tone. It was a beautiful scene. The California sky was luminous, and the sun was dropping over the building tops in the background, throwing the grouped cowboys and Spanish scenery into entrancing cameo-like effect.

Then came the cry of "lunch!" and like magic the peaceful scene was broken and a grand rush was made for the chow wagon, where Mc-Huron's catering was served to more than 400 hungry actors, actresses, and technicians—who for fifteen minutes testified by action the reason why Mc-Huron's cater to most of the studios for studio lunches. It was a tasty meal.

With lunch over, the cry for action was heard, and retakes of the ranger song sequence were shot, being skillfully and efficiently recorded by two R. C. A. engineers, Messrs. McDowell and Torrence, otherwise known as masters of the "mikes."

We decided on a roaming expedition to see what this make-believe city consisted of, and why it costs RKO $25,000 a day to operate. Thus we came across Bebe Daniels relaxing in her tent while the well-known Broadway cartoonist, Hy Rubin, was making some special sketches of her for the New York Tribune. Just to break the monotony for Bebe we asked the charming actress how she liked "Rio Rita" and the eminently suitable Spanish background for the picture. She declared that it is fortunate that she is athletically inclined, as she possesses a Spanish swall weighing fifty pounds, which requires some considerable strength on the part of the wearer. The costume she wears in this picture is the most charming one we have seen for some time, and, just to let you in on a little secret—faced by Gladys Brockwell (whom, we regret deeply, has since died as the result of complex injuries sustained in a motor accident) and said that she was deeply affected by news of the accident, and was pulling strongly with the hope that Gladys would recover. Undoubtedly news of Miss Brockwell’s death was a great shock to Miss Daniels.

Leaving the star and the artist to continue their work un molested, we started making the round of other tents, and came across Miss Pearl Eaton rehearsing Betty Lee and Bert Wheeler to the tune of "Are You There?" backed up by a chorus.

Luther Reed, Director of "Rio Rita," and Bebe Daniels, Star.

Bebe Daniels has a beautiful voice. She rehearsed some of the "Rio Rita" numbers with the composer while we were present, and we satuate the gracious actress for her ability. No doubles are used to sing Bebe’s numbers, which is bad news for those who are always harping on the subject of singing doubles for picture stars.

Furthermore, Bebe is happy in her present environment, and makes more encouraging predictions about "Rio Rita" than any other picture she has worked in.

We discussed with her the great advance made by make-up artists in the picture profession, especially by members of the Make-up Artists Association. She agreed that they are highly proficient, and as necessary to the industry as costuming, hitherto considered one of the most important factors in picture making.

Miss Daniels referred to the dangerous crisis at that time being therpering with the scene, because the gully in which the location is laid out causes so many air pockets to interfere with the aviators that when they near this location their ship usually starts to set up and forces them to steer clear. The company is thus saved from many retakes.

The air just seemed with captivating tunes and music. On one side Harry Taurule, the man responsible for all the tuneful music, was pounding the piano, relieved by an assistant from time to time. Then we found ourselves listening to the orchestra that was being led by Victor Barraule. To this music came tuneful group numbers supplied by the chorus recruited from the Los Angeles Opera Company. The beauty of it all was the skilful control that the director held over the musicians and chorus, who worked in such harmony.

(Continued on Page 29)

HAIR DRESSING DEPT.
Billie Foster, Head
Lillie Dugan, Assistant
Carmen Dirigo, Fay Crozier
Florence Foster

MAKING DEPARTMENT
Harry Pringle, Department Head
Al Senator, Rose Lehman
Bill Ely, Nell Duffy
Armand Triller, Harriet Hixon
Kate Morgan, Phil Gaito

PRODUCTION DEPT.
Luther Reed, Director.
Bob Kurle, Cameraman.
Russell Gauck, Director of Photography.
Victor Barraule, Music Genius.
Pearl Eaton, Dance.
Harry Taurule, Composer.
Ashton De r holt, Production Manager.
Joe McClosky, First Assistant.
James Dugan, Second Assistant.
Chas. Karr, Third Assistant.
FRIDAY NIGHT'S EQUITY MEETING

(Continued from Page 1)

declared Gillmore, "see what Mr. De Mille has to say. His character to be given on record for action and plenty of it right away, stating that he was ready to "punch the first nose" should it be necessary to fight through and win."

He asked why Bushman, Chase and other pledgers for dignity, particularly contract players, do not form a dignified committee, to go in a dignified manner to the producers and state that under the present conditions they could not give their best in productions with the present breaking down of morale throughout the industry, and demand that the producers come in and hold a conference with Equity to settle the fight.

Finished with pleading for all

An Open Producer

For ten years we have worked should great industry of ours. During this long time successfully point the finger of dishonor at us. We have always crusaded for what we are willing to stand.

We now face a serious crisis—when the

Using the columns of FILMOGRAPH, we found...

We advocate a board of arbitration, who are capable of settling themselves parties involved in the controversy. From the arbitration board there is no existence. Let the proper representatives of high Equity officials who have already common ground. Have they not declared not compatible with the producers' proposals?

FILMOGRAPH sincerely believes that to work out amicable agreements and five weeks of the struggle.

The producers have, in the past, refused to meet on a common ground to mean the placing of our industry in the breather of the land. It will give the which will wreak havoc when brought.

It is with this idea in mind that FN will stop the stagnation of the industry opened a business which was rapidly declining.

Let us get together before public...

HARRY BU...
PRODUCERS AS BECOMING TENSE

Equity actors to stick together to the finish, to win the fight themselves without calling in other labor unions.

In the midst of the cheering for Sillvern’s fiery outburst Francis X. Bushman walked down the aisle and stepped on the platform.

In a brief and heated talk, Bushman stated that he had already fought for several hours each day during the week with many of the big producers without any avail, that he was out working to get some practical results, instead of standing around and doing a lot of talking; that he was not afraid of any man or any body of men; and that he was interested in seeing Equity go along the right lines and win out in a fair and right way.

While Bushman was being applauded, Gloria Grey, who had been placed on the suspended list at this meeting, rushed down the aisle and stated that she was a loyal Equity member, that she had taken less than a week’s contract through a misunderstanding, and that she wished to appear to protest the suspension.

President Gillmore leaned over the footlights and shook hands with her, inviting her to come to the Equity offices and discuss the matter. The meeting was then adjourned.

Review of the Week

(Continued from Page 1.)

There are plenty of actors, Equity and non-Equity, who do not need any sympathy. They are able to work and produce all the pictures we want to produce. We could, perhaps, cut and produce more pictures than all the studios combined plan to produce.

The idea seems to be that if any sympathy is to be extended it should be extended only to those who are harmed by unreasonable demands of the Equity Association and whose livelihood is threatened with the extinctions of that association.

We sympathize with these actors. Our disposition as producers is to use those who can their bit with us to the utmost limits of possibility.

There are plenty of new faces available, plenty of new talent at hand, and the public is not averse to new faces and new talents. But we will naturally stand firmly behind the artists who are now working in our studios or applying for work there. We shall proceed on the assumption that there are plenty of new faces available.

It was expected that this statement would be answered by President Frank Gillmore of Equity at the Friday meeting, a report of which appears on page three of this issue.

Equity’s Preparations

Several of the various committees organized to carry on Equity’s fight are established in new headquarters at 1777 North Highland Avenue, where five rooms, storage space, and parking space nearby, have been donated to the Equity cause.

Here the Ways and Means Committee, the Membership Committee, and the Help and Aid Committee are functioning. The first named reports that many well-known stars and contract players now working drop in every day to offer financial aid and general services. In some cases contract players guarantee 10 per cent of their salaries to the general fund, such offers now totaling a guaranteed sum of well over $2000 weekly. One contract player whose contract just expired refused a renewal, and is active in committee work.

In addition, many Equity members are doubling up in living quarters, the homes of several contract players having been thrown open to needy fellows. And in many instances characters previously replaced have been replaced by Equity members who are able and willing to drive cars.

Donations and Disbursements

The Disbursements Committee reports having dispensed approximately $750 for the past two weeks, in addition to grocery purchase cards given to Equity members with families. They also list many cafes and stores where discounts from ten to twenty per cent may be obtained on presentation of Equity membership cards.

Mrs. Charles Miller, wife of the local Equity representative, has charge of the committee rooms, which are open from nine a. m. to eight p. m. on week days and from ten a. m. to four p. m. on Sundays.

Many contributions from outside sources are reported. One check for $1000 was received from a Pasadena woman, and a local merchant of some prominence offered to supply two decorated floats for the purpose of having a parade.

Benefit Plans

Although no plans have been made for such a parade, it is reported that one similar to the spectacular parade held during the 1919 strike may be organized.

Plans are under way for a gigantic benefit performance to be given at the Hollywood Bowl, while benefit plans are being prepared in other cities.

New York Sends $10,000

The New York Council of the A. E. A. has wired local officials of Equity that they may use labor there and pay a check for $10,000 for general purposes, and will "send as much as more might be necessary to carry on the fight."

Other developments of the week include the extension of the Equity ruling to atmosphere and bit players barring them from set and studio in any capacity where the Equity contract is not recognized, and the suspension of two more Equity members for signing non-Equity contracts contrary to instructions.

Irving Bacon has a part in “Barnum Was Right,” an RKO picture.

Letter to

Producers

Soul with producers and actors in this fight there has been no one who could direct and accuse FILMOGRAPH of we believe is right and on that platform we

tells the very foundations of our industry and an appeal which we trust the conflict going on is good. The board is to be composed of men and women body to pass judgment on the rights of all a just solution to the problems now at the attention of this body the statements of the members of the executive committee, are not valid, that he was out working to get some practical, results, instead of standing around and doing a lot of talking; that he was not afraid of any man or any body of men; and that he was interested in seeing Equity go along the right lines and win out in a fair and right way.

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 declared Mille ha.

He thus informed Robinson, and his willingness being

He was sufficiently
to build the

even a first-rate scab. Frank Gill might suffer from turning down

I defy you to find an executive who

She concluded by stating that she

LET US ARBITRATE!

HARRY B.
An Open Letter to Producers and Actors

For ten years we have worked through giant industries. Of all the important factors that have led to our success, the one thing that has been the most important is the ability to communicate with each other. We have always been able to voice our opinions and to work out solutions to the problems we face.

We now face a serious crisis that threatens the very existence of the film industry. The United States of America is at war, and this war will have a profound effect on our industry and on the film industry as a whole.

The war is not only a war of men, but also a war of ideas. The enemy is not only the Axis powers, but also the powerful forces that are opposed to democracy and freedom. We must work together to overcome this crisis and to ensure the survival of our industry.

We have always been able to work out solutions to the problems that we face. We have always been able to find a way to overcome the difficulties that we encounter. We have always been able to find a way to work together to achieve our goals.

We must continue to work together to overcome this crisis. We must work together to ensure the survival of our industry. We must work together to ensure the survival of democracy and freedom.

Thank you for your support and for your dedication to our industry. Together, we can overcome this crisis and ensure the survival of our industry.
Tillman Appointed Columbia Manager In Portland

L. E. Tillman, until recently branch manager of Columbia's Portland Exchange, has been appointed West Coast District Manager of Columbia Pictures Corporation, according to an announcement from Jack Cohn, treasurer of the company. This promotion which places under Mr. Tillman's supervision Columbia's six offices in San Francisco, Los Angeles, Butte, Salt Lake, Dallas and Seattle, is in recognition of his remarkable record as branch manager for the company.

Mr. Tillman, who is one of the best known film executives in the industry, has been closely identified with the distribution of films both as an exhibitor and as a sales executive. He was for a number of years manager and part owner of five theatres in Spokane, Washington and Idaho, and because of his long association with the West Coast, is intimately acquainted with its exhibiting and distribution problems. Prior to his joining Columbia, he was branch manager and assistant general manager of First National in Eastern Canada and branch manager and supervisor of the Calgary office for Goldwyn. He was also special representative for Metro-Goldwyn-Mayer and owned and operated an independent exchange in Portland.

Fox Theatres in Portland Enter Into Consolidation

PORTLAND, July 5.—Negotiations have been completed between Fox West Coast Theatres and J. J. Parker, veteran theatre operator of Portland, Oregon, whereby the two interests will be consolidated. Properties in excess of $2,000,000 are involved in the transaction.

Harold D. Franklin, president of Fox West Coast Theatres, who completed the deal for the Fox interests, said: "This new arrangement for operation in the Northwest will be of great benefit to the theatre-going public and to the interest involved. J. J. Parker is one of the oldest operators in the state, and one of the best liked and highly respected.

"In the new operation Parker will be in charge locally of all the combined theatres and these include the Astoria and Liberty Theatres in Astoria, and the Fox Broadway, United Artists, Rivoli, People's, State and Fox Hollywood in Portland.

"Floyd Maxwell, city manager for Fox West Coast interests, will continue to represent the Fox West Coast organization in this operation. Charles Couch, representing the Parker interests, will continue in a managerial association."
Hollywood Bowl to Open Season Tuesday With Bernard Molinaro Conducting

New Steel Shell Gives Perfect Acoustics; Orchestra of 100—Beethoven, Respighi and Tchaikovsky On Program

I N THE great natural amphitheater in the hills of Hollywood known as the Bowl, one hundred master musicians sounded the first unofficious notes of the summer concert season under the great new steel canopy, just completed there, as the first rehearsal under the great Molinaro began.

While these preliminaries were on, Alfredo San-Malo, first soloist of the season, who arrived directly from his native Panama by boat last Monday, was entering all within earshot of his apartment in a Hollywood hotel as he practiced the searing strains of Lalo's famous Symphonic Espagnole, which he is to offer as his piece de resistance Thursday night, his debut on the Pacific slope.

San-Malo will not be the only soloist of the initial week of the eight-week season of "symphonies under the stars," which opens next Tuesday night. It is to be a double-bargain week, insofar as added attractions are concerned, according to the programs of the first week released today by Raymond Brite, general manager of the Bowl. Max Panteleiev, Russian baritone who has sung in many lands and has now come to California to stay, will make his Hollywood debut in two tenor and coloratura arias from Borodin's "Prince Igor." Panteleiev supplants Barre Hill, young Chicago opera artist, who has been forced to cancel all summer engagements due to illness.

Molinaro remains for the first two weeks of the season. He will introduce several distinct novelties in the course of his engagement, the first on the initial program, when he will play the two numbers of a suite of Sicilian songs by Guiseppe Mule, head of the Santa Cecilia Academy of Music in Rome. This representation marks the Pacific coast premiere of the work.

Hardly second in interest will be the performance on Friday of ancient dances and airs for the lute, freely transcribed for orchestra by Ottorino Respighi, another living composer of Rome. Respighi's opera, 'The Sunken Bell,' was given its American premiere at the Metropolitan Opera House in New York last season.

Programs for the first week follow:

Tuesday, July 9
1. Suite for Strings, Op. 5—Corelli
2. Symphony No. 1—Beethoven
3. La Notte—Panteleiev
4. A Night at Twemlow—Mule
5. The Pines of Rome—Respighi

Thursday, July 11
1. Overture—Tfngal's Cave—Mendelssohn
2. Spanish Symphony—Lalo
3. Tone Poem—Don Juan—Strauss

COACHES MANY STARS

Josephine Dillon has attained considerable prominence and fame as the coach of many famous picture stars. Miss Dillon is a dialogue coach and voice engineer. She numbers among her pupils such outstanding performers as William Bakewell, Sally O'Neill, Don Alvarado, Lena Malena, Lupe Velez, and Margaret Ganna.

Review

Hillstreet

Have you seen Nubi? . . . This might well be the query after taking a flash of the tempestuous movie flame in the First National Vitaphone picturization of "The Squall" at the Hillstreet this week . . . For Nubi leaves no stone unturned to wreck the tranquility of a peaceful family. Not only does she entwine herself about the master of the household, but also cases with sly and mischievous grace and manner into the affections of the son, the hired help—and what have you. In short, Nubi slays 'em with angry grins. Inconspicuous in the gypsy flame, love is but a pestal on the last rung of its demise . . . In the role of Nubi, Myrna Loy exerts one of the best roles in her career. At times she looks and plays the part, and her voice while indistinct at times is received kindly by the "nike." Alice Joyce, as the mother is effective, though in spots the impression is not quite up to expectations. Since in her first talk, her characterization on the whole is admirably done and in certain sequences she is superb . . . Equally excellent were Natty Rucker, as the young son, Nye, whose portrayal of a weak-kneed son is highly commendable, Loretta Young, ZaSu Pitts. Fine direction by Alexander Korda, and smooth running continuity by Bradley King, coupled with the fine performances makes "The Squall" an outstanding talking picture attraction.

The RKO stage show is headed by Sylvia Clark, a delightful mimic and bufferoon, with Bubble Kurl in the pit acting as the foil. Ethel Parker and Fred Babb, John Barton Company, and Bee Starr, a cocking aerialist, round out an excellent bill.

Featured Players To Be Starred

Jesse L. Lasky has announced that Paramount has raised a number of it's stars to starboard for the coming production season. The six who have so far been honored are Nancy Carroll, Jason Robards, Jr., June Arlen, Ethel Merman, Ruth Chatterton, Gary Cooper and William Powell.

DINE OVER THE WAVES IN THE LA MONICA CAFE

Fresh Fish Our Specialty
On the End of Santa Monica Pier
Phone 244-25
Lunches For Fishing Parties
On Short Notice

OBITUARY

It is with heartfelt regret that the motion picture world learned of the death of Ghyds Brockwell on Tuesday last as the result of injuries sustained in an automobile accident on the previous Saturday.

Just previous to her death the well-known actress rallied, and hope was felt that she might recover in spite of her many serious and complicated injuries.

When only seventeen Miss Brockwell starred in her own company, and later came to the screen, on which she attained considerable fame. With the advent of talkies she was in her element. Her success in "Lights of New York" indicated that further triumphs in the new medium were likely to result.

Many friends learned with deep regret of the death of Edward Gallant, a free-lance newspaperman, well known in motion picture circles. Cause was heart failure.

DUSTIN FARNUM DEAD

The filmland of old suffered another loss this week, due to the death of Dustin Farnum in a New York hospital of an illness of long standing. He was 53 years of age, and internationally known as the result of his work on the screen and stage.

He became famous on the stage as the result of co-starring with his brother, William Farnum, in "The Littlest Rebel" in 1911. His spectacular motion picture career followed.

Florence Gilbert (Mrs. Ashton Dearboil) presented her husband, who is production manager of the "Rio Rita" RKO super-special now in production, with a fine bouncing boy weighing 8½ pounds, three weeks ago, and mother and father have been receiving the hearty congratulations of their friends ever since. Miss Gilbert formerly was one of our charming leading ladies of the screen.

J. G. Bachman, associate producer at the Paramount studios, next handles "The Vagabond King," which is soon to go into production on that lot. It will cost at least $350,000 or more before it is finished.
Welcome!

COLUMBIA SALESMAVEN

Frank Capra

Sound Priceless Ingredient of Motion Pictures
Adolph Zukor Declares Industry on Threshold of Its Biggest Year

"With sound definitely established as the new priceless ingredient of motion pictures, the industry is on the threshold of its biggest year," according to Adolph Zukor, president of the Paramount-Famous-Lasky Corporation.

"I say this with full consciousness of the meaning of the word 'biggest,'" continued Mr. Zukor, "for only one element can make bigger years for the motion picture industry, and that is the public.

"Not only does the public want sound, but a far greater proportion of the public wants sound pictures than ever wanted the 'silents.' So the coming theatrical year will be the biggest because the public has already clearly indicated that it will make it so.

"It is axiomatic in the entertainment business that you must please the public, and, in order to succeed on the largest possible scale, you must produce not merely what the public has indicated it wants, but you must keep ahead of the procession, and deliver entertainment of suerlative excellence.

"The great resources of the Paramount-Famous-Lasky Corporation have been mobilized and are in full operation to deliver to the public the greatest entertainment program in our history.

"Full advantage is being taken of the public desire to see the best in talking pictures. Our schedule of approximately 65 feature reductions is of the widest range and we have enlisted the best talent of stage and screen.

"The tremendous increase in attendance brought to the theatres of the country by the talking lecture puts us in a position to broaden the appeal of our production. Today there is a far greater and more cosmopolitan audience than ever before.

"Paramount will do its full share toward holding the audience already gained. We shall go further and deliver products that will create new patrons, because we are able, through our great organization to put on the screen the best in pictures and sound."

Warner Brothers
Annex Lasky Lot

Warner Brothers added 1,000 acres to their already extensive studio holdings today when they formally took over the famous Lasky ranch in the San Fernando Valley just on the other side of the Hollywood hills. The area will be known hereafter as Warner Bros. Studio Ranch.

The first company to use the location was the John Barrymore company shooting the natural-color battle scenes of "General Crack" under the direction of Alan Crosland.

The Lasky ranch is famous in film history, and was extensively used in the days when silent pictures were nearly all out-of-door subjects. Sets are still standing on the old ranch which was built in 1916 for Wallace Reid's starring pictures.

Many old William S. Hart sets are also standing, as well as the shabby, crumbling ghosts of movie cities representing almost every era of civilization in all parts of the civilized and uncivilized portions of the globe.

The ranch is beautifully wooded, and sweeps from the edge of the Los Angeles river, opposite First National Studio, to the crest of the highest mountain of the Hollywood range. It borders on one side on Griffith Park.

Plans are being rushed by Warner Brothers to erect a number of large exterior sets for forthcoming pictures, and to have the ranch completely equipped with modern Vitaphone units so that all recording may be done on the spot.

Confer Honor Awards For Achievements During 1929

Seven honor awards will be conferred in recognition of individual achievements in motion pictures during the present year, the Academy of Motion Picture Arts and Sciences announced on Monday. In reducing the number of annual awards from the total of 15 given last year, the committee in charge pointed out that talking pictures have increased the difficulty of judging so that only the most outstanding individual work may be fairly signalized.

The seven 1929 awards will be given for the best accomplishment by actor, actress, director, writer, cinematographer, art director, and the company whose production is considered the best of the year. Gold statuette trophies accompanying the awards will be presented at a banquet of the Academy planned for early January.

No special distinction will be made between talking and silent pictures.

"A survey of pictures released and being completed shows that practically all of the 500 feature productions which will come up for consideration are in sound or dialogue. Performances will be judged on individual merit, whether the film is sound or silent," Benjamin Glazer, chairman of the awards committee, stated.

BLANCHE SWEET ON STAGE

Blanche Sweet appears in the new stage play, "Cherchez la Femme," which opened at the Major Beaux Arts Theatre Tuesday night. The play is from the pen of Hampton del Ruth, motion picture scenarist and director.
Well Known Writer to Supervise For Tiffany-Stahl

An important announcement coming direct from John M. Stahl, director general of Tiffany-Stahl, is the unexpected news that Carev W. Wilson, well known writer, has joined the organization, and that his first assignment under his contract will be to supervise the Leo Carrillo production, "Mr. Antoinic," and "Peacock Alley," starring Mae Murray. Both pictures go into production the early part of July.

Wilson started his picture career as a film salesman for the William Fox Company in Pittsburg, and in a year's time he became general sales manager for First National Pictures. His ambition was to be a writer for the screen, and having a thorough background as a newspaper man and magazine editor, he accepted an offer from Sam Goldwyn to come out to the Coast. He has written or adapted such pictures as "Orchids and Ermine," "Naughty But Nice," "Lilac Time," "Oh, Kay," "Why Be Good?" and Colleen Moore's current talking picture, "Footlights and Fools," now in production.

During Wilson's freelance career, he has written the script of "The Awakenig," starring Vilma Banky; "Her Cardboard Lover," for Marion Davies; "His Captive Woman," for Fitzmaurice; "Ben Hur," "His Secretary" and "He Who Gets Slapped," for M-G-M.

Pathé Director Signs

Gregory La Cava has just signed a long-term contract with Pathé. His Pathé features will be all special.

Helen Hayes Stars in "Coquette" at Belasco

A brilliant first-night audience enthusiastically greeted the performance of Helen Hayes in "Coquette," which opened at the Belasco Theatre on Monday night. This dramatic production is undoubtedly one of the high spots of the theatrical year in Los Angeles. George Abbott and Ann Preston Bridges, authors of the play, evolved a play which, while having already been adapted to the screen by Mary Pickford, lends itself better to the legitimate. Miss Hayes, in the role of Norma Besant, portrayed a heavy emotional part. She did not overly play it, however, and her handling of the southern accent appeared as natural and easy as if the lines had been spoken by any real Kentucky blueblood.

"Coquette" certainly is an evening's entertainment and should enjoy a long run at the Belasco.

Sound News Reel Is Weekly Issue

Emanuel Cohen, editor of the Paramount news reel, announces that beginning August 1 the Paramount sound news reel will be issued weekly. The silent news reel will continue on the present basis of release twice weekly. Sound news reels, but only of a special nature, such as the Presidential inauguration, have been released, and sound has received special attention since March. Now complete agencies are established, and recording equipment distributed.

Exponent of Voice Culture Taught Stars Diction

A new exponent of voice culture has appeared in the field in the person of Carl Sibbert, who has taught many picture stars diction requirements for talking pictures, in his salon in the Hollywood Conservatory of Music.

Mr. Sibbert was formerly leading tenor with the Aborn Opera Company in New York, as well as being associated with many European theatres.

Cabaret King in Progress March

Celestial Cafe Mecca for Hollywoodites Who Seek Fine Entertainment

Cecil M. Hall's rapid rise as a cafe and cabaret nabob is probably without a parallel in the history of Southern California. In a way—it makes the old story of the "acorn and the oak" almost dwindle into insignificance. With an insight coupled with foresight and a resolute gait that saw (in his mind's eye) his little, original, hamburger stand augment into a chain of successful cafes, his perspicacity and energy will soon carry him unalteringly to the top of his ambition and calling.

Cecil Hall awaited not the magic knock of opportunity. He was one of those forthputting, daring mortals that do not tarry on the trodden path. He boldly fared forth, creating his own opportunities. Wilshire Boulevard first felt his urge in a little two-by-four hamburger stand. "Building better than he knew," he soon duplicated on Beverly Boulevard. In a comparatively short time his chopped steaks achieved an immense vogue, and then he "left the last year's dwelling for the new," branching out more pretentiously. Came then the famous "White Spot" with its nightly R. O. O. sign. Once more he "rubbed the lamp" and up sprang Hall's Chinese Cafe" towering over the "White Spot." In lavish, "celestial" decorations, and gorgeous, grotesque trappings, this little oriental nook is hardly matched in the world. Recently Mr. Hall hit upon a plan of adding a vast balcony to his "Chinese Cafe" in order to serve open-air meals and diversions to a European cabaret. He has installed a broadcasting station, personally handling the microphone each night in speaking over the air to his thousands of patrons.

Mrs. Hall has been a wonderful helpmate in all her husband's successes and, in many instances, her timely advice has born much fruit. Orsoco—Cecil Hall's name is one to conjure with in Los Angeles' cafe and cabaret life. He is undoubtedly the "Cabaret King" of Wilshire and Beverly Boulevards, and who knows but that in a short time he may be "the one-best-bet" night bonafides in the "Heart of Hollywood"?

GENEVIEVE SCHRADER

Voice specialist, late of American Opera Company, training speaking and singing voice for, pictures, radio and grand opera. Following endorsement is by leading members of Chicago Civic Opera Association: Chicago Civic Opera Association, 10/24/23.

Dear Miss Genevieve Schrader:

We have the pleasure of hearing Miss Marie Cecchinelli. This is the third time this week we have heard her at different periods and we are glad to assure her that she is, at last, under a GOOD teacher in following your method ofplacing tone for which all credit is due to you. With our compliments, we remain,

Sincerely yours,
(Signed) Glasono Spadoni, Pietro Cinini, Desirée Deftere.
Phone for Appointment GLadstone 6494
"She Goes to War" and its Author, Rupert Hughes

CRUZE IS NEWS

Who is the most popular director in Hollywood? Film players, being intensely human, naturally have their "pet" impresarios, sometimes two or three. A recently concluded survey, however, conducted by the division of publicity at James Cruze, Inc., established the fact that, among photoplay writers, domestic and foreign news correspondents writing from Hollywood, James Cruze is the name that comes naturally to the screen Scribes. Cruze is "alive." Secondarily, "'I'm" Cruze is affable and always willing to extend a helping hand to hard pressed journalists.

DOES FINE CROOK PART

According to advance notices from San Francisco where "Behind That Curtain" opens the new Fox Theatre, Philip Strange's portrayal of the high-class polished crook in this picture is considered by the Bay City and foreign news correspondents writing from Hollywood, James Cruze is the name that comes naturally to the screen Scribes. Cruze is "alive." Secondarily, "'I'm" Cruze is affable and always willing to extend a helping hand to hard pressed journalists.

PLAY ENDS SATURDAY

"Serena Blandish," which has Edward Everett Horton in its cast, ends its run at the Majestic Theatre Saturday. The incoming attraction has not yet been announced.

GERLY

"Parfumer to the Stars,

Creator of

"B'LOVE"

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Tingwood, California


July 6, 1929

"Psychologically Speaking"

By JOHN MAND

THE motion picture, "She Goes To War," was a pleasing performance. It can be described as a good American comedy about a certain aspect. American comedy is not an easy, light task to attempt. It requires a certain amount of originality. The result was not always a tremendous fray for various motives, but mostly those that have a highly idealized flavor of the war before war and after, and play a part in that particular form of stupidity.

I don't know how much of a pacifist Mr. Hughes, but if he has any say so in the directing of the scenes that show the might of war machines and the importance of the men who are supposed to control them, Mr. Hughes and his directors, can be proud of their results. Mr. Hughes made this film by showing men and women, without machines with little men being systematically and in spectacular fashion flattened out on burning monsters. It is a better war picture. After all, war today is not a matter of personal heroism as much as it is that of good machinery, good meaning the bare possible instruments of destruction.

I advise all persons who still have a sentimental regard for the beauties and heroics of international slaughter to see this picture. It surely gives one first hand knowledge of the might of man's inventiveness—and his vast stupidity in allowing himself to be crushed by the works of his own hands—and the lack of his own wits.

Mr. Hughes' story is readable in book form and also on the screen. It is a faithful picturization of a small town and an upper class girl who owns the world in true American fashion. This may seem a trivial way of telling the story of class distinctions, their temporary fall during the great war, but how great were the inroads on the social life of this nation during that hyper-active period of our existence!

If you think that a war is too large a background on which to surface a story of snobbery that was romantically adjusted by a spanning, ask your wife to set at her board today a mechanical if she happens to be of the town's elite. It takes an up-down to tear down conventions, and then only temporarily. Aren't the barriers between class, race, religion and so on, higher today than they were before the war? Not even a fight of the magnitude as that of the late conflict can shatter a man and woman's estimate of himself and herself—upper and lower. There is always both upper and lower in order that the individual may feel in some respect at least superior to someone else.

Mr. Hughes makes his war romance of democratic forces gone astray hinge around a duel between a dashing and undamaged, and symbolic perhaps as to the true import of social distinctions. Did Mr. Hughes mean to be trivial?

Eleanor Boardman and Mr. Holland are fine specimens of American youth. They played their roles in simple and natural manner. War to them was a game in which they felt themselves to be of great importance. They didn't see the machinery until they got "over there" and felt its might. Their smooth and untroubled faces didn't change much in expression even when they were in the midst of inferno. Maybe that is the reason that they were able to pull the thing across—their absolute sureness of themselves even in the hottest sort of engagement.

Women were heroic during the war, those of all nations. I know that American women did their complete share and am glad that they have at least one picture that gives them credit for their heroism. They put over even more during that troubled time than is offered by Mr. Hughes' picture.

There was a goodly number of comic scenes in the American vein. I can imagine the drollery that did find expression behind the lines over on all fronts because youth Fortunately cannot be repressed even by machine guns. It cannot carry on any advantage in tragic or otherwise, without some relief notes. There were good and humorous scenes. One liked them. They made the figures on the screen the familiar boys and girls who did their great bit during that vast engagement, the World War. I am glad to recommend this picture as a good romance first of all, and second but not lessor, I endorse the teachings of those ponderous and murderous machineries of war. See for yourself.

Alma Rubens played a convincing part as a war nurse. She was to my mind the outstanding actor.

Hillstreet Bill a Varied Program


Rod LaRocque plays the leading male role opposite Miss Dove. George Fitzmaurice has embellished the talkie with the gay color and artistic backdrops characteristic of his productions.

Prominent also in the cast are Glenn Lee, the blonde actress Robert Schable, Charles Selton and George Burns.

Considered a famous composer and producer of musical shows, and aided by a bevy of beautiful girls and song and dance artists, Anatole Friedland headlines the RKO stage show with his "Night Club Revue." In the group are Le Blanchard Du Charm, Lucille Hayes and Al Jackers. Other acts include the blackface team of Glenn and Jenkins, the Mangean Troupe, offering wild west pastimes, also screen novelties.

Welcome

COLUMBIA PICTURES CONVENTION

SALES FOLKS!

Glad to see you in our midst...hope you have the time of your life . . . . .

RALPH GRAVES
Jerry Vaughan With Hollywood Gardens

For the past months, Jerry Vaughan, well known to the Motion Picture profes-
sion, who supplied flowers to prac-
tically all of the larger studios. Now, due to a large increase in business, Mr. Vaughan announces that he has become associated with Hollywood Gardens, 1515 North Vine Street, Hol-
lywood. A more convenient location and larger floor space will enable Mr. Vaughan to render even a more prof-
cient service than in the past. Prompt-
ness in delivery and fresh flowers day
and night have been the keynote of Mr. Vaughan's success. Artistic floral pieces are made for all occasions at the Hollywood Gardens, and no mat-
ter how large, the order, it can be filled at once. One Ranite 6280.

Norma Talmadge in her new starring
vehicle, "Tin Pan Alley," and incident-
al "talking pictures," wears a Parian headed evening gown weighing more than five pounds.

Fourteen-Year-Old Boy Writes, Produces Play

Wilshire Walker recently wrote and produced his own play, "Dr. Chan Fu." Although only fourteen years of age, young Mr. Wilshire assumed en-
tire supervision of what an artistic program announced to be "A Thrilling Melodrama in Three Acts." The parts were all taken by young players who were well cast in the various roles of "Dr. Chan Fu.

Mr. Walker, who resides with his mother at 2622 Orchard Avenue, is a young man of remarkable ability and we predict a bright future for him. "Dr. Chan Fu" was produced in con-
junction with Miss Louise Darling.

ANNOUNCEMENT

Announcement is made that the opening of the Madame Adler Beauty Salon has been postponed one week. This new shop will now open its doors on Saturday, July the thirteenth. Watch for the opening announce-
ment on this page next week.

Could you be nonchalant riding horseback in the following clothes? Three petticoats, generously starched, one pair of stays that mean business, one cotton shirt, one camisole, one velvet riding shirt, measuring eight yards, one velvet riding basque, meas-
uring eighteen inches around the waist, one pair of dainty patent leather boots. Mary Brian rode side-saddle clad in the above mentioned accoutrements for her role in "Cant-Mer-
ance," a Paramount all-dialogue produc-
tion.

Claire Windsor, young son, Billy, is more than enjoying life these days at the Hermosa Recreation Camp.

A Boy's Recreation

There isn't a boy in the world
who wouldn't enjoy a Summer at
the seashore. This privilege is within
the reach now of every boy, since Mrs.
Clarissa Mosher and Mrs. Katherine
Loughan, late of Urban Military Acad-
emy, have established the Hermosa
Recreation Camp at Hermosa Beach.
Located at the Southland's finest and
safest bathing beach, this camp offers
everything in the way of outdoor
sports, such as Tennis, Swimming,
Golfing, Fencing, etc. Your boy will
be under full supervision at all times
and will have the time of his life if
sent to this splendid recreation camp,
which is located right on the beach at
1224 Strand Avenue, Hermosa.

Arrangements for this summer's touring can be made at the Hermosa Recrea-
tion Camp.

For luncheon recently at the Uni-
versal Studios, Miss Blythe in her
mement Gown Shop wore a white satin-back crepe gown, trimmed in both the front and back with wide bands of tucks.

Betty Blythe Likes Maude Leslie Preparations

That Motion Picture stars find Maude Leslie Beauty Preparations in-
dispensable is proven by the man-
ner letters received by Miss Leslie at her
Beauty Salon, 1230 Brighton Way,
Hollywood. For instance, Betty Blythe writes:

"It is with exceeding pleasure that I recommend and urge the use of these
wholesome creams, which, un-
variably unheard, have fulfilled every promise."

Miss Blythe is one of Miss Leslie's
most ardent boosters, and large or-
ders were filled for her regularly on
a recent tour of R-K-O Circuit. You
should try one of Miss Leslie's facials
and then observe the wonderful im-
provement in your complexion. The
phone number is 7475.

Don't Overlook This

Today I saw the smartest hats in town, and prices that are quite
unbelievable. Every chapeau at the
Meyer Millinery is hand-made and
the styles are all in advance of the sea-
son. They will be wearing the same
models at the same time that
they are being shown in Paris and
New York if your hat comes from the
Meyer Millinery. The creation is
perfectly stunning and come in horse-
hair and lace combinations, Swiss
straw and many other lovely impor-
tations. If you drop in at the Meyer
Millinery Co. this week and next,
you will find all of these smart hats sell-
ing at less than cost, for there is a
sale on now. Don't fail to take ad-
vantage of this. You will be able
to have three hats for the price of one.
Take the elevator in Warner Bros.
Theatre Building on Hollywood Bou-
vard. Stop in at Room 207.

SPECTOR REPLACES B.B.B.

AT COFFEE DAN'S

Nat Spector opened last Monday
night at Coffee Dan's where he re-
placed B.B.B. as master of cere-
moneys. Spector will be remembered
as the chap who left this town a year or so ago with a contract to appear
in the leading picture house in
the East. Returning here for a
vacation a short time ago he was ap-
proached by Johnny Davis, the owner
of Coffee Dan's, to fill B.B.B.'s place
due to his preparing to open his own
spot in Hollywood.

LIDO'S are featuring smart linen
dresses for the warm Summer days.
Wash dresses in the newest shades of
the season are certain to be chic as
well as comfortable if it is remembered
from this smart gown shop. Those I saw
there today, with button trim, were
particularly good-looking. Your Sum-
mer wardrobe simply won't be com-
plete without two or three of these
smart dresses from Lido's. You will
find them especially suited to club
wear, and also just the thing for Sum-

ERRE YING YING CHAT.

Rhett Williams, in his role of the
boy, is more than enjoying life these
days at the Hermosa Recreation
Camp.

Captain Pierce To Supervise Planes For "Flight"

In order that all rules, regulations and official conduct of the United
States Aerial Marine Corps be
strictly observed, the Government
appointed Captain Frank Pierce, of this
United States Flying Corps at San
Diego, to oversee the making of Columbia's all-talking air epic "Flight."

That Captain Pierce was eminently qualified for his task is attested by the fact that in 1928 he saw ac-
tual service in the Harvey Hills, where
he was wounded while flying as an ob-
server over bandit infested country.
He was piloted at the time by Gun-
ner Wodarczyk, who permitted you-
man service in what proved to be the
turning point of bandit warfare in
that troubled country. Captain Piers
is now supervising the unloading in the Naval Hospital in San Diego,
after his return from Nicaragua.

"Kempy" Started At M-G-M. Studios

His cast complete, E. Mason Hop-
per has started the direction of "Kempy" at Metropolitan Studios.

The commercial comedy by J. C. and
Elliot Nugent will be seen with Elliot Nugent as "Kempy." J. C. Nugent, "Mr. Benny," Norman Lee (Kate Bence); Marion Schilling (Ruth Bence); Clara Blandick (Mrs. Bence); Leora Spellman (Jane); Ro-
land Young (Duke Merrill); James Donlan (Ben).

Vitaphone Specials to Be Roadshowed

Sam E. Morris, vice-president of
Warner Brothers, announces that the
company will roadshow many of the
big Vitaphone specials scheduled for
production by them during the com-
ing months. Two of the roadshows
will be "Say It With Songs" and "Mammy." Two more will be John Barrymore starring pictures, the first of which will be "General Warren in Exile," starring Dolores Costello, will be released in the same manner.

So will at least four all-natural color productions which Warner Brothers have announced as part of their new program. These 100 per cent Technicolor specials are "Old Diggers of Broadway," "Song of the West," "Golden Dawn" and "Under a Texas Moon."

Welcome To Our Fold

Jack Dempsey will hold open house all this week at the Pantages The-
atre where he will appear all week
in a skit that should bring out the
capacity business for the ex-heavy-
weight champion has been one of the
 greatest attractions since Fatina first saw the light. Dempsey will con-
tinue to be the popular idol until some fistic knight flattens him and puts him out of the running for all
future engagements.

Helen Kane arrived Monday to ap-
pear in a Paramount talker, "Sweetie." Miss Kane will probably keep her li-
p for the Hollywood miles in rehearsals starting early next week.
Yiddish Art Theatre Opens at Mason

MAURICE SCHWARTZ

Eleven years ago, having gathered together a group of actors, Maurice Schwartz presented a type of drama for which stage lovers were then starved, and in the Irving Place Theatre gave plays by Shaw, Andrejev, Gorky and Ansky. His theatre became the mecca for Jewish and non-Jewish playgoers, and his reputation spread widely.

On Sunday night, July 7, he will open a season of repertoire at the Mason Theatre with his Yiddish Art Theatre players, choosing for presentation from a group of 100 plays. The eleven chosen for the first week are: Sunday night, “Tryoya, the Dairyman,” by Scholem Aleichem; Monday evening, “Lower Depths,” by Maxim Gorky; Tuesday evening, “Blacksmith’s Daughters,” by Peretz Hirschbein; Wednesday evening, “Bloody Laughter,” by Ernst Thäller; Thursday evening, “Wolves,” by Roman Rolland; Friday evening, “Rags,” by H. Lileikiv; Saturday matinees, “It’s Hard to Be a Jew,” by Scholem Aleichem; Saturday evening, “Seven Who Were Hanged,” by Leonid Andrejev Sunday matinee, “God of Vengeance,” by Scholem Asch; and on Sunday evening five one-act plays will be given.

WRITERS

DO YOU really know the class of work you are best adapted to do?
DO YOU follow the fashions in literature and keep up to the minute in style?
DO YOU study the market and know the policy, method and needs of publishers?
DO YOU understand how to get the best out of yourself?
ARE YOU driving straight to success or groping aimlessly, hoping to grasp it accidentally?
IF YOU are not certain about any of the foregoing, come around and talk it over.

WRITERS’ WORKSHOP

728 NORTH WILTON PLACE Phone GGranite 6456

English Film Star Joins The Colony

Betty Carter, European stage and film star, has joined the Hollywood film colony. Miss Carter, who says that she is just out to see how the talkies are made, is by no means a newcomer to motion pictures, for she has starred in many silent pictures in France, Germany and England.

Miss Carter speaks perfect French and German, as well as a little Dutch and Spanish. She is the first film actress to make tests in French and German successfully.

The last three pictures in which Miss Carter was starred abroad were made in England. One was “The Ware Case,” a First National picture which was shown throughout the country.

Qualitone Prepares For Big Business

With definite plans under way for international distribution of its product, the Qualitone Corporation, with headquarters at the Tec-Art Studios, Hollywood, will shortly enlarge its plant and increase its sales force.

The demand for the Los Angeles-made equipment for talking picture projection has far exceeded all expectations of Samuel Freedman, president and director of the concern, and although night and day shifts are being worked to keep up with the influx of installation orders the company appreciates that expansion is necessary if service in the future is to be kept up to the present high standard.

According to President Freedman the demand for the sound-on-film Qualitone device now equals that for the sound-on-disk equipment and many orders call for dual machines.

Among recent contracts for Qualitone installations are several from theatre chains which originally ordered but one installation as a try-out. The fact that these circuits are now ordering Qualitone equipment in quantity lots is considered the greatest endorsement the device could receive, according to Freedman. Among the theatre chains using Qualitone are the West Coast Junior Circuit and the Golden State Circuit, both of California.

Wesley Ruggles Is to Direct “Hit the Deck”

Wesley Ruggles has been selected by William Le Baron, vice-president in charge of production at the RKO Studios, to direct the photophone version of the musical comedy success, “Hit the Deck.” Since it was announced that Radio Pictures would bring the Vincent Youmans’ musical hit to the screen, Hollywood has been wondering who would win the directorial post.

Mr. Le Baron’s decision to give Ruggles the Radio Pictures special was made largely on the strength of the director’s showing in his first all-talking musical production, “Street Girl,” featuring Betty Compson.

Ruggles will begin preparing at once and, while no shooting date has been set, it is believed recording will begin some time in July.

LOCAL

local forecast, wet—if it rains ... harry burns, our editor, tendin’ night-skule ... solinger, our wise-president, gotta stay home nites are do de dishes ... lowry, our offis’ boy is got two type-riners, i saw him bid both of ders at de movies ... blair, our xtra, is called on de carpet effery nite to play wid de little won ... bates, our copy boy, has to stay home nites, wife took away his latch-key ... geo. jessel, got his life insured, he’ll now done de cookin’ ... de papers say dat edmond lowe, after puttin’ away a big feed eight nine chichens, to think of it, a wite man two ... noiseless actors are havin’ dar, varities rec new-ed ... saw a couple actors watchin’ a fast freight pullin’ out at de santa-fe yards ... jack’s doughnut factory workin’ over time, a bunch of song ritters are xpected in town ... ion chaney, in a beauty parlor, have’in’ his face lifted ... geo. johnson jr., paintin’ words in a actor mouth, to use in a talkie ... bags workin’ on tailored-words for a baseball talkie ... mill cross, paintin’ words for a nutter ‘nise baby’ ... i dont no her name ... harry gribbons is workin’ wile on his way-k-shun ... oll kentton back again ... mary dungan, takin’ lessons in kosher cookin’ ... evelyn bent, takes her sunbaths on de roof of her home, i dont no her offis hours ... wot did charles potin, tell de mayor of cinsee-nutti ... actors are now learin’ to keep silent wile talkin’ ... bootleg fans can now git snape-bite insurance at de drug stores ... telephonic cums in handy, yowes tell a person wot you think, without git-tin’ hurt ... saw a movie actor wid a pair of beautiful black eyes—hand made unnecessary by film comin’ from da pogus cago are cumin’ we’ll git sum sleep now ... gona break a window, wilie a cop is lookin’—need a way-k-shun ...

HOOEY

By Bill Attic, 95% Nutty

Romantic Story of Talkers Published

G. P. Putnam’s Sons has just published a book that will capture the interest of picture patrons the world over. It is entitled “Film Finds Its Tongue” and deals with the romantic story of Vitaphone, tracing its development from the earliest days of experimentation to the complete revolution it has now achieved throughout the film industry.

Fitzhugh Green is the author of this fascinating volume. In its 366 pages he covers completely the inconspicuous beginnings of Warner Brothers, the film’s gradual development and finally its rise to the leadership of the motion picture field through its sponsoring of Vitaphone. The book which offers 31 full page illustrations, is the first comprehensive work on talking motion pictures that has been written for the public at large and Putnam anticipates a wide sale for it everywhere.
WARNER THEATRE HAS GOOD MANAGEMENT

Not a little of the success which has attended the Warner Theatre since its opening is due to the skilful management. It has long been established that patrons of a theatre look for service and courtesy. It is for this reason that reporters representing the trade press take cognizance of managerial efficiency, and looks to the personnel who make patronage pleasurable.

Max Shargin, manager of the Warner Theatre in Hollywood, combines managerial ability of high degree with utmost courtesy and tact. He is assisted by George Lambreg, who formerly managed the Chinese Theatre. Others of the capable staff are R. Rasmussen, treasurer, and George Weiss, director of publicity.

As explained to the reporter, the management of a theatre involves details requiring utmost patience, and one wonders that the manager, after being harassed with routine, can possibly appear, well groomed and smiling, to greet patrons. Max Shargin is a decided paragon of his profession.

BEATRICE LILLIE HERE

Beatrice Lillie, noted English comedienne, who has appeared in Charlie's Revue at the El Capitan, arrived in Hollywood this week and will appear in one silent comedy for M-G-M.

ATTORNEY MOVES TO WARNER THEATRE BLDG.

Charles F. Adams, attorney at law, is now located at 312 Warner Theatre Building. Mr. Adams' former office was at 837 Citizens National Bank Building. Mr. Adams has been a practicing attorney in California for the past twenty years. At the recent election he was a candidate for Municipal Court, and received 27,098 votes. He ran very strong in Hollywood, receiving only 1500 votes less than Judge Bush. Mr. Adams has been a resident of Hollywood for the past five years and has been instructor in Public Speaking, Dramatics, and Business Law at the Hollywood Evening High School.

MOSCOW INN OFFERS A FINE PROGRAM

The Moscow Inn Vanities Sextette made its first appearance at the big opening on Saturday night. Under the direction of Guy Hudlin, a former movie star, the sextette proved to be an outstanding attraction. Large crowds have favored the Moscow Inn during the week. Miss Blanche Hudlin, formerly of the Capitol Theatre, New York, is the leading lady. She appears with a number of other headline dancers. It has been announced that a Volga Bouman chorus will be formed of former Imperial officers and a number of other Russian entertainers who draw a full house daily.

Pat Flaherty Has Colorful Career

Pat Flaherty first came into the limelight when, in 1916, he joined the Washington team of the American League. In the fall of 1917 he headed his country's call and enlisted in the air service, U. S. A., where he soon became an ace and promptly promoted to the rank of first lieutenant.

After the war Pat rejoined his former team-mates and played with the Senators until 1921, when he was traded to the Boston Red Sox. In 1922 he went to the New York Giants via the waiver route, where he remained until the end of the season. Having starred for his Alma Mater, Georgetown University, in his "Rah Rah" days, Pat tried his hand at pro football and won a regular berth on the Chicago Bears. The following year, 1924, Pat was sold to the New York Giants and then went across the river to play for Humbert Fugazy's Brooklyn Wanderers. During the filming of "The Quarterback" he doubled for Richard Dix.

He accepted a position as manager of the New York office of the Ted Browne Music Publishing Co., and while there was a co-author of a number of popular songs. The firm of De Sylva, Brown & Henderson needed a man of such caliber and offered Pat a flattering proposition, which he promptly accepted, assistant to Danny Winder.

It was while working for Mr. Fugazy that Pat met "the boss's attractive daughter" who was whirlwind courtship they eloped but received the parental blessing on their return.

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Specializing in
HOT CAKES WAFFLES SPAGHETTI
CHILI CON CARNE CORNED BEEF HASH (Browned in Pan) FRIED CHICKEN AND BROILED STEAKS HAMBURGER SANDWICHES GOOD COFFEE

ALL JULY

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SALE

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EARLE WALLACE

HAS DEVELOPED

MANY OF THE BIG NAMES IN THE WORLD OF THE DANCE

Studio Belmont Theatre Bldg.

VERMONT AT BST.—EX. 1196
**Travel Shorts With Sound New Idea**

The first release of a new series of travel shorts, combining the advantages of sound with the roving eye of the camera, is announced for release shortly.

The pictures are called "Travel-talks" and are eye and ear tours through the interesting and picturesque countries of the world. The first four of the series deal with Spain. Instead of individual views of beautiful countryside and city life, a concrete tour, one in each subject, is presented. The first is a trip from Barcelona to Valencia, with Mr. James A. FitzPatrick, producer of the series, in the role of guide.

To a musical accompaniment by the TravelTalk Symphony Orchestra, Mr. FitzPatrick concertively follows up the movement from place to place by sideglints and interesting explanations.

There is a definite continuity to each journey. The most important features of each city and village are shown with appropriate talking by Mr. FitzPatrick and music by the orchestra.

Ted Lewis, inimitable "high-hatted tragedian of song," and his noted "Musical Klowns," with Eleanor Brooks and Arline Langon, starting Saturday they will present a new revel of song, dance, melody and fun.

Lewis recently completed "Is Everybody Happy?", his first feature talkie production, directed by Archie Mayo at Warner Brothers' studios in Hollywood.

**MEROFF KIN HERE**

Chicago's famous master of ceremonies has a representative here in Hollywood in the person of Sonia Meroff. The master of ceremonies is none other than Benny Meroff, at present wielding the baton at the Granada Theatre in Chicago.

Mr. Meroff has quite a name herself—based around eastern parts in the theatrical world, but insists that she is here in Hollywood for a vacation. According to the young lady, offers for picture work will not be entertained, but you never can tell.

**"UNDER A TEXAS MOON"**

"Under A Texas Moon," announced as one of the feature pictures of the Warner Brothers' program, is in production with Frank Fay in the role of the dashings, bragging, fire-eating Don Carlos.

The picture is to be filmed in natural colors by the new Technicolor process.

The large cast is not entirely complete, but it includes the following: Arnold, Noah Beery, Raquel Torres, Myrna Loy, Mona Maris, Georgie Stone, Charles Sellon, Betty Boyd, Chris Martin, Fred Kohler, Jack Curtis, and Lionel Belmeore. Michael Curtiz is directing.

Evelyn Brent's first starring vehicle for Paramount will be the Sir Philip Gibbs story, "Darkened Room.

"Darkened Rooms" will be directed by Louis Gasnier, able French director, and the adaptation and dialogue are being prepared by Melville Baker.

**VOICE TRAINING**

STAGE—TALKING PICTURES—RADIO

ROSE ZANG

Studios: 136 West 59th Street, NEW YORK

**GALEA STUDIO**

1247 North Orange Drive

Phone Holly 6683

25 Casting Photos $10.00

SIZE 8x10—4 POSITIONS TAKEN, 2 POSITIONS FINISHED

**LICKER LASHES**

by Vic Enyart

Richard Barthelmess, First National Vitaphone star, has returned to the motion picture colony after a trip to New York and back by way of Canada. He will spend a few days at the studio in Burbank in conference with Al Rockett, Director Frank Lloyd and Bradley King, the screen writer, on "Young Newcomes," his next starring vehicle.

Helene Millard, a Hollywood girl who has the novel distinction of having reached pictures by way of the stage, has just been signed to a contract by Metro-Goldwyn-Mayer and is now taking one of the principal roles in "The Thirteenth Chair," being directed by Ted Browning.

Eugene Bordon and Mildred Van Dorn have been signed for the cast of "One Rainy Night," Universal's all-talking production starring Laura La Plante. Bordon will have the role of "Ileno" and Miss Van Dorn that of "Rhea" in the picture, which is from a play by Maxine Alton. A leading man to appear opposite Miss La Plante remains to be chosen before production starts.

With the arrival by airplane from Baltimore of Irene Rich, production has started on "They Had to See Paris," Will Rogers' first all-talking production for the screen. Miss Rich was hurried from the Eastern city, where she was playing vaudeville, and will play the role of the wife of Rogers in the picture.

William M. Conselman, producing for Pathé, is arranging a series of previews for "The Sophomore," Eddie Quillan's vehicle made from Corey Ford's "Joe College" and created for the screen by Joseph Franklin Poland and Conselman. While editing the all-talking production Conselman is preparing, with Leo McCarthy, his next production, his own original story, "The Melody Maker."

Irene Kenton has been assigned to direct Belle Baker in her first picture for Columbia, the production to start in about two weeks. Belle, as you know, was formerly billed as "The Blue Streak" in vaude.
Tiffany-Stahl Serving a Pot Pourri of Dialects

They're hurling dialects at Tiffany-Stahl. From one stage comes heavily-coated brogues where "Kathleen Mavourneen" is being made, and a few steps forward and one hears the Italian dialect of Leo Carrillo, playing in "Mister Antonio." 

For the few who may not know, Leo Carrillo is the leading exponent of creative dialect acting in the American Theatre. A versatile gentleman, Carrillo has created roles in many dialects, favoring, of course, the Latin, with an occasional fling at Chinese. Classifying him as a dialect actor, the impression should not be gained that he is of the group who has developed the dialect for comedy purposes only; on the contrary, he has always played legitimately, and his ability to develop natural dramatic moods as well as comedy, is responsible for his popularity in the theatre.

With the recent change in the Tiffany-Stahl policy, where the big special is to be favored, in looking about for the name as well as talent, the company signed Carrillo. The belief is prevalent that their selection is a clever one, for the screen that talks can use the capable accents of Carrillo. There is charm in the dialect, properly rendered, and what more fascinating than the picturesque contortions of English by the Latins? Besides, as we have noted briefly before, Carrillo is a distinguished actor with an extremely warm personality, and if given the proper plays there is no reason why he cannot attain the same degree of popularity that he has had in the theatre.

In casting about for the suitable play for him, Tiffany-Stahl finally selected Booth Tarkington's "Mister Antonio." Played originally on the stage by Otis Skinner, the story deals with many sided characteristics of an Italian organ-grinder. The charm in the story is typically Tarkington—for the drama is constantly surmounted by the lighter comedy moods of the genial and philanthropic Tony, and through it all runs the heart beats of a great city, in which the light-hearted organ-grinder has found himself.

For the screen, the scenario and dialogue has been written by Frederic and Fanny Hatton. The Hattons have been associated with Carrillo before, having written "Lombardi Ltd.," his biggest stage success. The director will be James Flood, responsible for several of the biggest successes of the Tiffany-Stahl organization, with the dialogue to be directed by Frank Reicher, borrowed from Pathé for this picture. And if this group of names is not sufficient for the ultimate success of the picture, there is Carey Wilson, who is supervising the production.

Virginia Valli is to be co-featured with Carrillo in "Mr. Antonio," and others in the cast are Gareth Hughes, Henry Armetta and Betty Francisco. At the completion of the picture, Carrillo leaves for Australia, where he is to appear in the theatre there, and will return by the first of next year to continue his picture work.

On Location With Bebe Daniels

(Continued from Page 17)

mony that one was entranced by the music. The actors, too, displayed their emotions in perfect unison with the music and the voices.

In the 15 years that we have been visiting studio locations, at no time did we find a more cordial reception and a more perfectly handled organization than was the Rio Rita location.

Rio Rita, aside from its great cast, tuneful music, is to be photographed in Technicolor in the last two sequences of the picture. After a careful check-up of what has been done so far, and the staging of this picture that is to follow up to the final fadeout, we are prone to predict that RKO will have a knockout to offer the theatre going public in "Rio Rita," which they hope will raise their standard not only in the motion picture industry, but in the theatrical world.

Signs Fine Contract

Hoot Gibson, Universal star, signed a million dollar contract with the Laemmle organization this week. Hoot will do some talkers and this new contract advances him to a higher class of pictures.

Alice Gentile is to make her screen bow in "Golden Dawn," a Warner Bros. all-talkie, that is soon to go into production at the Sunset and Bronson studios of that firm.

Baker Fur Co.

"Furs With Styles Exclusively"

HOLLYWOOD

SEATTLE

Announcing:

PRE-SUMMER SALE!

Of Our Exclusive Line of Fur Coats andScarfs

STORAGE REPAIRING REMODELING

AT SUMMER RATES

6325 Hollywood Boulevard

HEmpstead 3601
Curtiz is versatile

Michael Curtiz, director of "Noah's Ark," has directed many types of films. "Noah's Ark" is one of several biblical plays handled by Curtiz. He has directed a number of cracker stories among them being "Tenderloin" and "Allmyrie Annie." "Good Time Charley," an interesting story of San Francisco's Chinatown, was another Curtiz production for Warner Brothers, while "A Million Bid," "The Third Degree" and "The Desired Woman" were also directed by Curtiz.

Directions Tarzan is directing "Tarzan of the Menaces" at Universal. Natalie Kingston is starred. Frank Merrill and Sheldon Lewis are in the cast.

Made First Talker

Charles Reisner, who directed "The Hollywood Revue," was the first director of a Vitaphone film. Reisner, more than three years ago, made "The Better Ole," the first sound picture. Since that time he has directed a series of pictures, some of them silent, some of them talkie. Among these have been: "The Man on the Box," "Oh, What a Nurse," "The Missing Link," "The Fortune Hunter" and "The Gold Rush." The Hollywood Revue is the first of a series of Revues to be presented annually by the Metro-Goldwyn-Mayer company. All of the company stars are seen in this production.

Gino Cerrado has an important role in Ken Maynard's next picture being shot this week at Universal.

Wallace Smith Has Colorful Career

Standing up against a blank gray wall at dawn to be executed, is one of the weird adventures experienced by Wallace Smith, author, artist and former war correspondent, who recently finished the screen play and dialogue for "The Beloved Rogue," starring Rod La Rocque, which has just gone into production at the R-K-O studios. Smith, who is one of the most colorful figures in the film colony, was at one time war correspondent in Mexico, and actually served in half a dozen of the insurrectional campaigns there in his effort to get beats on the latest news for the American papers.


Hal Davitt, formerly on the Fox scenario staff, has joined the Darmouth-RKO staff and will adapt one of the Mickey McGuire series.

The Whim of the Public

A curious whim of the picture-going public in revealing decided preference for particular types of plays is not by Edward J. Montague, editor-in-chief of the Paramount scenario department, who supervised the story pre-paration for "Broadway," Universal's lavish drama of back-stage cabaret life. According to the scenarist-editor, producers in answering these manifestations of favoritism, have produced veritable waves of war pictures, underworld stories, tales of the sea, and pictures about motherhood, finance, the prize ring, Chicago racketeers, etc.

Following signal triumphs in London, where he had three stage successes running concurrently last season, Douglas Fairbanks, noted British playwright and author, has returned to the Metro-Goldwyn-Mayer studios, where two years ago he wrote "The Thirteenth Hour" and now co-author of "Lovers." Fairbanks will work on original material for the talking screen.

Percy Heath, scenarioist, is back at his desk in the Paramount studios after a two months' vacation in Europe.

Olga Printzan, well known screen writer, is busily engaged in writing a stage play.

Robert S. Carr, Fox writer, is now doing an adaptation on Janet Gaynor's next starring vehicle. The story has the working title of "Budapest."

ARLEN WILL STAR

Richard Arlen's starring yarn will be "The Lost God," B. F. Schulberg announced this week. Fay Wray will be Arlen's leading lady in his first starring role.

The Writing Craft

Wallace Smith Has Colorful Career

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Al Demand, having written the dia-

logue on ten Universal productions, is now engaged in writing the dialogue for Harold Lloyd's next picture, "Welcome Danger." Demand wrote the titles for Lloyd's "Speedy."
Mannie Smith Starrred
In a One-reeler

NEW YORK, July 5.—"Jailhouse Blues," a one-reel tabloid musical comedy starring Mannie Smith, originator of the "Blues" type of song, is the latest Columbia-Victor Gem release. It is offered exhibitors for the end of June.

Played against the novel setting of a country jailhouse, this skit shows Mannie Smith and a supporting group of negro comedians in the same type of act which has brought her international fame and made her the third richest colored woman in the world.

In this latest Columbia Gem, which marks her first appearance on the talking screen, she sings "Jailhouse Blues" and "You Can't Do It," Basil Smith directed "Jailhouse Blues" with a supporting cast which includes Homer Tutt, Peter Granjaer, Billy Mitchell, and Andrew Fairchild.


carl winge, professional manager of Villa Moret, is the writer of "Can It Be True?" a walrus ballad which looks good to step out. Looks like the house has another "Chloe" in "Song of Siberia," which is an exile's dramatic lament.

Leo Carey will direct all-talking features for Pathe.

Advertising Manager Pays High Tribute To U. S. Newspapers

NEW YORK, July 5.—"During the past season we have been very successful in selling motion pictures to the public through the newspapers," declares Russell Holman, advertising manager of the Paramount-Famous-Lasky Corporation.

"We found that the local newspaper is the best medium for attracting patrons to the motion picture theatre. During the past year we carried on two advertising campaigns in newspapers situated in towns of over 25,000 population, spending approximately $350,000 in popularizing individual pictures on our program and establishing the quality of Paramount productions as a whole. A subsequent check-up revealed that these campaigns were directly instrumental in increasing box-office returns."

"The Paramount-owned subsidiary, Publix Theatres, spends approximately $1,000,000 each year in local newspapers which carry advertising of the institutional type, messages which tell the public of the Paramount program in general without stressing individual pictures."

"Another development in advertising is the cooperative campaigns on individual pictures, worked jointly by the Paramount advertising department and the theatre operators, prior to the engagement of certain pictures which have been booked by the operator."

"We have found that advertising in newspapers is one of the greatest good-will factors in our business. We spend huge sums of money with the newspapers each year, carrying large space in all types of papers with varying rates, but the investment brings just returns."
Talking It Over
(Continued From Page 31.)

But just as long as he can continue to return to Hollywood in between engagements for her, with all his friends in general and Helene Costello in particular Arthur isn’t complaining.

The Way Things Happen: Two seasons ago, “Crime,” Sam Shipman’s play about gags and bulls, was en-
joying a sound show popularity in Chi-
cago. Included in the cast were Kay
Johnson, Chester Morris and Joan
Peers... names that meant good
performances but not a big enough
wad to warrant a electric billing.

All of them, engrossed in the
business of making a success in the legitimate field, never once enter-
tained the thought of a screen career.

True, a year later when Kay John-
son was starring in “A Free Soul” at the Klaw Theatre in New York, she had a secret a suspicion for
kligas and incandescents... only “I’m not pretty enough,” she apolo-
gized. And Chester Morris, playing that role in “Pardon Me” in Peoria had dreamed that with “his pan,”
Wool-
wood would ever open its sacred por-
tals to him. As for Joan Peers, if she ever shed her member for the New York stage at all, it was only with a sigh of admiration for
Vilma Banky’s blonde beauty.

And yet, such is the ephemeral-
ity of Broadway success that in one
month finds Chester Morris, with but one picture to his credit, already in the big win class; Kay Johnson with a five-figure G-M-G contract away in her Beverly Hills home, and Joan Peers entice to stardom with the release of “Applause” in which she is now playing the ingenue lead.

In fiction, these facts would be
discredited as stretching the arm of
coincidence a bit too far... but that
is only because as Byron has said before us, “Truth is strange,
stranger than fiction.”

That boy, Willie Shakespeare, cer-
tinly knew his product and don’t believe us, ask Clive Brook. For months, Clive has been waiting for a picture that would take him on. Now he looks at it, “everything comes to him who will but wait,” Clive wasn’t profiting any by it—that is, not until last week, when he was told that he was to play lead in “The Return of Sherlock
Holmes”—and that the picture was to be made at the Paramount Long Island Studio.

As soon as Bartlett MacCormack has the script ready and Basil Dean is ready to take up the megaphone, Clive will be arriving for New York. His feminine lead has not been chosen as yet, but we’re willing to wager that Evelyn Brent won’t mind be-
ing the leading lady one more just for a glimpse of Gotham.

New York has “luncheon” on the subject of the Hollywood eighteen-
day diet. Three restaurants—the
Cottage, Sardi’s and Dave’s Blue
Room—are featuring it on their bill of fare and others are quickly following suit.

In the midst of this newest diet
craze comes word from Vienna of the death there of Marietta Mayer. Fear that morning weight might
bar her from the screen, she dictated to such excess that it resulted in her death. In the morning lesson to others—but it isn’t... the suicide continues as the pounds continue to roll off.

The Passing Show: Dorothy Hall,
Sylvia Sydney, Allan Dinehart, Lynn
Overman, Mrs. Arthur Richman and
Iveta Abolina are about to star with
Al Jolson and Ruby Keeler hurting
through the lobby of the Ritz today...

Lyra De Putti, giving the sidewalk
customers on 57th Street a treat... 
Alljo, John Dingwall, “The Hawks au-
tume.”

Bessie Mack being given the
grad hand after a Long Island vaca-
tion... you scribe giving the
headline a welcome, when he presented her with letters from Elea-
nor Boardman and Jane Winton...

* * *

Fall of Eve* Is Praised
In New York
(Continued From Page 31.)

unstudied laughter. Technically per-
fected, well acted and directed, it is a success. It moves, holds the interest and amuses.”

Alex Penteberg in the New York
Evening Journal: “Knock, knock, Au-
tertume and their seats. With
Ford Sterling around it’s convulsion. A hilarious finish. The dialogue is crisp, farcical and funny. Excellent
seasonal fare.”

William O. Trapp in the New York
Evening World: “Good, keen fun. As
if fashionable talking-picture comedy it is recommended for good summer entertainment. Brightly di-
rected, excellently reproduced and in-
telligently acted. The audience
laughed heartily and had a good
time. What better test can there be for a farce comedy?”

Death Summons Chas.
Stevenson, Age 78

Charles A. Stevenson, 78, one of the
leading character actors of stage and
screen, passed away in New York City, July 2. He had played with all of the leading stage stars
during the last half century, and had been seen in innumerable picture pro-
ductions. He was for years dean of the Lambs Club in New York, and was one of the organizers of this
famous theatrical organization. Stev-
enson was also a member of the
Troopers, 233 Club, Masqueers
and the Writers.

He was born in Ireland and came to
America at an early age.

He leaves a widow and a daugh-
ter Margot, age 15. Funeral services
were held in New York at the Little
Church Around the Corner, on July 5, and services were held at the Little
Church Around the Corner in
Hollywood, under the care of Rev. Neil Dill, officiating. The members of the
Troopers, Masqueers and 233 Club
were in attendance as well as others
well known in the Motion Picture
Industry.

G. W. Pabst, the noted German
director, has engaged Louise Brooks to appear in his forthcoming produc-
tion, “The Diary of a Lost Soul.”

Along
Music Row
WITH HERMEN PINCUS

Murray Ritter, professional man-
ger of Irving Berlin, Inc., claims to
have three outstanding hits in “Baby,
Where Can You Be?” “When You
Come to the End of the Day,” writ-
ten by Frank Westfall and Gus Kahn,
and “Irving Berlin’s ‘Mamma, My
Come True,’” the theme song of the
Paramount picture, “Cocanut.”

Walter Donaldson, Walter Douglas
and Edgar Leslie have left for the
coast in the interests of Donaldson,
Douglas and Gumble. With the Cali-
fornia atmosphere for inspiration, they
expect a few hits from Walter and
Ed.

Every Friday at twelve-thirty mid-
night, Ira Seltzer’s Merrymakers broadcast a program of popular songs over WMCA. Among some of the entertainers are such luminaries as Frank Fay, Ruth Etting, the Wil-
liams Sisters, Bee Jackson and Zelma
O’Neill, the latter singing “Am I
Blue” and “Birmingham Bertha,” both numbers from the Warner production, “On With the Show.”

“Here We Are” and “Finding the Lost Love” were written by
Harry Warren and Gus Kahn, are
expected to join the list of Remick’s
hits. “Some Sweet Day” and “Lou-
ise” are still among the top-notch
sellers.

Al Neilberg, professional manager
of Broadway Music Corp. is back from Philadelphia minus his tonsils. “Dean
When I Met You” still tops their cat-
alogue and is a standard seller.

Charles Bayha Music Co. is the publisher of “That’s When I Learned To
Love You,” a beautiful ballad fo-
ret. With Valparaiso, a novelty number, and “I’m Nuts About Nuts,” a com-
edy song. Charlie always was versa-
tile.

The staff of the Joe Morris Music
Co. now includes Archie Fletcher,
Jack Coombs, Archie Lloyd and Bil-
lie Mathieus. Among the outstanding
hits in their catalogue are “Spanish
Doll,” “Blame It On Your
Beautiful Eyes,” “Honey I’m Sweet On Me” and “Dream Mother.” Joe Morris and Archie Fletcher, president and gen-
eral manager, respectively, are expect-
ted to return from Europe in a few
weeks.

Max Rich, professional manager
of Waterson, Berlin and Snyder, has
written and just signed Mack and
Bette for work to write a comedy
for the house. “Make Yourself At
Home,” “Wuzza Matta, Baby?” and “Rhythm Roll” are three of Mack’s latest ad-
tions to the catalogue.
ENGLISH TEXT:

**FOREIGN PICTURE DISTRIBUTION IS THREATENED**

**Question of "Inter-Changeability Flares Up Again**

NEW YORK, July 5—The question of "Inter-changeability" which for months created a chaotic condition in American and foreign picture business, has again subject the entire motion picture industry to the dictation of the electric companies, has flared up now in foreign countries by serious international complications, according to a series of letters received by P. A. Powers, president of Powers Telephone, who has addressed an open letter to the Hays organization on the subject.

Foreign picture interests have requested Powers to draw the attention of the State Department at Washington the efforts being made to exclude American sound pictures from being made by the Western Electric System. Before placing these facts before the State Department at Washington, Powers has laid the matter before the Hays organization in an open letter which he has printed here.

And it is stated that if the Hays organization fails to act promptly, Powers will personally solicit the assistance of the State Department in the protection of the motion picture industry as a whole.

It is pointed out that the activities of Western Electric representatives not only tends to restrict the foreign distribution of American made pictures, but that this restriction may ultimately furnish an argumentative reason for the entire exclusion of American pictures.

"Further than that, a situation may be created by the question of interchangeability raised by electric company representatives in foreign countries, creates an even greater menace to the motion picture industry, for that restriction may also furnish an argumentative reason for the entire exclusion of American pictures.

The production and distribution of motion pictures is of far greater importance than the sale of sound reproducing apparatus, a situation which endangers the foreign exhibition of American productions is more vital, than many difficulties confronting the installation and reproduction of sound services. The matter of foreign picture distribution is of greater moment than the question of whose instruments reproduce their sound accompaniments.

"The American motion picture industry as a whole is faced with a situation that is truly important, and it occupies such a prominent place in the export business of our country, that it is entitled to protection against outside interference and retaining embarrassments caused by the question of interchangeability of equipment manufacturers."

Powers points to the fact that as a manufacturer of sound equipment, not as a motion picture producer, he has not permitted any of his equipment claims to interfere with the production of pictures. Powers Telephone is free to reproduce the sound recorded by any system and competition for its installation is confined merely to matters of quality. The Powers letter to the Hays office reads:

June 22, 1929,

Mr. Gabriel Hess, c/o Motion Picture Producers Association, 409 Fifth Avenue, New York City.

Dear Gabe—As I advised you on the telephone yesterday, the activities of the representatives of the electric companies in Japan, China and Italy are causing considerable embarrassment to the representatives of American producers. I have been advised that the Western Electric Company representatives are threatening exhibitors in these countries that the distributors will not supply them with any machine other than the Western Electric's equipment. This is I believe in accordance with the contract entered into between the Western Electric Company and some of the producers in this country. This matter has also been discussed in this country with the result that an apparatus has been endorsed and approved by every producer recording sound on film or sound disc. The exhibitors who are using our equipment are with the Western Electric and are thoroughly satisfied with the performance of our apparatus.

Aside from this particular phase of the matter a very grave question is raised as to whether the foreign countries that represent American manufacturers are endeavoring to coerce and influence citizens of another country from their free choice of pictures and equipment.

You are aware of the prejudice now existing in almost every country in the world against American productions. A situation may develop due to the activities of representatives of Western Electric Company abroad that may very greatly cause us international difficulties with foreign governments. It also may give foreign governments a situation that they have not had heretofore—for entirely excluding pictures produced by American producers if they are refractory to the demands of the representatives referred to, with a view of interesting our state department in the situation. It is only right that we should have no desire to fall into such a job. My reason for calling this matter to your attention is the fact that you are a representative organization of a number of large producers and anything that affects your business should, naturally, be of interest to you.

Will you kindly give me your reaction on this matter immediately as it is urgent that some action be taken in order to protect the picture business of America and prevent its entire exclusion from foreign distribution. This is a more serious proposition than the fact of whose machine is the sound in the theatres of these foreign countries.

Yours very truly,

Powers Telephone Equipment Corporation,

P. A. Powers, President.

**Talkie Equipment Much In Demand**

NEW YORK, July 5—Nine shipments of DeForest equipment were made this week by General Talking Pictures, distributors. These shipments were made to the following theatres:

Plaza Theatre, Buffalo, N. Y.; Strand Theatre, Cleveland, N. Y.; Strand Theatre, Hartford, Conn., Ind.; Strand Theatre, Grafton, West Virginia; Iowa Theatre, Sheldon, La.; Casion, Narragansette Pier, R. I.; Star Theatre, Walsenburg, Colo.; Labor Temple, Saintton, Ill.; and Variety Theatre, Cleveland, O.

**Producing Musical Talks in N. Y.**

Walter Brooks, noted Broadway producer and stage director, who has staged such outstanding hits as "Shuffle Along," "Little Jessie James," "Plain Jane," is now negotiating for a long-term contract to produce musical talks through Nick Copeland, Inc. Production is slated to start in a few weeks.

**Release For Great Art Films Is Arranged**

NEW YORK, July 5—Frank D. Ferrone of Great Art Pictures, Inc., recently incorporated to produce sound pictures, has closed with the Edward L. Klein Corporation, 25 West 43rd Street, New York City, for the distribution of all Art productions in the foreign markets.

The silent series will not merely constitute silent versions of the dialogue productions, but will be separate silent editions of each film produced for the unwired theatres here and abroad, while the sound and dialogue editions will be made to qualify for exhibition in first-run theatres throughout the English-speaking countries.

**Orchestra Members Honor Conductor**

NEW YORK, July 5—The members of the Capitol Grand Orchestra gave a breakfast meeting to Yasha Bunchuk, their new conductor, at Schlessier's 38th street restaurant. Among those present one hundred guests attended, with several notable among those present. Yasha himself was, naturally, the guest of honor, and Major Edward Bowes, managing director of the Capitol Theatre: Louis K. Sidney, Loew's executive; Dave Schooler, director of the Capitol's popular stage band, the "Citibots"; Arthur Knorr, art director and producer, and Chester Hake, ballet master and stage producer, were in attendance. Laura Knorr, who was the only lady present at the affair, is also the only lady member of the Capitol Grand Orchestra and has been their solo harpist for three years.

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**YOUR VOICE REPRODUCED ON A PERSONAL RECORD THEATERS, BROADCASTING STATIONS, ETC., ANNOUNCE PROGRAMS, etc.**

A marvelous new device that makes a permanent photograph record of your voice instantly. Speak a piece, sing a song, write letters to your mother, sweetheart or friends. Practice your language and music lessons. Cultivate your voice expression and diction. Send birthday wishes, wedding congratulations, anniversaries and holiday greetings. Express your sales talk, advertising ideas; try your quarter tone or bands out—these may mean royalties to you.

Making a SPEAK-O-PHONE recording is as simple as talking to a friend. Step into the audition room, talk into the microphone and predict your result is ready to be played on the photographs. If impossible to come to studio, mail your copy in and we will make a recording for you by our own operators.

**ENCLOSE THE IN STAMPS OR MONEY ORDER TO COVER COST OF RECORD**

Under your holiday greeting, send your voice record to you in souvenir folders of New York. Have your firm name signed or your own personal name.

**YOUR OWN VOICE RECORD CO., 2005 Broadway, Studio 605, New York City**

Photograph your voice, dictate legal matters, or even make your will on a record.

---

**If It Is Good Enough for Filmograph It Sure Should Be Good Enough For You**

SARDI'S RESTAURANT

Sardi Building 236 West 44th Street

New York Filmograph's New York Headquarters, 902 Sardi Building And We'll Eat at Sardi's

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**NEW YORK, July 5—If You Are Coming East—Write or Wire NICK COPELAND, Inc. Representative Artists, Authors, Producers, Talking Pictures 1560 Broadway, Suite 506-6 Bryant 1753 New York City**

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**If It Is Good Enough for Filmograph It Sure Should Be Good Enough For You**

SARDI'S RESTAURANT

Sardi Building 236 West 44th Street

New York Filmograph's New York Headquarters, 902 Sardi Building And We'll Eat at Sardi's
### Doings in New York Studios and Nearby Cities

**METROPOLITAN PICTURES, LES STUDIOs, Bayard**

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<td>Al Herman Introducing</td>
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**PARAMOUNT PICTURES, Paramount Famous Lasky**

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**RENEW FRIENDSHIP AT EASTERN STUDIO**

A friendship of many years ago in England between Miss Gertrude Lawrence and Basil Dean was renewed this week at the Paramount Long Island studio where both of these internationally known stage artists are making their talking picture debuts. Miss Lawrence is starring in "The Gay Lady," a picture of Paris during war time, and Mr. Dean is preparing for his first directorial effort in pictures after many successful years as a stage director. He will direct "The Return of Sherlock Holmes" for Paramount pictures.

Fourteen years ago Basil Dean engaged Miss Lawrence for the principal dancing role in "Fifinella," which was his then staging in London. Since that time neither have been together on the stage. They celebrated the renewal of their friendship by having tea together in the studio restaurant.

**INTRODUCES HIS CABINET**

Ramsay MacDonald, chosen Prime Minister of Great Britain as a result of the recent elections, is shown introducing his new cabinet to the world in the garden of his official residence, 10 Downing street, London, in the latest issue of Fox Movietone News. This is the Premier's second audible appearance before the American public through the medium of this news service. His first occurred a couple of weeks ago when he took the unprecedented step of addressing a message through Fox Movietone News, the first time that any European statesman had appeared in talking pictures immediately after taking office.

George LeMaire started another all-talking comedy of the Pathé series bearing his name at the Pathé Sound studios on June 21 with Lew Hearn sharing featured honors. This comedy, "Gentlemen of the Evening," written by LeMaire and Hearn, was inspired by the hit comedy scene in New Wayburn's "Gambols" that scored at Knickerbocker Theatre on Broadway. Evalyn Knapp plays the feminine lead and the cast includes Jim Kearney, Eleanor Kendall and twenty-five others.

**ROY CUMMINGS SIGNS**

Nick Copeland has just negotiated a deal for Roy Cummings, musical comedy star and vaudeville headliner, to appear in a few forthcoming RRA Productions. Copeland also has just completed the entire cast for Harry Delmar's first musical talkie, a Pathé release.

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**OPEN SUNDAYS**

**OPEN EVENINGS**

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ARBITRATION

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Equity Meets in Legion Fight Stadium

President R.K.O. Answers Hearst

A front page Hearst editorial, appearing in all of his newspapers throughout the U. S., caused considerable furor. It was an attack on R-K-O in which Mr. Hearst called the corporation “outlaws of business” and “high-handed and rich finance.” Hiram S. Brown, president of the Radio-Keith-Orpheum Corporation, answers the denunciatory editorial in a telegram to Hearst this week. He denies emphatically that any interview had been given out by himself and disclaims on the part of Radio to adopt ruthless methods to clear the field of competition. The telegram follows:

"Rye, N. Y., June 30.

"William Randolph Hearst,
Care Examiner, Los Angeles, Cal.

"On the first page of today's New York American there appears a two-column editorial entitled: 'What Is the Administration at Washington Going to Do About This.' In this editorial you quote certain statements reputed to have been made by myself, or the Board of Radio Corporation, and by myself as Chairman of the Board of Radio Corporation.

(Continued on Page 7)

Darmour Produces Clever Comedies

Believing that the production of high-class comedies entails as much detail and careful supervision as feature-length dramas, Larry Darmour, of Darmour Productions, is shooting a series of short for RKO that should receive prominent billing in all the houses where they are shown. "Micky's Surprise," one of the Mickey McGuire series, is being completed this week. A glimpse of several of the dailies convinced the writer that Mr. Darmour has something in his new talking comedies to be extremely proud of. The voices of the kiddies in this picture record perfectly and a school room sequence was of outstanding merit. With their new portable sound equipment, Mr. Darmour plans some effects that are different and RKO exhibitors can look forward to some stumpy shorts that will make the box office turnstile click merrily.

COWBOYS FOR EQUITY

The forces of Equity were swelled Thursday night by the addition of a large number of cowboys as members. A meeting of 110 of the cowpunchers was held at the Equity headquarters on Highland Avenue, which was addressed by the membership chairman. The gathering signed 100 per cent for the organization. This represents about 85 per cent of the cowboys in Hollywood.

THREE THOUSAND APPLAUD LEADERS AT WEDNESDAY SESSION---BATTLE HOT

Three thousand Equity members and supporters, besides incidental representatives of the producers, curiosity seekers, and people who like the Irishman of the story are interested in any fight, assembled in the American Legion Stadium on Wednesday night, July 10, when the seventh Equity open meeting was held.

The corner posts of the ring were down, and the canvas was held by a song leader, Gus Reed, some fifteen minutes before the meeting officially opened at 8:30 p. m. Though it was apparent that the spectators would see no bloody noses in the ring that night, general fighting spirit was evident as the meeting was called to order and President Gillmore made his appearance on the dais, followed by the assemblage of speakers. The audience, whose chairs faced the central ring, adjusted themselves as comfortably as they could to face the platform, and they warmly welcomed Mr. Gillmore.

A microphone on the platform connected with amplifying horns distributing throughout the arena, and first came in use to call Miss Mae Murray from the audience onto the platform amid much applause.

Contribution to many rumors current just preceding the meeting, no reference to an imminent strike or general walkout of contract players was made throughout the many speeches. Nor—keeping to the spirit of the boxing arena—was any “reference” named to formulate rules of the fight and annul the ultimate verdict.

Before proceeding with a report of speech highlights and general process a summary of the general points of interest bearing directly on the fight is hereupon presented.

First—No overtures toward arbitration have been made by the producers as a body, though one independent producer, Burton King, who was present at the meeting, has signed the first all-Equity talking picture contract.

Second—No figures were given as to either new members enrolled, production affected, or funds gathered and disbursed since the last meeting. It was reported that some 63 members of Chorus Equity had been called out from musical productions in accordance with the new ruling issued last week affecting bit and atmosphere players, and that 125 more would finish work on current pictures, then refuse further work on Equity conditions. The studios affected are First National, Warner Brothers and Paramount.

Third—Two members formerly suspended were reinstated completely after due investigation, and six new suspensions were announced. The Gillmore's speech, which follows:

"This arena," declared Mr. Gillmore in his opening remarks, "is a very appropriate place for a meeting of the Actors’ Equity Association. Many strenuous contests and many bloody noses have been seen in that ring, and the exhibitions there breathe the spirit of fair play and ‘may the best man win.’"

He read extracts from telegrams and letters. Richard Bennett wired that his support in any way possible could be counted upon, and that he hoped that the quitters could be brought into line in Equity’s fight for justice. Mary Alden wrote asking that the meeting be impressed with the fact that the basic principle of Equity is at stake, and that the fight, therefore, is bigger than any one individual.

A reprinted letter in the Washington State Labor News, addressed by C. W. Doyle, secretary of the Central Labor Council of Seattle, to Miss Clara Bow, was read in full. It referred to a statement in the Seattle Post purporting to set forth Miss Bow’s hostility to the principles of Equity, and expressed amazement that she should be presumptuously opposed to her fellow actors and actresses in their fight for recognition of their group rights.

"...Your admirers among the millions of organized workers," the message continued, in effect, "will never stand as reported, and should you fail to issue a denial of the statement attributed to you, and fail to take your stand on the side of your fellow workers, organized labor will have no option other than to express themselves and act accordingly."

Rehearsals Without Pay

Mr. Gillmore then recounted the experience of a woman who was rehearsed for as long as sixteen hours for several days without pay, and then was let out without pay. A similar
Harry Ribbon

When Harry Ribbon left the stage to accept a motion picture contract he thought he was also bidding farewell to his talking stage voice, especially since it became known that he is also a fine baritone singer. Many prominent roles are available to him, and recently he had just completed a prominent part in "So Long, Letty," for Warner Brothers for which he was paid $100 a week. According to his studio report, he will soon appear in another musical picture for that company. Ribbon was one of the first stage actors to desert the stage for pictures. At the time the film profession was not held as highly by actors as it is today but, believing in its future, Ribbon signed with Bennett as a featured player and has been in the business ever since. Not once has he appeared in a picture without being mentioned as a member of the cast.

Roy Del Ruth

Talking pictures should have an especially beneficial and purifying effect on the stage, according to Roy Del Ruth, ace Warner Brothers director, who has just completed shooting on "The Aviator," latest of the Edward Everett Horton laugh-makers for the Warners organization.

Although it is inevitable that fewer plays will be produced than before in the coming picture regime, continues Del Ruth, the idea that the stage itself will die is absolute rot. The theatre will find a new and higher plane of existence after the chaos which has come as the result of the advent of sound to motion pictures has cleared, he avers.

Only the better plays, explains Del Ruth, will survive the coming 18 months, and cleaning up of the theatre, which has been in a deplorable state. Such plays as those of Suermond, O'Neil and some of Shaw's which would never get by the movie censors, but which are nevertheless great works of art, will be the type of material most frequently seen on the new stage, he insists.

E. H. Griffith

THAT Constance Bennett's first Pathe picture will be "Rich People," and that Edward H. Griffith has been assigned to the direction of this show, featuring Bennett and C. B. Girard, provides one of the most interesting production stories of the week.

Ever since Richard Bennett's marriage, his daughter arrived in Hollywood there has been much speculation as to what her first talkie appeal would be. With Pathe's purchase of the screen rights to Jan Gelzer's and highly successful "Rich People" would seem that this famous stage beauty, who was married to Phil Plant, multimillionaire, two years ago, has been most appropriately cast.

"Rich People" is an absorbing drama, laid against a contrasting background of wealth and the work-a-day world, which, through a series of tense, moving scenes pointless the old idea that money does not bring happiness.

Edward H. Griffith is said to have won this important directorial assignment because of his brilliant success with "Paris Bound," an early Harman allied Pathe Pathe feature. Although this was Griffith's first talking picture it established the fact that this pioneer director is a master of dialogue as well as a capable molder of screen entertainment.

A. A. Kline, prominent young New York dramatist, is preparing the adaptation of "Rich People" and the supporting cast is now being assembled.

Bobby Nelson

Although only six years of age, little Bobby Nelson is now being featured in a series of twelve Universal westerns. Bobby is cast as "The Pioneer Kid" and his father, Jack Nelson, is directing the pictures. Bobby has a fine voice and it is probable that he will do a talking when the western series ends. Included in the six westerns is a fast cast with Bobby Nelson is Ed Egie Cobb, Buck Conners, Edith Craver, Lou Meachen and Buck Moulton. Mrs. Nelson is always on the set with Bobby and this week his grandfather and grandmother, Mr. and Mrs. Julius Herter, had the thrill of watching him perform. They were visiting the Nelsons from Chicago where Mr. Herter is connected with the Chicago Opera Company.

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Vol. 9 Saturday, July 13, 1929 No. 28

CLAIMS OF PLAGIARISM

One of the most interesting bits of news gleaned from the press during the week is the ruling of Justice Linton of the New York Supreme Court. On June 26th Richard Walton Tully was ordered by the judge to make an accounting to Grace A. Fendler for all money earned by "The Bird of Paradise" stage play and the silent picture rights. Mrs. Fendler had claimed that she was the author of the play, declaring that Tully had taken her story from "In Hawaii." This is but one of the many suits in the courts at the present time in which writers charge plagiarism. It is known that Tully received $150,000 from First National and a half interest in the net gross earnings for his play. He has failed to make such an accounting and the latest order of the court gives him ten days, from July 10th to the 25th, in which to render to Mrs. Fendler all rights to the play, including silent, talkie, dialogue and stage presentations. While this case has been pending since 1924, it will undoubtedly have much effect on other similar cases now in litigation.

Among other cases now pending there are piracy charges made by the Thos. Ince Estate, claiming that "The Bloodhound" was taken from their screen play, "Behind the Door," The Harold Lloyd Productions are in court facing charges instituted by H. C. Witwer, who claims that "The Freshman" was originally his story. Rowland Brown is claiming that "The Carnation Kid," which starred Douglas McLain, is none other than his story, "Dapper Dan." "White Cargo" is in the courts also, an author asserting that it was taken from "Hell's Playground."

While the motion picture industry is watching closely at the moment, the struggle between Equity and the producers, they will also pin their optics on these court battles.

The outcome of these suits will settle many others held in abeyance.

The outcome of these suits will settle many others held in abeyance.

The cinema colony is engaged in one merry whirl these hectic days.

CHORUS GIRLS SIGNED

Forty-eight long-term contracts with chorus girls, signed yesterday at First National-Vitaphone studios, broke all records for a single day's contracts there, and brought the number of chorus people under contract to more than 100—the largest in the history of the studio.

Since the advent of Vitaphone pictures, First National has kept a stock chorus of boys and girls for musical pictures, and with the increase in popularity of this type of entertainment, the contract list has steadily grown in size until now over 100 singers and dancers are kept steadily on work, rehearsing for or playing in singing and dancing pictures.

FASHION NEWS

FOLLOWS SOUND TREND!

Fashion Feature Studios announce that they have gone into sound. Although this announcement is received with a great deal of interest, it will not surprise those who know the previous progressive policy of Fashion News. Always alert to the trend of the times, Mr. George Gibson, manager, and Mr. Meredith E. Fulton, assistant manager of Fashion News, believe that they can present through sound even more attractively films from Hollywood, the fashion center of the world. When this decision was reached, Mr. Fulton hopped off in an airplane for New York where he is now busily engaged in assembling sound for Fashion News.
Declares That All Cases Where Grievances Are Voiced Get Action

Hitherto silent as to the issues raised by the Actors Equity Association in their fight for recognition of the Equity of motion picture actors and the forty-eight-hour week, the board of directors of the Academy of Motion Picture Arts and Sciences was compelled to protest the many charges of general futility and implied partiality to the producers' standpoint which have been leveled by Equity and speakers at Equity open meetings.

On June 26, speaking at the Equity meeting held at the Womans Club, J. B. Wittenberg, president of the Central Labor Council of Los Angeles, referred to the Academy as being a "vampire," soothing its production andUILD. He is the representative of the producers, and that members with grievances dare not come forward to protest for fear of the "blacklist." The following statement, which will be published in the forthcoming Academy Bulletin, is the answer of the Academy to such charges:

Academy of Motion Picture Arts and Sciences.
Office of Secretary, Frank Woods.

July 8, 1929.

To Members of the Academy:

The controversy precipitated June 4 by the Actors Equity, it was announced unofficially that the Academy is not a party to the issues involved.

This attitude was officially affirmed by the Academy board of directors at its monthly meeting July 1.

The Academy's membership is from all branches of the production industry, acting for the good of all and for no one in particular for another. The present dispute as to the desirability of what is called Equity Shop and payment of actors is not new and the battle for the forty-eight-hour week has been started independently by an influential organization with whom the Academy has no quarrel.

On the contrary, the Academy hopes always to be on terms of respect and mutual regard in relation to all bodies having the welfare of the motion picture industry as a whole at heart.

At the same time the integrity and reputation of the Academy must be protected. All the Academy membership sympathizes deeply with the actors in their dilemma, but unfortunately statements and allegations unfounded in fact have been made reflecting on the Academy, its purposes, and its efficiency. These must be met with the statement that the aspersions were made in the heat of argument without knowledge that the assertions were false, and the Academy appeals to those who can to the present controversy be set to rest.

The present standard contract for free lance actors was negotiated through the actors' and producers' branches of the Academy and endorsed by the board of directors at a time when it was conceded that such contracts could not be obtained by any other means. The several studios had been using their own contracts, all different in method of operation and none of them especially safeguarding the interests of the actors.

Complaints and abuses were freely alleged and admitted. Actors wanted relief. Producers wanted uniformity. The Academy wanted unity so that its general functions might be carried forward for the good of all branches and of the industry as a whole. It took four months of harmonious study and conference to work out the terms of the document as it was promulgated in January, 1928, the mutual desire being for justice and fairness. It was later revised to clarify the contract terms and it was again amended to provide for talkies. Its purpose is to require a careful understanding that further revisions could and should be made as experience develops rather than to meet the demand. The contract has been recognized by all producers and by all actors up to the present controversy.

That this action, negotiated by the actors thoroughly conversant with the industry's peculiar demands, has operated admirably and has greatly benefitted the actors, is not to be truthfully denied. There are many who claim that more concessions to the actors and producers were actually obtained by the Academy's method of frank and friendly conference than could have resulted from hostile bargaining.

Such enforcement of the contract as has been necessary in protection of the individual actor has been in a large measure through the use of the conciliation machinery of the Academy, open always to all persons in the industry, whether producers or actors. Nobody has been required to join or not to join any organization. It is enough that they are given the opportunity to present their cases for their complaint to be investigated, adjustment sought, and when necessary, hearings held. Enforcement of the contract has therefore been entirely adequate.

The assertion that numerous complaints have not been filed with the Academy because the complaining actors have feared and would actually suffer retaliation and non-employment is not warranted by the facts.

As a matter of fact the number of complaints is not as high as the number of cases. Actors have been just as free to act as they pleased. The most recent statement of the number of cases is about 100, chiefly a result of the institution of the standard contract, and largely involving interpretations of the contract.

The number of cases of all classes, including writers and others, actually filed, either by complainants persons or by producers charged, up to today, now aggregate 35. Of these 12 have been by writers, 3 by technicians, 1 by a special member, 23 by the association of which have been filed by actors since January 1928, when the standard contract went into effect.

It is important to note that of all cases filed only 10 are on behalf of Academy members, the remainder—25—being by non-members. It is also important to note that of all cases filed only 10 are on behalf of Academy members, the remainder—25—being by non-members. It is important to note that of all cases filed only 10 are on behalf of Academy members, the remainder—25—being by non-members.

How many cases, if any, have been concealed or unreported it is, of course, impossible to state. There may have been some, but no considerable number of justifiable complaints by actors can have existed that have not come to the knowledge of the actors, or have not been given to the knowledge that have not been handled fairly and impartially. If in fact any have stayed away through fear of consequences, they are as entirely imaginary and unjustified.

Of the thirty-five cases quoted as filed in writing with the Academy from all branches of the industry, twelve have resulted favorably to the complainants, eleven have been withdrawn or decided adversely, and two are pending. Of the remaining actors' cases filed since January 1928, eleven have resulted favorably for the complainants, and two are pending. This record certainly speaks for itself.

As to alleged discrimination following the filing of complaints, the Academy has been unable to discover any such result. The contrary is true in all cases within the knowledge of the secretary's office. If, however, there is any such case where complaints have been made and the Academy conciliation committee is more than anxious to be advised. Quick investigation will follow. One significant case may be cited. An actor gained a favorable decision but was not employed by the respondent company for several months. The information became known to the Academy conciliation committee. Immediate enquiries brought the statement that discrimination was intended but that no part had come up for which the actor could be cast because he is of the wrong type. This statement seemed to be true, but nevertheless, as an act of good faith, the head of the company at once issued orders for the placement of the first available part whether precisely or not.

It would therefore appear that the standard contract has been a success by all accounts. Those who understand motion pictures, has been valuable and effective and that representatives of the Academy, contending that the truth is that the decision which has been constantly improved with a view to expediting its action and perfecting its procedure, on the basis of fair dealing into cooperation rather than arbitrary force, has been on the whole gratifyingly successful. The Academy has no apologies or excuses to make. Its sole interest in promoting harmonious employment has been a desire to pave the way for larger and broader services for all production classes and for the industry. By an agreement of the total feet branches to perform a special service in the matter of the special contract. It performed that service fairly and well and should not now, as a result, be subjected to misrepresentation and abuse.

Brazil Is Third in Film Market

WASHINGTON, July 9—The importance of Brazil as an outlet for American motion picture films is revealed in a survey of that market and Argentine which has just been issued by the Department of Commerce.

Brazil's share of the export market, reported the show Brazil ranks as its third largest customer, only Australia and Argentina taking a greater percentage. The report, based on 16,464,000 linear feet of film shipped from the United States to Brazil, a figure representing approximately 85 per cent of the total footage exhibited in the country during 1928. German films accounted for about 7 per cent, while those from France the remaining a little more than 5 per cent.

Although American pictures ranked first in the Brazilian market, it is pointed out that German films are in the forefront. The Brazilian public seems to be more influenced by the actors than the picture itself, and unless a star is featured the attendance is likely to be limited, according to the report.

RYAN APPOINTS GUILD COMMITTEES

James Ryan, the newly elected president of the Catholic Motion Picture Guild, last week named his following committee appointments or the coming fiscal year of the Guild, which will become known as the John Ryan, chairman; Johnny Hines, John Gain, C. E. Sullivan, Colleen Moore, John W. Considine, Jr., Jack Coogan, Sr., Winfield Sheehan, James J. Dunn, Joseph P. Kennedy and Eddie Mannix. Advisory Board—William K. Howard, chairman; C. C. Burr, Rod La Rocque, Nancy Carroll, John Ford, Robert McGowan, Charlie McHugh and Sam Taylor. Corresponding Secretaries—June Collyer, Malcolm McGreyer and Olive Borden. Entertainment Committee—Neil Hamilton, chairman; Eddie Albrecht, Walter Wills, Eddie Quillen, James Gireason and Eddie Dowling. Publicity Committee—Bert Ennis, chairman; Frank Allan, Frank C. O'Hara, Joseph White and Joseph Shea. Membership Committee—Frankie Dolan, chairman; Patsy O'Byrne, Margaret Fielding, Carmelita Geraghty and Nancy Drexel.
Warner Bros. Will Not Import Outside Writers

Robert Lord, Contract Scenarist, Is Assigned to do "Hold Everything"

The importation by producers of outside talent to write picture versions and dialogue continues to be disregarded by the Warner Brothers. An illustration of the announcement is the engagement of Darryl Francis Zanuck, associate executive with this organization, that "Hold Everything," a stupendous show by DeSylva, Henderson and Brown, "has been assigned to Robert Lord, one of their contract scenarists for treatment."

While other studios have been experimenting with eastern "geniuses" at a tremendous cost, both Zanuck and Jack Warner have continued to place their faith in the proven scenarists familiar with screen technique. Such writers as Lord, J. Grubb Alexander, Harvey Thew, Joseph Jackson and numerous others under contract to them, have more than fulfilled the predilections of the Warner executives by their contributions since the advent of the Vitaphone synchronizing device at this studio.

Only recently Lord collaborating with Arthur Caesar, completed the screen version and dialogue for "So Long, Letty," which is shortly to be revealed to the public as the biggest talking production of the year. Flawless in every respect, the novel twists created for the story and the intelligent dialogue conceived by this duo far surpass anything yet created by the "importations." It is reported.

The picture versions and dialogue for both "The Time, the Place and the Girl" and "The Desert Song," were also from the facile pen of Lord, who today is regarded as one of the most capable writers in the industry, it is claimed.

Music Publishers in N. Y. Sign Two Companies

NEW YORK, July 12.—Louis Bernstein, president of the Shapiro, Bernstein Music Publishers, on his return this week from California announced that his company has arranged to publish the motion picture music of two additional companies. The first of these is the publication of theme songs for Universal Pictures, starting with the featured number of the new collegiate picture, which that organization has now in the course of production. This picture will carry the theme song of "How We Love Our College."

While on the coast, Mr. Bernstein also succeeded in signing up the Baltimore Pictures, Inc., for all their theme songs for the coming season. The first number to be published in this connection is "Wanita," which has been synchronized with Harry Warren's latest sound and talking production, "Dark Skies."

Appears in "The Gamblers"

Charles Selton has an important part in "The Gamblers," feature production which opened at Warners' Theatre this week.

Talkers Create New Title for Assistant

Talking pictures have created another title for clever young assistants. The first to hold the title of "Special Effect" man is Robert Webb, younger brother of our ill-starred pal "Bob." He handled the trick sounds on "Abbi," "Coquette," and "Glorifying the American Girl." It is a job of the "special" man to figure out different sounds which may be utilized and may not be wanted.

When you hear the night stick in "Abbi," the music in "Coquette" rising and falling, and the lago is touder on the boat in "Glorifying the American Girl," you may know that the specialist had these problems to solve.

Young Webb has been brought from New York to assist Millard Webb in directing "Give the Girl a Break!" do work out effects of sound. The two brothers are going far in the talking picture game.

Famous Sisters to Get Parts in New Revue Feature

Several of filmland's most famous sisters will strut the boards in special numbers in "The Show of Shows," Warner Brothers' extravaganant musical revue in which a brilliant array of stage and screen talent will appear, the number of which is under the direction of Darryl Zanuck, associate executive.

Dorothy and Helene Costello, Alice and Marceline Day, Viola Dana and Shirley Mason, and Loretta Young and Sally Blane, are the sisters who will appear in the extravaganza. Each duet will do separate "sister acts," especially designed for them.

Outstanding talent already signed to contribute to "The Show of Shows" includes John Barrymore, George Arliss, Charlotte Greenwood, and Elva Borden, while Warner's entire directorial staff will be called upon to lend their talents to the production under the personal supervision of Zanuck, who is producing.

Larry Ceballos, Max Scheck and Jack Haskell will handle the dance numbers and chorus ensemble effects.

McCary to Direct "Dancing Rhythm"

A developer of comedy stars is the unique reputation built up by Leo McCary, well-known megaphonist, who has just been assigned to direct "Dancing Rhythm," from an original story by Earl Baldwin and Joseph Franklin Poland, as the second picture in his Pathe contract.

McCary, who recently completed direction of "Joe College," an all-dialogue picture of scholastic life, starring Eddie Quillan for this organization, directed comedies for the Hal Roach Studios for several years, and was instrumental in developing such stellar luminaries as Charlie Chase, and the celebrated team of Stan Laurel and Oliver Hardy.
Motion Picture Industry To Stage Jubilee

Vocal Academy Planned as Aid to Production of Talkies

Warner Bros., First National and Vitaphone Interests Combine to Perfect Training School for Screen Artists

A vocal academy, for the purpose of training the voices of screen players, is to be established at once by the Warner Brothers affiliated companies, including Warner Brothers Pictures, First National Pictures, Inc., and Vitaphone Interests.

This announcement was made by J. L. Warner, vice president in charge of production for these companies, after it in the arras of his Barbara associate executive at First National, and Darryl Zanuck, of Warner Bros.

The academy will be known as the Warner Brothers-First National Vitaphone Vocal Academy, and will be built on the First National lot in Burbank. It will be a modern, fireproof building, with the latest recording and reproducing mechanism in each suite. A "play back" room will be installed in each practice room, so that the student may hear his or her voice played back from the record immediately after the singing lesson.

This, musicians state, will be a valuable aid in training singers, by giving the student the opportunity of hearing their own voices, and thus realizing their mistakes.

An unusual feature of the academy will be that the singers will not be trained for stage and concert singing, or for the Vitaphone technique, but rather for the Vitaphone or the peculiar requirements of recording, which are entirely different from the concert work.

The new academy is to be presided over by about fifteen competent instructors and coaches. Arrangements are now under way to obtain the cooperation of the leading artists in the country, and it is probable that several coaches now on the staff of that organization will be sent to Burbank to take charge of the new academy.

Officials of Warner Brothers and First National companies situated in Europe are also negotiating with foreign teachers of singing, who are to be added to the faculty of the academy, for the purpose of teaching singing in foreign languages.

The preliminary work in handling the teaching will be directed by Ernest Greenwalt, who has had his personal experiences in the production of all of the big musical pictures produced by First National and Warner Brothers. He has now under his instruction about eighty singers, and this experience has been gathered from Hollywood and the dance halls.

Since the advent of Vitaphone pictures, the pioneers in the singing and talking field, the Warner and First National studios have maintained education schools for the voice training of their players. This work is to be carried on, with the addition of the training in singing.

All of the stars and contract players of both companies will be given opportunity to take advantage of the new academy, and, in addition, outside players who show especial talent will be given a free six months' course of the school.

The announcement of the vocal academy is expected to create unusual interest, for it is the first move of this kind that has been inaugurated in connection with any of the production organizations since the advent of singing and talking pictures.

Review

"Top O' the Hill"

By Emlyn Williams

Presented for the first time at the MAYAN THEATRE in Los Angeles, California on the evening of July 8, 1929.

Not so many years ago, Charles A. Kenton gave to the theatrical world a masterpiece in "Kindling." Since then he has proven his ability to write vehicles for both the stage and screen and just as we were about to sit back and reconcile ourselves to accept Mr. Kenton on his face value, he offers another gem for theatre-lovers to relish; his latest three-act drama, "Top o' the Hill.""It reveals a tale of the red light district, the struggles of a young girl to leave the past behind her, and just about the time that she feels her world has accepted her as a lady and she is about to enter into a happy marriage, fate occurs.

Through the vicissitudes of her former associates, her lover of the streets and later a political power in the Bay City who after seven years realizes that he loves the girl, we find the girl at last reconciled to the fact that if she wants rest and peace the rest of her days she will have to find it in the arms of her Coast lover rather than in what at first looks like high society.

Helen Menken at no time in her career ever rose to such heights of dramatic interpretation. Miss Menken deservedly answered many curtain calls with William Boyd, who plays the hardened forlorn owner of the dive.

The set pieces in the play was the performance rendered by Hilda Vaughn as the maid in the apartment. Miss Vaughn, outside of furthering the drama of the play, brought about much a laugh.

Others who contributed to retaining the interest in this play were Ander- son, Alden Gay, Kate Campbell, John Webb Dillon, Ida Darling, Jean Temple and Russell Morrison. This season 'Top o' the Hill' is redhot drama dealing with a subject that is infinitely very daring. Lowell Sherman staged the play, which is enough evidence that every bit of dramatic realism that he loves the girl, we find the girl at last reconciled to the fact that if she wants rest and peace the rest of her days she will have to find it in the arms of her Coast lover rather than in what at first looks like high society.

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Picture News Hot Off the Griddle

Herewith We Present Five Prominent Faces—Each of Whom Are Stars in Their Profession

John Stahl, director-general of Tiffany-Stahl, whose former stage experience is proving invaluable in producing talkers.

Left: Colleen Moore, who is leaving First National.

Below: George O'Brien, just finished "Salute," a Fox production.

Fred Newmeyer, Pathé director, is busily engaged in cutting "Sailor's Holiday."

Henry Otto is just finishing with the Denny picture, "No, No, Napoleon," a Universal production.
Those Were the Happy Days

Yep! Those Were the Good Ol' Days When the Creeping Celluloids Hadn't Muttered a Word!

A tintype out of the ol' family album—Elmer Clifton directing Patsy Ruth Miller at Tiffany-Stahl while M. H. Hoffman formerly in charge there, looks on.

When beer was a nickel per glass—Eddie Cantor and George Jessel doing a turn in vaudeville together.

Sidney Olcott flourished the megaphone for Richard Barthelmess in Inspiration pictures. Here they are, foreground to back: Barthelmess, Bill Powell, T. Roye Smith Jr., Anders Randolph, Chas. Lane, Sidney Olcott and Torrence standing.

We just couldn't refrain from showing Messrs. Fox, Roth and Herbert perusing a Filmograph in the ol' days when it took three to hold it up.
Columbia Pictures Will Produce Plays

First Motion Picture Co. to Enter This Field—To Get Re-Actions

NEW YORK, June 12—Due to the shortage of stage fields, according to Jack Cohn, treasurer of Columbia, a desire to secure a metropolitan audience's re-action to a play before bringing it to the screen.

In commenting upon the venture, Mr. Cohn explained: "With the advent of the talking picture and the present-day practice of ordering it in the public's favor, my associates and myself realize that really good plays by well known authors will be difficult to obtain at reasonable prices. To safeguard the interests of Columbia Pictures as well as to make certain that we have a permanent field from which we can continually draw upon for Broadway successes by famous writers, the decision was made to produce our own plays with the best casts and directors obtainable.

"This, I believe, is the first time any large motion picture corporation has ventured into the Broadway producing field, which, as large as Columbia's and working directly with New York stage producers rather than in opposition to them.

"If the plays prove successes and earn lengthy engagements, motion picture adaptations will be made, otherwise, the vehicles will be dropped. Already, we have several scripts ready for fall production and are lining up more each day."

At the start of their program, Columbia announces the appointment of Mr. D. A. Doran, formerly scenario editor of Parle, to handle the play situation for them. Mr. Doran's intimate knowledge of the theatre and the type of play most suitable for motion picture adaptation will make him of real help to Columbia in their present ambitious schedule of both productions of the stage and screen.

H. B. Warner, who is responsible for some of the most outstanding characterizations yet given to the screen, plays the featured role of the production of "The Ghosts of Graubuellers," which opened Monday, July 8, at Warner Brothers Theatre.

Hollywood Bowl Season is Opened Tuesday Night

Twenty Thousand Greet Noted Italian Conductor and Symphony Orchestra

The Hollywood Bowl opened its series of summer concerts on Tuesday night with Bernardino Molinari conducting. Devotees of music to the number of approximately 20,000 flooded the bowl, and greeted the noted Italian conductor warmly when he made his appearance on the stand. The movement picture colony was well represented, as was local society, and both are liberally included in the list of patrons and season box-holders.

Though there was slight evidence that the orchestra is not yet sufficiently well drilled to respond to the dynamic conducting of the Italian maestro, particularly in some phases of Beethoven's "First Symphony" and the first of the two numbers of Male's "Sicilia Cantora," it performed splendidly throughout. The light melody of Corelli's "Suite for String Orchestra" was appreciated as an opening number, initiating what promises to be one of the most outstanding "Symphonies Under the Stars" in the history of the bowl. The Scherzo from Tchaikovsky's "Fourth Symphony" was aptly rendered, and was followed by "The Fines of Rome," the Respighi symphonic poem with which Signor Molinari won so much favor last season. The steady rhythmic flow and cumulative vitality of the final movement resulted in spectacular climax as before, and all the past glory of Rome was indeed felt to be surging along the Appian Way.

Mendelssohn, Edouard Lalo, Richard Strauss, and Ludwig Beethoven, with Alfredo San Malo as violin soloist, were represented on Thursday's program; while Mozart, Borodin, Respighi, and Manchelli were on Friday's program with Max Pamfellef, Russian baritone, as soloist. The program for Saturday (tonight) follows:

Sinfonia for Orchestra in a Minor

1. Ravel: "L'Enfant et les Sortileges"
2. Tchaikovsky: "Death and Transfiguration"
3. "Bakery" March (Hungarian March)
4. "The Pines of Rome"
5. "Roman Carnival"
6. "World's Fair" March

Throughout the next two months concerts will be given each Tuesday, Thursday, Friday and Saturday nights Tuesday, Friday and Saturday nights. Programs for Signor Molinari's second week follow:

TUESDAY, JULY 18

"Autumn" from "The Four Seasons"
Symphony No. 13 in G Major
Prologue to Act 1, "Lobengrin"
Wagner: "Götterdämmerung"
Overture—"Siegfried's"
Auto Magic Opera—"Vera"

THURSDAY, JULY 20

Symphony No. 5 in D Major
Brahms: "Symphony No. 4 in B Minor—Reformation"
Overtures—"Tristan and Isolde"
Wagner
FRIDAY, JULY 21

"Spring" from "The Four Seasons"
Symphony No. 4 in Comic Style—"Overture"
Concerto No. 5, "The Emperor"—Beethoven
Soloist: Mrs. Lily Ney, Pianist
Concerto Grande No. 15 in D Minor—Handel
The Sorcerer's "Apprentice"

SATURDAY, JULY 23

Symphony No. 6 in F Major—Beethoven
Minuet for String Orchestra and Two Fintes from "Otroo"
Glick Scherzo from "Midsummer Night's Dream"
An Overture on "Bald Mountain"—Mendelssohn
Overture—"Semiramide"

Columbia Pictures Will Produce Plays

Leo McCarey Has Fine Picture

The name of Leo McCarey is to be broadcast by the Pathe sales organization to the four corners of the globe, according to an announcement made yesterday by William Sistrom, general manager of production. Seldom in the annals of motion picture production has such an enterprise been received the tremendous acclaim which this young director's initial effort in the talking field engendered before the preview audience Friday night at Ocean Park.

"The Bachelor," this film featuring W. C. Fields has been received with a surprise in number. The amount of laughs from an audience ever credited to a hilarious screen comedy.

Hillstreet

Ethel Glyn fashioned a typical "Glyn-ish" story with "Lover Dove." It really has its moments. There are portions in "The Man and the Moment" at the Hillstreet this week, coming together with exceptionally positive quality of the star's voice, and at the same time one gets a new definition of the star that has lost none of her beauty and charm.

"The Man and the Moment" is a darling story—daring in the sense that a young woman, suddenly thrown together by force of circumstances, is to marry in order to be rid of human encumbrances. In short, Billie wants to be rid of her guardian, while Rod LaRoque, the leading man, is anxious to break away from a designing married woman.

With the accomplishment of their purposes, unknown to their friends, the action swings briskly into many thrilling and romantic sequences. These are characteristic of George Fitzmaurice, the director, whose eye for exotic detail is not missing in his production.

LaRoque acquires himself admirably and his voice registers evenly on the whole. Other members of the cast, including Owen Loe and Robert Schable, do first rate work, with Billie destined to add many thousands of admirers to the strength of her pleasing voice.

Anatole Frieland's night club revue is the spotlight stage attraction, with a group of lively entertainers.—"Dad."

MAKES FIRST TALKER

Bette Farrington, last seen locally as the comedy maid in "The Royal Family of the Orphanage," has accepted her first talking picture engagement, she having played the role of Ford Sterling's wife in the Columbia production of "The Fall of Eve," a farce comedy produced under Frank Strayer's direction, with a cast including besides Miss Farrington, Pauline Lord, Edw. Foy, Forrest Sterling, Gertrude Astor, Fred Kelsey and Hank Mann.

Parameter Spots Five Pictures on Broadway

NEW YORK, July 12—Paramount has five films in leading Broadway theatres this week.

"The Four Feathers," the spectacular adventure film produced in sound by Schodack and Cooper, is playing to capacity business at the Criterion Theatre twice daily.

George Bancroft's talking film, "Thunderbirds," is in its third week at the Rivoli.

Adolphe Menjou's first talking film, "Fashions in Love," is at the Paramount.

Maurice Chevalier's "Innocents in Paris" is at the Hippodrome, having already completed a $2 run at the Astor and a week at the Paramount.

Richard Dix's "Nothing But the Truth" is the attraction at Loew's State Theatre, having previously played the Paramount.

Fox has signed Daphne Pollard, formerly a London and New York musical comedy star, five pictures in which she will appear as "Big Time" and "The Sky Hawk.

Chandler Sale Is Attracting Many

The sale of brand new 1929 Chandler automobiles has just received the attention of the Kelley Kar Company at 1225 S. Figueroa street has attracted a great deal of attention in film circles. More than a score of motion picture people have taken advantage of this sale to purchase new cars at discounts of from $100 to $800.

The six cylinder closed models are delivered as low as $895 and the eight-cylinder closed cars as low as $195. The salesrooms are open evenings and Sunday's for the benefit of those who are unable to inspect the cars during the day.

President A. Lawrence Lowell of Harvard University has just received, on behalf of the University, a print of the film, "What Price Glory," to be preserved in the University archives, the film produced with Victor McLaughlin and Edmund Lowe, was chosen by the department of Fine Arts at Harvard as one of the top films of 1928, and is to be kept in perpetuity by the University because of their artistic merits.
Ladies and gentlemen, with your kind permission I will now offer for your approval a few impersonations of well-known people. If Grace and Louella are in the audience I would like them to know that my humble efforts are absolutely without intention. They are both, I hope, friends of mine and I would respectfully ask them to remember that we impersonators only "pick on" somebody.

We never bother with nobodies. I will now remove my coat and roll up my shirt sleeves so that you will see that I have nothing concealed about my person. My first imitation will be Miss Grace Kingsley in the Los Angeles Times. I thank you.

Miss Grace Kingsley

"Oh!" exclaimed Stella as we entered the perfectly gorgeous home of Sammy Cohen. "Isn't this perfectly gorgeous?" We made our way with difficulty through a mass of exquisitely-beautified horses from every shade of tint from the deepest cereulean to the softest shades of pearl grey, and reached the imposing entrance to Mr. Cohen's palatial home which nestles softly amid the vine clad hills of his perfectly gorgeous estate. Everybody was there, that is, everybody who is anybody and those who were not invited were entirely absent. Sammy was so surprised to see us that he rushed to greet Stella, who contained several of his excitement.

"Always read your wonderful page; there is nothing like it in the whole world," he whispered to us. "Isn't he just gorgeous," remarked Stella; "there is no artist in the whole world just like him." We were greeted by Mary Pickford, Greta Garbo, Billie Dove and Dorothy Mackaill, all of them dressed in bathing suits and eating hot dogs down by the fountain on the miniature golf course at the back of the house. "Oh!" exclaimed Stella—just like that.

"Here's that perfectly gorgeous Johnny Hines. "No gathering is complete without Johnny, and Johnny is fun. Johnny, true to form, emptied the contents of a bowl of goldefish down the perfectly gorgeous back of Greta Garbo. It was a wonderful inspiration on the part of the delectable artist. Hines and everyone, that is, everyone except Greta, laughed hilariously. "Oh!" remarked Stella.

"I'm just perfectly hysterical with joy when Johnny is around." Larry Paff, the producer, greeted us and presented us to his beautiful wife. I was surprised to Mrs. Paff, "What wonderfully soft skin you have—just like peaches and cream. You must be so young and charming," to which she replied, "I read your clever column every day. Wasn't that just too cute of her? As Stella remarked—"

MISS FLOSSIE FEWCLOTHES, the popular musical star, who is a keen observer of manners and customs of people in every part of the world remarked: "I have come to the conclusion that a cigarette may be smoked from either end, but only from one once at the one or same time."

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MISS LOU ELLA PARSONS

"Mrs. Paff certainly exudes happiness wherever she goes." Our delightful chat with the Paffs was interrupted by a vigorous slap on the back from D. P. Perlmutter, chief executive of the Tarrymount Studios. "D. P." introduced us to his wonderful mother, the most wonderful mother in the whole world. "I'm sure," said Stella, "no assistant director, or 'extra,' could possibly have such a mother; in fact, I am positive that nobody but a professional could have such a perfectly gorgeous mother," to which, of course, I immediately agreed.

Coming down the broad sweep of pink marble steps into the sunken garden we espied the deliciously beautiful Maire Vindor. Her tender form in perfect silhouette against the setting sun disclosed the most sumptuous lavender underwear trimmed with exquisite old Italian lace brought by Maire's grandmother from Vindor Castle in England. Maire is, as you all know, a descendant of "The Vindors" of Vindor Abbey, Vindor-on-Thames, Vindor, England, but was brought up in Baltimore where her people are known as The Hopkins of The Johns Hopkins Hospital.

"Well," Stella remarked, "we must go, for we have several other parties to cover this evening." Sammy Cohen, our most wonderful host, escorted us to our limousine, which stood by the lodge gates two miles from his front porch. "It was a most wonderful party," I said. "Thanks," replied Mr. Cohen, and then with a pleasing look he added softly, "Please don't say a word about it in The Evening Express. We motored through the balmy night enraptured to Dinty Moore's for a snack before looking in at Lupino Lane's birthday party. Stella, with a look of aesthetic delight on her sleepy face, turned to me with a sigh as she said: "It was perfectly gorgeous," and then, thank God, unclouded consciousness.

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Enroute Shanghai, China (exclusive

Unimportant Interviews
With Self Important People

—By BERT LEVY

One of my scouts wires me as follows: "Tom Mona has just signed gilt-edged contract to try out a new sketch for two days at Long Beach, Calif. If he gets over he will jump to Kansas City and whip his offering into shape there, after which he will return to San Francisco to lay off the wires burning in an effort to have Tom sign to star in forthcoming productions, but, Tom is dea all to their frantic appeals. Mr. Mona has reluctantly consented to stop off in New York while enroute to Europe to possibly listen to their propositions, but, he has let it be known that they may have to talk turkey, for, as he puts it himself—"If I don't work for the next two weeks, some of my numerous little birds tells me that if Tom does decide to desert Hollywood, he will leave many broken hearts among some beautiful film maidens of our fair city."

Shush! Keep this under your hat, it is absolutely exclusive. Myrtle Stedfast, the dainty little star of the Pox studios, has confided to me that she is to be an August bride. Myrtle's beauty has always intrigued me and the promises that she will be the first to learn that stupendous news when she last capitulates to Cupid. So here it is at last, the announcement of an event which will rock the very foundations of Filmdom. She will be led, a blushing bride, to the altar during the first week in August, and the announcement that she has been twice divorced, and is marrying a two-time divorcée, I still insist that she will be led to the

(Continued on Page 26)
His "Fashions In Love" Opens At Paramount

Victor Schertzinger, famous for his musical compositions, is also a director of note. "Fashions in Love" is his latest production for Paramount. Adolph Menjou is the star. Under Mr. Schertzinger's direction Mr. Menjou sings, talks and plays. Besides this latest picture, Mr. Schertzinger was director of "The Wheel of Life" and "Nothing But the Truth." In company with his wife he left Friday for the Paramount studios in Long Island where he will make a feature.
Pictures—Reviewed and Previewed

Preview
“Sailor’s Holiday”
Previewed at the West Coast Ritz Theatre.
CAST: Sally Eiler, George Cooper, Paul Hurst, Mary Orr, Oscar Clark.

Well—well—the old Paste rooster sure had something to crow over when he let loose his clarion on Alan Hale in “Sailor’s Holiday.” Here is a laughter-stirring comedy that keeps one’s ribs working overtime all the way through. It is just chock full of ludicrous situations, episodes and gags and keeps the laughs coming in a continual uproar of merriment. Alan Hale is probably the most versatile actor on the screen today. Whether in full dress, character or comedy parts his dramatic cleverness is of polished maturity. Now add to this in all tall a rich, direct voice, free from any “Big Mike” weaknesses, and a flawless enunciation, and you have a silver-sheet combination that is difficult to match.

Hale brings that permanent-wave, head-piece of his into the United States navy—Alan Pike, if you will. A jolly goob with a coon brimming over with quaint conceits, rapid-fire repartees and a big-hearted merriness that wins their way almost instantly into the good graces of all he meets. On five different occasions he has promised his mother (after a cruise around the world) to fetch her a parrot. He finally keeps his word, and her name is “Esmeralda,” which talks more distinctly than most radio announcers.

Adam and his pal, “Shorty,” arrive in San Francisco with the fleet and get shore leave of forty-eight hours. Pike is bent on getting “Esmeralda” to his mother, pronto, by a yellow-taxi rush, but complications set in thick and fast as they bump into a sort of Coney Island chain of amusements. Here they fall foul of land sirens, one of whom is on the outlook for her brother in the navy, Ethelbert Jones. Then the fun waxes rapid and furious, with “Esmeralda” plunging them into all kinds of comic escapades. With the auditor—it is a case of laugh and grow fat throughout.

Sally Eiler, George Cooper and Paul Hurst prove excellent foils to Hale’s portrayal of Pike. Directing, photography and dialogue of the highest order. Here is a box office knock-out—mind what we tell you.—Ed O’Malley.

Youngest Darling of Screen Now Free Lance Artist

APARTMENT HOTEL
OPENS ON JULY 18

Two days of gala festivities will mark the opening of the Hollywood Krueckerberger Apartments, the film capital’s largest and most pretentious apartment hotel, rising eleven stories on Ivar avenue near Hollywood Boulevard, according to plans just announced by A. C. Berghoff, the managing director.

Notables of filmdom, the stage and the society world have been invited to assemble on Wednesday, July 17, for an elaborate informal preview, which promises to take on the character of a theatrical premier. heralding the event will be a brilliant electrical display and the 500 rooms of the huge apartment hotel will be in full array for the inspection of the guests. A buffet supper will be served and a de luxe program rendered by a symphony orchestra and troubadours playing in the foyers, promenades, lounges and the Lido, the Vene- tian open-air patio.

For the benefit of the public, on Thursday, July 18, the official opening will be staged, when the entire structure from the basement garage to the elaborately appointed elevator will be opened for inspection with members of the staff of 100 employees of the Krueckerberger to personally conduct the visitors through the hostelry.

Preview
“Black Magic”
Previewed at the West Coast’s Ritz Theatre.

The “Black Magic” is just another of those tropical cinema vehicles, boasting a plot well saturated with mystery, and frequently dashed with the diabolical rites of painted and naked natives, driven to frenzy by their medicine man, Mek. A great treat is in store, however, for the spell-bound auditors, when the catastrophe takes a sudden leap into one of the most ludicrous situations ever flashed on the screen, evoking gales of laughter. In essence, the story is that of four men, a wreck, a coward, a drunk and a man.

By a quirk of fate, they are brought together in one of the South Sea islands. The real man of the quartette possesses a bag full of costly pearls. The three wustrels confide to steal the gems and are abetted by a bully villain who runs a cheap grog shop. They enlist the assistance of Meki (“Black Magic”) and the latter, in a series of melodramatic holkum, pulled off during a torrential rainstorm. The “drunk’s” daughter (in love with the real man) finally exposes the frameup and the two beat it from the island on the wings of love.

Henry Walthal brought the wealth of his talents and the astute character of Dr. Bradbrooke, “the drunk,” and easily dominated the picture. Fritz Feld and James Frazar, “the wreck,” was convincing in hitting off the suggested antics of a hypnotized subject, and Earl Fox’s Darrell, “the coward,” dovetailed snugly with the work of his abandoned pals. Sheldon Lewis makes a capital “medicine doctor” and Ivan Linow’s, Zelig, was a finished bit of villainy. Holland Ormsby was a smooth performance but Josephine Dunn’s, Katherine, was thespian and amateurish, especially in the scene where she is told of her father’s death. Directing and photography excellent. Don’t miss the premiere of “Black Magic” for it has a kick in it that you will remember for many days after seeing it.—Ed O’Malley.

Private Secretary
To Laemmle To
Wed July 25

Harry Zehner, for long private secretary to Carl Laemmle, president of Universal, and now one of the executives that the studio joins the benedicts. On the afternoon of July 25, at his beautiful new home in Hollywood Knolls, he will be married to Miss Mary Grant, thus happily terminating an engagement of many months.

Harry Zehner enjoys the goodwill of every employee of Universal. He is a very active worker in studio welfare matters, is a member of the V. F. W., a veterans’ organization, and is a prominent lodge man. Filmograph joins his many friends in wishing the newly-weds all happiness.

JEAN DARLING
Just finished 252 years as leading lady of the Hal Roach “Our Gang”comedies, under the direction of Robert McGowan. She appeared in 30 silent and four talker fun-films. Now available. Phone: Culver City 4725.
Arthur Franklin comes to the front! Coming to Universal as a song writer about a half-year ago, Franklin has by sheer ability advanced to the position of supervisor of music, engaging as the full talent of the Universal lot. Since coming to the lot he has engaged the song writers for the various productions, has supervised the ensemble work in such productions as "Broadway," "College Love" and most of the Collegiate series, and has selected name bands for the various pictures requiring them.

Altogether Franklin's position with Universal should prove inspiring to the other recent song-writing arrivals. It is an indication of what can be done by any one of a number of the song writers. The various studios will of necessity require someone to function for them as Franklin is doing for Universal, and by learning and adapting themselves to the conditions current the "boys" can jump into positions that require executive ability, and will add prestige as well as material gain to them. We have watched Franklin since he started here, and we are happy to feel that our original predictions have come true.

Ray Klages and Jesse Greer will have plenty to say along with the rest of the writers who have already been getting tremendous results with the release of their pictures. Their present line-up looks very healthy what with "College Life" to be released soon which will feature a number they composed called "Sophomore Prom." In Marion Davies' first talking picture, "Marianne," they have written "Just You, Just Me" and "Hang On To Me." Shortly to be released will be Clarence Brown's "Wonder of Women," which will feature their tune called "Close of Day." That is about all for the present as far as picture releases are concerned. We must also remember that they have a tune or two in the "Hollywood Revue" and several others now being plugged by the various publishers without picture tie-ups which were placed long before their entrance into the picture business.

Sam Wineland and Dr. William Axt, recently arrived from New York, have completed the conducting and arranging of the musical scores to "Modern Maidens," starring Joan Crawford, and Lon Chaney's new thriller called "Thunder."

Grant Clarke and Harry Aset have composed a group of new songs which Ted Lewis will introduce in "Is Everybody Happy?" To the accompaniment of his famous band, the star himself will sing three of them—"Wouldn't It Be Wonderful," "I'm the Medic Man for the Blues" and "Blue for You, New Orleans." Another catchy Clark-Aset number, "Samosa," will be sung by Ann Pennington. In addition, a special song entitled "The Land of Jazz" has been written especially for "Is Everybody Happy?" by Ray Perkins and J. Kein Brennan.

Winter Garden Beauty Signed

Patricia Carol, former New York Winter Garden beauty, has been signed by Pathe to play opposite Robert Armstrong in "Oh, Yeah?" Jimmy Gleason will be seen with Armstrong in "Oh, Yeah?" marking the first time the popular pair of "Is Zat So?" fame have appeared together on the screen. Zaza Pitts has the featured feminine role opposite Gleason and other recently signed members of the cast include Paul Hurat, Frank Hagney and Speed Hanson. Tay Garnett is directing.

No program to be seen at this house in quite a time has created as much comment as this current bill. The talent is exceptionally well selected and each spot was occupied by artists we watch with pleasure in their performances. The show put on this evening was pleasing and was a brave attempt to produce a genuine show which can hold its own against the best offered by the rivals. The management has done its work well and with due credit to the orchestrator his turn should be given. The managers and the boxoffice should receive a due amount of praise for the success of this venture.

Review

Majestic Theatre

"Love in the Mist"

With Horton out of the cast of this present offering at the Majestic Theatre it looks kind of tough for the outfit if better plays are required. It was sent following this one. "Love in the Mist" featured Madge Kennedy in the New York cast but according to reports did much better than the Los Angeles company.

Sylvia Fields heads the cast here and much more is expected of her. Her work is splendid but the play rather drags in spots. A more worthwhile effort should have been selected to hold the interest of theatre-goers. Mr. Horton is away.

John Litch is an excellent role as the Italian count. His dialect has a tinge of comedy that is sure to please regardless of the manner in which the play is presented. Mitchell Harris has a much better opportunity here than anything he has done in the past at this house. Laurene Tuttle does nicely in her first appearance at this house. Miss Florence Mason is a holdover that continues to please.

The play may catch on if a few changes are made but it is doubtful.

After a record run of 17 weeks as master of ceremonies at the Golden Gate Theatre, Billy Snyder has been engaged as m. c. at the Showboat Cafe in Venice.

Many professional dancers of both the stage and screen are taking advantage of the annual normal course given by Earl Wallace, famous American ballet master, from July 15 to August 10, inclusive. The course is designed principally for teachers, and many have enrolled from all parts of the United States. The training consists of three hours of intensive work each day and covers a complete ballet course — Americanized ballet technique, acrobatic, tap and musical comedy dancing.
HOLLYWOOD FILMOGRAPHY

The MOVING MOVIE THREAT
By John Hall

Out of the movie ferment come two thought-inspiring developments:

One is the overnight success of a high school girl crashing the movies: the other is the demand for better working conditions.

The experienced school girl, flushed with happy enthusiasm, turned from needed schooling to the lure of the movies.

The other side shows an army of toilers shorn of all illusion, facing the raw facts of economic survival; men and women who have made of entertaining the public the work of their lives. They know, hunger and hard work.

The inexperienced school girl sees the front of the beautiful scenery: The other side, the BACK, where the unpainted seams daily look them in the eye and remind them that its all make-believe.

The school girl knows there is plenty of bread and butter for the asking. The others know they must pay for their bread and butter in hard work—if they can find the work.

The work: That’s the rub. Many of the thousands asking for better working conditions are without experience, but the key is to see that those who are lucky enough to be on payrolls. The germ of the situation is the willingness of the underemployed to risk to help all.

Our vibrant enthusiastic, illusory-bound school girl knows nothing about these raw facts. She knows not the value of the education she gleefully throws away for a brief butterfly life in the dazzling glare of theatrical fakery.

Somewhere between the sophisticated school girl, ague with ecstatic anticipation, and the array of the disillusioned lies a middle-ground calling for an explanation of things as they are. That thousands are dissatisfied with working conditions indicates a CAUSE. The explanation should explain WHY there is a cause.

One is reminded of the famous line heading London Punch: “What Fools These Mortals Be.” If we consider causing the discontent, nine times out of ten there will be brought home to us the truth of the situation. But the look causes, we are foolish. And because we DO overlook causes—we go to war.

And, generally, when we DO have the good sense to investigate causes, we find no cause for war. Somewhere in their hazy minds statesmen of the great nations recognize this fact; and when they do they start vigorous campaigns for international arbitration among main object being to study CAUSES. They know the only way to avoid war is to destroy the CAUSE threatening war.

This is a matter of routine; a part of organized society; an integral part of the economic system of today, here and in all lands. The little school girls (even with unfinished educations), are with youthful enthusiasm, engaged before they see and know the sufferings of the disillusioned.

Coming to brass tacks, the gentlemen representing the actors and the gentlemen representing the motion picture industry have a fine opportunity to use their BRAINS. That they should fly into a devastating war without parley is excellent proof that their brains are not on the job.

They are not little school girls. They KNOW the value of education. They KNOW SOMETHING causing widespread dissatisfaction among the men and women working in motion pictures. They know what is CAUSING that dissatisfaction is to talk it over in a friendly meeting.

Admittedly NOBODY wants war. That important point settled, why not recognize the fact that there IS dissatisfaction, remove the cause and destroy all possibility of war? That would be the sensible course to pursue. The individual refusing to realize that logic involved is a menace to all.

Right or wrong, the Actors’ Equity Association charges unfair working conditions in the industry. Its standing entitles it to a full hearing. If it is wrong a general meeting and open debate will prove same. The matter cannot be sidetracked in the public press, no matter how ineffective the individuals taking sides.

PERSONALITY: Filmography has a nice new dress; but Filmography remains Harry Burns as from the first. The soul of this publication is the personality of the man who won your confidence and your support; and he is the same Harry Burns you have come to know and respect, in his unwavering job in all your trials and tribulations.

The material success of Filmography dates from the day Harry Burns bought it and opened its columns to all engaged in the work of making motion pictures. Harry Burns has gained your goodwill and support is the best proof that he has clung to the line and fought the good fight for the right, regardless of who was right.

There be those who had the impression that Harry Burns was no longer a Filmography, this because he spent several months in New York organizing the office there, his familiar sight along the Great White Way. Folks, he is editor and president of Filmography, Inc., and is the one you know and respect. He knows you to know and respect for his fearless defense of right, without thought of consequences. He is with you again, and in full charge of the work of his life, Hollywood Filmography.

Health Director Makes Home Here

Christian Kienle, a former physical instructor in the German army, has leased a home at 6812 Leland Way and is now a resident of Hollywood.

Mr. Kienle is an exponent of health exercises and has prepared a chart which is readily understood by his pupils. By this method it is possible to build up symmetry, strength and health in body and mind, according to the instructor.

A number of prominent motion picture players of both sexes are already under Mr. Kienle’s direction.

Mildred Webb and her brother, Robert Webb, work on “Give This Girl a Hand” at First National. The younger brother assisted in “Glorying the American Girl.” The two brothers have gone far in the talking picture game as director and assistant.

Ben Lyon advises the young men about town to take advantage of the new eighteen-day diet fat. “Simply make a list of your lady friends who are taking a gastronomic vacation and then proceed to issue your luncheon and dinner invitations according to yourbills. In this way, you can entertain several times as many girls as you could normally afford.”

Two Old Timers in Gob Roles

Just a “coup old timers” might be the distinction credited to Alan Hale and George Cooper, who portray the “gob” buddies in the Pathé al-d’al “Sailors’ Holiday.” Hale has worked in pictures almost since his inception, having worked in the old Lubin Company before he came west with Biograph.

George Cooper, who, like Hale, deserted for the war, made his initial screen appearance with the original Biograph Company.

Nance O’Neill to Repeat Role in “Silver Cord”

Nance O’Neill, who came to Hollywood to play the role she created in “The Silver Cord” upon the legitimate stage, makes her talking picture debut with John Gilbert in the filmization of Duncan’s romantic comedy, “Olympia.”

In the talkie which Lionel Barrymore is currently filming Miss O’Neill plays the part of Pierre, the town drunk. The mother of the heroine, played by Catherine Dale Owen, New York stage star.

Included in the supporting cast are Hedda Hopper, Tyrill Davis, Gustav von Seyffertitz, Richard Carle, Doris Hill and others.

Apfel Signed to Play Character Part at M-G-M.

War Apfel, whom Cecil DeMille signed as the first director of the old Jesse L. Lasky feature picture company, has just been given a contract to play an important character part in the new and unitled picture William C. DeMille has just started at Metro-Goldwyn-Mayer. Veda Ann Borg is with him in his first picture. She has not played on the screen for ten years. Basil Rathbone, Kay Johnson and Louise Dresser make up the balance of the performers.

BEAUDINE ON TRIP

William Beaudine, the First National director, left Hollywood this week with the Pacific northwest as his destination.

The object of his trip is three-fold. The most important, however, is Beaudine’s need of a vacation, as constant excitement in the studio has not permitted him even a brief rest for more than three years.

We in Portland wonder when will journey specially for that purpose, the director plans to attend performances of the musical comedy, “The Gypsy,” which will be presented during his absence. We will also be looking for him and his wife to attend the annual World’s Fair. Mr. and Mrs. Beaudine are among the charter members of the organization which was formed by Ethel Parvin Forbes.

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Fox-Movie Town City Study in Contrasts

Conglomerate Group of Sets Found Within an Acre of Ground

A decided study in contrasts is in evidence at the moment at Fox-Movie Town City in Westwood Hills. Within a radius of a little more than an acre of ground, if one not connected with the studio could have the opportunity to visit there, may be found a replica of three blocks of the famous New York City, just around the corner a reproduction of the Yukon district in Alaska and close by, an amazing set representing a street in Vienna.

The Yorkville section reproduction is the more amazing because it has been constructed in its entirety on the largest of the sound stages at Movietown City.

Currently it is peopled with hordes of white brick buildings, for the filming of the opening scenes of "Sunny Side Up," the original musical written by the foremost trio of songwriting experts, George Gershwin, A. deSylva, Brown and Henderson.

It is a David Butler directorial production and co-features Janet Gaynor and Charles Farrell, each seen and heard in singing and dancing numbers during the process of the story evolution. Harry Oliver designed the setting and supervised its construction.

Instead of the treating tenements of the lower east side of New York, the Yorkville section is made up of almost entirely of three, two and four story brick flat buildings, many of them dating back scores of years. It is a section populated by the middle class and distinctively American.

Every detail of the section is present, even the uneven brick paving, for the filming of the opening scenes of "Sunny Side Up," the original musical written by the foremost trio of songwriting experts, George Gershwin, A. deSylva, Brown and Henderson.

One of the most massive and ingenious sets ever constructed within the confines of a motion picture studio, is the one used by Allen Dwan for "Frozen Justice," starring Lenore Ulric.

It occupies the greater part of an acre of ground and the snow-covered hills rise high in the air.

The bit of Vienna as represented by the upper street of this continental city is necessary for an important sequence in "Married in Hollywood," the operaetta written by Oscar Strauss with music additions by David Stamper, directed by Marcel Silver, musical numbers being staged by Edward Royle and stage directed by Harlan Thompson who wrote the dialog, story and lyrics.

"Married in Hollywood" is predicted for the most lavish, lavishly lavished production ever to be made for the screen.

There are four former stars of musical comedy and light opera featured in the film, namely, Lily Pons, Lily Murray, of "Rio Rita" fame; Norma Terris, the "Magnolia" of "Showboat" fame; Ethel Janeway and Walter Catlett and Irene Fadal, the famous Hungarian prima donna.

Educational Offers Some Very Fine Short Subjects

Silent and Talkie Vit For Attention of Silver Sheet Lovers

NEW YORK, July 12.—An unusual asleep and dreams the toy castle tales on lifelike proportions, and the inhabitants become animated. He is chased all over the place by ominously-looking witches, wooden soldiers, etc. Trap doors and sliding panels afford Lane an excellent opportunity to do some of his inimitable acrobatic turns. Muriel Evans essay's the role of the doll, while Wallace Lupino is the keeper of the toy shop. Henry W. George directed.

A new Mack Sennett talking comedy, as yet untitled, will be released at the same time.

During the last week of the month "Honeymoonics," a two-reeler Mermaid comedy, and "Contended Wives," a one-reelers, will be available for general release. In "Honeymoonics" Monty Collins stars, Betty Boyd plays opposite him, while Harold Goodwin and Maxie Jennings play the other principal roles. Stephen Roberts directed.

A VOICE FROM THE SIDELINES

Editor Filmograph:

As an observer from the side lines, I should like to ask a question. It is regarding two artists in the picture profession. First, what has become of James Murray? One of the most talented young artists I have seen for years. His work in "The Covered Wagon" and "The Taming of the Shrew" was of the highest order. I understand he is unmanageable. So the studio shuts him off to punish him, instead of trying to correct his faults, one of the artists has, I believe. They would probably say, "We are not running a reform school." Possibly not, but in the long run they would be doing themselves good as well as helping one to conquer a weakness.

The other is Rupert Julian, who has given to the silent screen many pictures of worth. As a former actor, one who has written and stage his own plays, it seems to me Mr. Julian is particularly qualified to handle the new form of motion picture. Therefore I would suggest to him to give him an opportunity.

Sincerely,

BASIL BLAKE.

L. A. Exhibitors Are After "The Great Gabbo"

No less than five wired theatres in Los Angeles have made overtures to secure "The Great Gabbo," the Eric von Stroheim-Betty Compson starring vehicle. Three theatres in New York want "The Great Gabbo" and a like number in Chicago, according to Cruise Studio advice.

Monte Brice Named Comedy Supervisor

Monte Brice has been made supervisor of all short talking comedies in Paramount's eastern studio, according to an announcement today.

Brice left Hollywood several weeks ago for the east, upon the completion of a series of "Wildcat" comedies for Pathe Studios. He was supervisor of short comedy subjects for Columbia and U. P. and produced the shorts featuring Buck and Bubbles, colored vaudeville acts.

Brice's new contract means a return to the organization where he marked successful years ago with the Beery and Hatton comedies.

Bodil Rosing May Enter Vaudeville

Bodil Rosing, one of the screen's foremost character actresses, is contemplating giving up her screen career temporarily in favor of a vaudeville tour throughout the east.

Miss Rosing's latest screen characterizations, for which she is receiving much praise, are mother to Colleen Moore in "Why Ile Cool," the Swiss housekeeper in "Eternal Love," the Swiss maid in "The Son of the Sheik," and the character in "Broadway Babies," the latter being her first dialogue film.

Miss Rosing was formerly a stage star of Copenhagen, Denmark. She has also appeared in New York and Chicago in several stage successes.

FEIST-KRO DEAL RUMOURED THURSDAY

The rumor persisted up to late Thursday night that the Radio Pictures Corporation had consummated the purchase of the Leo Feist Music Publishing Co. The sale price is as yet unknown, but it is said an agreement has been made whereby the executives and managers of the branch offices will remain with the new organization for a period of ten years.

It is also understood that all stock held by the employees of the Feist company will be called in and a price of $1000 per share be paid for said stock.

It is said that it is the Warner-Harms deal has also been consummated. This deal involves something like twelve million dollars.
Hollywood Filmograph

Independent Exhibitors Make A Protest

Allied States Association Holds Meeting in Washington, D.C.

NEW YORK, July 12—On July 2 the Allied States Association of Motion Picture Exhibitors held a meeting at the Olympic Theatre for the purpose of discussing the plight of independent theatre owners who claim they are being forced out of business by the large motion picture film rentals and unfair trade practices.

Invitations were extended to various exhibitors to attend the meeting, which were accepted by the Allied States Association, Several of these were in attendance, including Mr. P. J. Wood, president of the Motion Picture Theatre Owners of Ohio, and Mr. Anthony P. Jim, president of the Motion Picture Theatre Owners of Western Pennsylvania.

Although the invitation expressly stated that the meeting was not for the purpose of exploiting the Allied States Association, exhibitors would be barred, a group of such leaders held a separate meeting at the Hotel Pennsylvania. These men, who have been closely affiliated with the Hays organization (Motion Picture Producers and Distributors Association of America), have actively worked to make it appear that the conditions which they believe exist do not exist, and that the program adopted by that association is unwarranted.

Abram F. Myers made a complete survey of the situation for the meeting, and his statement in full is appended to this report.

Mr. William H. King of Utah, who was unable to respond to the invitation that he attend and address the meeting, sent his letter which in part reads as follows:

Senator King's Statement

"You are aware of the fact that a number of individuals are engaged in the production of pictures to compete with the major motion picture organizations engaged in the production of pictures to compete with the major motion picture organizations in our modern social and indeed economic life. I am sure that you have attempted to prevent the consummation of what would destroy all independent development in the motion picture field. Upon various occasions you have called the attention of the Department of Justice to the practices of various producers which I believe were in violation of the Sherman law and the Clayton Act.

"Recent events have confirmed the view which you hold with regard to this matter.

"As I understand, the organization with which you are connected is seeking to maintain the monopolistic control of this agency and instrumentality which is directed toward the educational and social life of our people. This control would be to the advantage of the moving picture industry if it should be monopolized, and it is monopoly which is unprofitable and greedy and grasping individuals and organizations who are in control of the movement of the entire field of production and profit and human endeavors. Instead of being organized, mergers and combinations are being forced upon companies who are competing with the other companies in order that monopoly may be established.

"I am compelled to write you for your information as to how your organization intends to monopolize their monopoly.

"If your organization succeeds and its intentions are fulfilled, it will be impossible to continue in business.

"I regret to state that it will be impossible to attend the meeting of the Allied States Association this Saturday at 7 p.m. at the Olympic Theatre. I have been instructed by my physician to leave the city for a few days, and I am unable to attend the meeting.

"I am sorry that the situation is not as it should be, but I am sure that you will agree that it is better to have a fair and legitimate competition in every branch of the film industry.

"The information collected shows that the monopolistic control of the moving picture industry is becoming increasingly evident. Not only are the large film companies using their power to control the production of films, but they are also using their power to control the distribution of films. This control is not only a threat to the financial well-being of the independent exhibitors, but it is also a threat to the financial well-being of the film companies themselves.

"I believe that the Allied States Association is not doing enough to prevent the monopolistic control of the moving picture industry. I believe that the Allied States Association should be more active in trying to prevent the monopolistic control of the moving picture industry. I believe that the Allied States Association should be more active in trying to prevent the monopolistic control of the moving picture industry.
(Continued from Page 1)

thing stands. This occasion, after which her husband came to Equity headquarters, convinced that only by the protection of such an organization could such unfairness be abolished. He offered half of his meager bankroll to the general fund, and also offered a bed to any needy Equity member.

The "Shock Troops"
"You have heard of the action of our Chorus Equity members—our shock troops, as I call them," declared Mr. Gillmore. Cheer resulted, and after stating that the girls who walked out of the various musical shows several nights ago, some in protest against exhausting working conditions, others at the expiration of contracts, were present in the hall, he called upon them to rise. The entire meeting then cheered the group of girls who rose near the ringside, and in turn rose in tribute, applauding and cheering them for some time.

"Now, girls," said Gillmore when the cheers had died away, "you see what your fellow members of Equity think of you."

A check-up after the meeting revealed the fact that 63 girls in all were affected, 36 from Warner Brothers, 18 from First National and 9 from Paramount. At the expiration of other contracts on current pictures some 125 more from these three studios and R-F-O were also left with no G-M-G and other studios where musical productions are being made have not been affected, though it is anticipated that a check-up of those working will result in further walkouts.

A committeeman expressed the opinion that in many cases the producers have failed to renew options on contracts in time, then have attempted to countersign at a later date what was termed a "verbal" contract. "These so-called verbal contracts will not be recognized by us," declared the official in charge of investigations.

Plea For New Members
President Gillmore, carefully qualifying his next remarks as being the suggestion contained in a letter to him, then read a statement to the effect that each Equity member should consult casting directories, choose a name of some non-Equity actor or actress known to them, and attempt to convince that person of the cause of Equity. "If each member brings in one new member in the next few days," it was quoted, "we can completely stop production in 72 hours."

At the conclusion of this statement Jetha Goudal arrived on the platform and was greeted by applause.

Unnamed Author’s Statement
Referring to the writer as "an author whose name is known nationwide" but whose identity was left a mystery, which analyzed Equity's position in the fight and pointed out that should members not stick together and fight the present issue to a successful conclusion they would feel the power of the producers more than ever in the future, and it would be "a sorry day" for the members. The statement further read that the prices being paid for stories and plays and salaries paid performers are largely illusory and by no means fairly proportionate of what would be received on the stage. In other words, the royalties received by an author on the stage are far below the rate paid for film rights, and that this principle applies to the acting profession, who might receive larger salaries weekly for their work, but that the "camera" of their checks is too small to outweigh that difference and result in disproportionate profits for picture producers.

The pickings are slim enough today," the letter went on, in essence, "but should Equity lose this fight they will be even slighter. I can foresee the day when authors and actors will be forced to wear tinfoil and look for pickings like the sparrows... And since automobiles have driven horses off the streets, those pickings are slimmer than ever." Theatre Manager Donates $100
Mr. Gillmore then reported that Joe Goldsmith, a theatrical manager who was opposed to Equity in 1919 during the strike, had stepped into the headquarters of Equity Ways and Means Committee on Highland avenue and donated $100 to the funds. A letter from Vivian Seagall announced that due to an operation on her leg, she was unable to appear to sing the Equity song, but that she would do so as soon as possible.

Monte Blue declared in a letter to Mr. Gillmore that had all the newspapers been used in the press report widely quoted as showing his opposition to Equity, no such conclusion could have been reached. He hoped that the point of arbitration would soon be reached and recognition of Equity established.

The Radio Ban
"I now speak as a citizen," next said Mr. Gillmore. He went on to outline the exchange of letters between CFIT and KMMR last Monday (fully dealt with in "Highlights of the Week" in this issue), when the use of the station was denied when an arbitration application had been accepted. "It is deplorable that citizens cannot buy the privilege of broadcasting their views on the air—that after they have paid what they have accepted and time allotted, the denial of that right should be made at the very hour of exercising it."

Prolonged hisses and boos greeted the naming of the station.

Equity Contract Signed
Cheers greeted the announcement that Francis X. Cowles had signed a contract with Frank O'Connor for an all-Equity picture.

In this connection it was mentioned later that Burton Gillmore, who was present at the meeting, is about to start production on a 100 per cent Equity talking picture. He was called upon to rise, and was given three cheers.

Suspensions Revoked
McGillmore then stated that it gave him much gratification to announce that after due investigation the names of Gloria Grey and Jules Cowles were wiped from the suspension list, and that they were fully reinstalled on the Equity books.

New Suspensions
Tully Marshall, Anders Randolph, and Raymond Hatton were suspended by Mr. Gillmore in accordance with the recommendation of the investigating committee, which has invested with him that power. He added that three other members who had not been letters requesting their presence before the committee to answer charges filed against them, and had failed to appear, are also suspended. These are Ben Feuer, Arthur Berbecker, and Henry Otto. All names of suspended members were greeted by groans and hisses.

Temperamental "King"
Quoting from the New York "Evening Sun," Mr. Gillmore said in effect: "Actors must remain placid under the regime of the talking picture, but microphones are less considerate. It was discovered while making "Sally" at First National that the temperature rose to 120 degrees near the sun-areas, and though the actors continued to work, the microphones revolted, refused to function, and had to be packed with ice."

Our professional conferences in every country," continued the Equity president, "are the cause of the Equity struggle with great interest. The possibilities of this movement are tremendous, and the progress of professional people throughout the country may pattern their future after Equity in this demand for the principles in the right to the right in the conduct of your own profession."

He concluded his speech with a reference to the accident to Julian Elting, which prevented him from speaking at this meeting. He is expected to speak at the next meeting,
TROOPS, GIVEN NEW ROLE

Young Leading Man Gets New Role

David Newell, whose work for Paramount in the Long Island-made picture, "The Hole in the Wall," established him as one of the most promising young leading men of the screen, has been given an important role in Evelyn Brent's first starring film, "Darkened Windows." The announcement of the addition of Newell to the cast was made today by B. P. Schulberg, general manager of production at the west coast studios of Paramount in Hollywood.

"Darkened Windows" is a book by Sir Philip Gibbs, which ran into several editions.

The picture, to be an all-talking production, will be directed by Louis Gasnier from an adaptation and dialogue written by Melville Baker. Neil Hamilton has the leading masculine role and Jean Arthur has been announced for an important dramatic part.

"The Woman on the Jury" is Dorothy Mackell's next picture for First National. Sidney Blackmer will be the lead.

More About Equity

(ố the following is an extract from a long editorial on Equity which appeared in the columns of The New Republic on October 24, 1928, under the head, "Professional and Business Self-Regulation.")

"It (Equity) has remedied abuses and improved standards, not only without harm to the industry and without injustice to the victims of its regulations, but with positive benefit to all concerned except to those who were themselves doing harm to other people. One would have to search far to find a better example of the beneficent exercise of such irresistible power.

"What is the explanation? It is chiefly the quality of its management. The most remarkable fact about Equity is, not so much that it exists, as the power and its influence over its opponents, as the freedom from internal dissensions as the result of this exercise. Equity is strong because it is united. It is united because its administration has earned the confidence of its members. It has always encouraged the expression of grievances on their part, and it has restricted its interference in their affairs and in the affairs of their employers to justifiable limits. As a consequence of the policy of their union, the professional life of the actor contains a rare and happy combination of individualism and collectivism. Individual actors and managers are free, to enter into any agreement that they please about salary and conditions of employment. All that Equity insists on is a minimum wage for the proletarians of the profession (the chorus girls), certain minimum conditions of decency about periods of rehearsals, and the like, and certain guarantees about the payment of salaries. It provides for the interest of alert, an incorruptible, a fair, a progressive and a benevolent government, but a government which is not officious and paternal. Political scientists would do well to study the combination in order to find out what a government can or cannot do with advantages to its citizens. We do not know of any political government which has achieved in the exercise of its power so much successful assertion of authority with so much moderation. And certainly in those industries over which the employer exercises a similarly indisputable control the wage-earners have never been so justly treated as the producing managers have been by Equity."
DO YOU KNOW THAT: 

1. There are 38 committees handling various departments of the Equity on the west coast, and that Charles Miller is its chairman of the Three.

2. The last straw was proposed in Los Angeles studios, that a gentleman by the name of Carenz representing the Labor Department of the State of New York, so forced a settlement of the strike by arbitration.

PRODUCERS have up to the present time refused to make any statement to the press about the strike.

WILL H. HAYS is in a position to be about a settlement of this whole conflict, if he will call all hands together and talk sense to the people in charge of the real affairs.

WALL STREET may be using this as a means and means to get something good for the industry by this so-called "status" attention when the when the strike is over.

STUDIOS have been falling all kinds of army outlaw the west coast as they have been forced to do in the east coast.

STOCKS of the different companies will be worth about half what they are now if the producers and Equity don't settle their affair.

TWENTY years, a lot of print on this matter, and that just many months since Miller and other arbiters have been sent to settle just such an accident as this one could do.

SHERMAN said was in — if he said what the producers and Equity are going to do as soon as the strike is over, I don't know why you like to see it all over.

If there is all battle, it is in literary mighty sons, at least the Eastern actors, will pack their crack-out kits and luggage and go to the road.

SOME actors talk too much when they make speeches and don't give enough thought on how to help Equity, and only try their talk in the real affairs.

WELFARE is a great word, but some people are not so an applicant to the date of the day, as other poor ones that should have someone after their welfare.

How many Equity members who voted YES when a ballot was taken on the strike that they didn't like the result and said the very thing like to see it all over.

EQUITY stands for All for One and One for ALL EQUITY, and, with such a platform, why doesn't the ACADEMY take a stand?

HONESTY is the best policy, yet we find that Producers and Equity can't be it, because their honest grounds sound and their hands and being about poor.

Chorus Girls, Equity, The March of 1928, by W. H. Bourn, is a dramatic and musical presentation, which was written and produced by the Writers and Artists of the Stage, and directed by Edward G. Robinson.
Pacific Northwest Section

ANDY GUNNARD, Representative

Ron & Don, those boys who have been at the Seattle Theatre playing comic specialties for over a year, have just constructed the world's smallest organ console, which they are featuring this week.

Bob Armstrong, who has been at the Paramount Theatre in Los Angeles, for the past year, is now publicity manager of the Seattle Theatre. He is still very strong for good old L. A., but such is life.

The Marcus "Glorified Revue" is coming to the Orpheum next week. A cast numbering forty-five performers includes the Bush Sisters, Virginia Wheeler, Helen Jackson, Rose Webb, Madge Wesley, Grey Buckner, Viola Busch and a chorus of youthful dancers. George Hunter, probably the youngest featured comedian in show business, heads the cast.

Ruth St. Denis, famous dancer, arrived in Seattle Monday, July 8, for her engagement with the American Philharmonic Orchestra, who are giving a series of concerts at the University of Washington Stadium. Miss St. Denis will appear before the local audience for the first time since 1924, and the first time as a concert solo artist since reaching her present prominence in the dancing field. She comes direct from her home in Hollywood. Her Seattle appearance is to be the first of an extensive tour.

The Passion Play, which is to be held in Seattle July 26 to August 3, has gone into rehearsal. A chorus of five hundred men and women under the direction of Jacques Jouve Jervelle are meeting nightly at the University Pavilion. William Courneen, of New York, will play the part of "The Christus."

Eddie Magill, heralded as "The Megaphone King," is now on his sixth week at the Seattle Theatre, and will continue his stay indefinitely. Recently Magill wrote a song entitled, "In a Little House Upon a Hill" which was accepted by the Paramount-Famous-Lasky Corp., to be used as a theme song in "Pointed Heels." This debonair young man also holds a record for long engagements up and down the Pacific Coast, having played forty-one weeks at the Paramount Theatre in Los Angeles, thirty weeks at the Granada Theatre in San Francisco, and twenty-six weeks at the Portland Theatre in Portland, Ore.

Ed Peabody, now playing at the Fox Fifth Avenue Theatre, closes Wednesday night and leaves for Vancouver, B. C., where he will open Thursday at the Strand Theatre, after which he will jump to Great Falls, Mont., then East.

Alfred G. Keighley, Seattle representative for Fanchon & Marco, announces the opening of the first F. & M. Varieties at the D. & R. Theatre in Aberdeen, Wash, Tuesday, July 9. Said revue consists of the following teams: Stanly Owen & Howe, Rhoda & Rose, Jimmy Hadres, Duke & Lord. They will play the Liberty Theatre in Olympia on Saturday, July 13; the Liberty Theatre in Centralia on the 14th then through Oregon, Idaho and Utah.

On Friday night, July 19, at the Winthrop Hotel Roof Garden in Tacoma, the Northwest Furniture Dealers' Exposition will stage a Cabaret Dance, with F. & M. Night Club Entertainers, including Lucinda & Ricardo, Spanish dancers; Evelyn Rose in "TAP TAC TICS," and eight Northwest Beauties. Sam Gore will act as master-of-ceremonies.

Louella Parsons was a visitor in Seattle last week. While here a motion picture banner was given in her honor at the Olympic Hotel. She is on a tour of all large cities throughout the United States.

Joseph Plunkett, general manager of R-K-O, is due in Seattle about July 23 on a visit of the coast theatres.

Ray Jones, formerly with the R-K-O, and now with the Fox Theatre, is leaving for California to gather his family and return to Seattle to work for Foster and Kleiser. He will look after the theatre advertising on billboards.

In conjunction with the A. B. Marcus Glorified Revue, the Arctic Fur Company worked a fashion show exhibiting $150,000 of furs.

The Duffy house, the President Theatre, is now showing signs of being reopened with stock. The theatre is being renovated.

Benny Bernard, in charge of the vaudeville booking office in Los Angeles for Radio-Kith-Orpheum, was a visitor in Seattle and Portland.

Joe Cooper is now selling baby shoes. Joe Jr. arrived last week. His mother is Dorothy MacKenzie, a former soubrette.

For William Boyd in "The Flying Fool" the Orpheum displayed a full-sized sport model airplane in the foyer of the theatre. Fred Niblo and his wife, Enid Bennett, were seen window shopping along Fourth Avenue in last week. They are on their way to Alaska where they will spend two or three weeks before Mr. Niblo returns to the M-G-M studios.

Myrtle Strong, formerly with the Chicago Theatre, Chicago, is now the new organist at the Orpheum Theatre.

David Brattstrom, who came to Seattle in 1904 as the star in "Yon Youson," is contemplating pulling up stakes and going to Hollywood to join the talkies.

Welcome to Seattle!

Mayor's Office
Seattle, Washington

FRANK EDWARDS
MAYOR FRANK EDWARDS

Hollywood Filmpgraph
526 Warner Bros. Theatre Building,
Hollywood, California.

Gentlemen:

In behalf of the City of Seattle it is my pleasure to extend a hearty welcome to the Hollywood Filmpgraph and its Pacific Northwest representative—Mr. A. Gunnard.

As a former Motion Picture exhibitor I naturally am keenly interested in your invasion into the Puget Sound area. I am aware of the possibilities that your publication offers, the Motion Picture industry as well as the so-called Motion Picture Pan; and in establishing your location service for the producers, thereby acquainting him with the unlimited scoubie beauties of our Pacific Northwest.

Kindly extend our welcome to any producer who anticipates coming here for location work, and assure him of our hearty cooperation.

Sincerely yours,
FRANK EDWARDS
FRANK EDWARDS, MAYOR-

1 Mayor Frank Edwards, former exhibitor, greets FILMOPHORPH in Seattle

July 13, 1929

THE Doorway of Hospitality

ENTER the doorway of this popular hotel and you feel at home. There's that atmosphere of cordial welcome which marks the difference between the Hollywood Plaza and ordinary hotels.

Your room, too, has that added touch of distinction. Pictures on the wall, overstuffed furniture, a floor lamp and reading lamp... these are but a few of the features that make you feel at home.

Pig's Whistle Dining Service insures the best of food. Therefore, when you are near in Los Angeles be sure to investigate.

THE HOLLYWOOD PLAZA HOTEL
Vine Street at Hollywood Boulevard
HOLLYWOOD, CALIFORNIA
COLORART MANAGER RETURNS TO COAST

Howard C. Brown, general manager of Colorart Productions, Ltd., returned last week from New York City, where he had been in conference with the officials of the Tiffany-Stahl organization.

Colorart Productions, Ltd., plans next season to release through the Tiffany-Stahl exchanges, twenty-four (24) short subjects produced entirely in natural color and two all-color super-special feature productions. The first feature to go into production is titled "The Midnight Caravan," which is an original story by Raymond Schrock. In addition to two features for Tiffany-Stahl, Colorart is making a gigantic special called "Turia," which is to be photographed in the South Seas by W. Mur nau and Robert Flaherty. This production should equal, if not surpass, Mr. Mur nau's recent famous success, "Four Devils," and is being made as an independent production.

HOME AGAIN

Harry Langdon and His Bride-To-Be

Rod La Rocque Is Tribesman of the Pawnees

La Roque is the sixth white man to be made an honorary member of the Pawnee tribe, the others being Calvin Coolidge, Mrs. Edward Dougherty of Washington, D. C., the Canadian premier, Mayor Walker of New York and Mayor Edwards of Seattle.

The initiation took place on the lawn of the RKO Studios where Rod La Roque is playing the title role in "The Delightful Rogue," an all-talking Radio Picture.

Chef Shunatona and his Pawnee bravos were in Los Angeles as members of the United States Indian Band, which closed a week's engagement at the Orpheum last night.

In their ceremonial robes, the Indians instructed Rod to sit on a prayer rug, face to the east, and repeat the pledge that swore him to loyalty to their tribe.

"Chief Guiding Star" is the literal translation of La Roque's Indian name.

ELTINGE IS INJURED

Julian Eltinge suffered severe lacerations of the leg in an automobile accident this week. He was to have been a speaker at the Wednesday night Equity meeting but his injuries prevented his appearance.

VITAVOX RECORDING

The Vitavox Company recording equipment was used in shooting for the Jimmy Hodges Productions, a musical tab show. The short is titled "That's My Wife," and is the first of a series of shorts to be recorded by the Vitavox Company.

JEAN HERSHOLFT SIGNED

Mastery of foreign languages looms up with an imposing new importance in the film actor's category of requirements, now that the talking pictures have given evidence of their permanency, according to Jean Hersholt, veteran character actor who has been signed to do a picture for Paramount, as yet untitled.

Just as every operatic and concert singer must have a knowledge of Italian, French and German in order to properly present numbers in these beautiful singing tongues, Hersholt opines, so the film actor whose audience is the varied peoples of the world will need to know these languages in order to play the dramatic parts of the day for their entertainment.

Annette has finished work in "Glo-ifying the American Girl" at Paramount.

When the growth of the audible film movement made it apparent that a majority of next season's releases must be of sound and dialogue type, Metro-Goldwyn-Mayer endeavored to secure some of the stage directors who had achieved a reputation for consummate craftsmanship and who might lend their talents to the output of talking pictures. In Nick Grinde they found just the man needed.

As a former director of silent pictures Grinde proved astonishingly apt in grasping the new technique of sound pictures and as a result he has just returned from New York, where he recently completed a series of talking shorts featuring such well-known names as Van and Schenk, Joe Spinly and his Pennsylvanians, George Dewey Washington, Tito Ruffo, Madame Maria Kurenko, Keller Sisters and Lynch, Tom Waring, Irving Aaronson and his Commanders, Emil Boreo, Jimmy Hussey, The Revelers, Walter Kelly and Lean and Mayfield.

At present Grinde is busily engaged preparing "The Bishop Murder Case" for M.-G.-M., which he will direct shortly.
Up and Down THE Boulevard

By the NIGHTHAWK

The Night Hawk, like the Wandering Jew, is once more on his ceaseless journey and will hide a space within the dear old precints of Movieland, dropping in here and there on nocturnal revelers at the various midnight taverns, and inapropriately jingling down how each in his peculiar little way pays homage to "King Whoopee." We boldly ventured into the merry Plantation last Sunday night in the very midst of whirling gayety. Roscoe Arbuckle, the greatest king's jester in Joyland, was doing a Paul Whitehead, spoiling off many wisecracks as he gracefully swung the baton for the dancing numbers. He sure was liberal with encores.

At his right sat Michael Cadahy (recently married) and his smiling bride, entertaining a party of ten. Across the aisle were Bee Palmer and Agnes Ayres, both in all their loveliness. Wyn Cowan drops in greeting the balboas, Joe Mann, with a pastomimic play of features that would go great in the movies. Auburn-haired Margie Moore toes it gracefully over the slick floor, playing rapturously on the violin. Follows, The "Lady of the Morning," headed by Norwalk and Martin, two handsome dolls, one of them the dead split of Anita Page. And for real beauty, can you beat Vernie Bay, she checks 'em, and Margie Scott, she does the Lucky Strikes?

Over at Sebastian's Cotton Club, the big chief Frank, always smug and dapper, still swings his courteous presence to a large and loyal clientele. Place filled and Frank smiling. Bromfield and Greely's "Sipia Revue" hits the high spots in midnight entertainment. But wait a minute—there is Carolyne Snowden back to the Cotton Club for the fourth time, greater and snappier than ever. She has a great following and her "Dig A Doo" stunt sets 'em wild.

Vernon Elkins' Dixie jazz band sports a tuba artist that imitates Ver-savious in creation, and—gee, how he inspires the pedal extremities to renewed wildness on the dance floor! Larry Harrigan, ably assisted by Otto, are still the best head usherers on the boulevard. As we were leaving, in comes a caravan of fifty Elks from the panning sterility of the desert, and how the festivities had led them to the Cotton Club oasis!

Ever been to the Moscow Inn, way down on Sunset Boulevard right below the dip of Laurel Canyon? No? Well, you've missed a night-club treat that is unique in its way. At the entrance you are greeted by General Savitzki, one of the ill-fated Czar's chosen bodyguard, sporting a porcupine beard. Last week he gave the slavic how to Greta Garbo, Nancy Carroll, Gaston Glass, Jack Pickford, Owen Moore, Jack Kearns, Ernest Torrence and Karl Dane. Harold Lloyd's mother is a frequent patron. Alex Zmancky, the Russian Caruso, and Bill Bajan, a wonderful tenor, lead the Russian Chorus—and how they can put over the "Volga Boatman" and many other choice numbers!

Anton, the famous Russian chef, knows how to tickle the palate, and the leader of the jazz orchestra is a violin artist that plays a wonderful solo, now and then. Each night, during the current week, the lights were turned very low, at 11 o'clock sharp, and a solemn tribute paid to the absent Elks. The prevailing Russian atmosphere is steeped in semi-darkness, each table being allotted only two candles. Plenty of young and pretty girl dancers and singers, and a perfectly new line of entertainment that is not dished up at the other night clubs.

Nat Spector, one of the funniest and snappiest master of ceremonies in the game today, is holding forth at Coffee Dan's on Hill near Seventh streets, the only real night cabaret in the heart of Los Angeles. In his own inimitable way he is trilling off "Baby, Where Can You Be?" "Here We Are," and "Got a Feeling I'm Falling." He is ably assisted, and now and then, by Bobby Gross, one of America's most famous song writers. The breezy, buzzing Sue Carol shot the chutes into the very center of Coffee Dan's one night last week with a party of friends and admirers. The gang shouted lustily, "Sue Carol! Sue Carol!" and what does the vivacious Sue do but respond with one of her song hits of the Movietone Follies. It was a "wow."

During the week, Fred Richardson of the Fox Follies dropped in. Then there was Evans and Mayer, at the Orpheum; Arthur Lake, Billy Baker, Glick and Grendon, now with the M-G-M but formerly with the National Broadcast Company of San Francisco; Jimmy Burns, the "Broadway Wit," and a goodly portion of cinema stars and underlings. Place packed all week with "Hello Bills" and what came with them, and they remained until the roseate hues of morn mantled the eastern horizon.

"The Big Parade" held its regular Friday night's pow-wow just outside of Tom Gallery's Hollywood Stadium. Dave Butler, president of the "Twitchers' Club," called the meeting to order, although his remarks were interrupted at times with shouts from the members of "Which corner do you want tonight, Dave?" Among the most virulent morons present were Mose Hamburger, Al Green, Frank Campau, Billy Wellman, Dana Hayes of the old "Empress" fame, Alice White, in all her blonde loveliness, Personnel Pratt, Carol Myers (gee, what a fight bug?), Bill Seider, Ken Tram-bitsa, Spike Robison, B. B. B., Ralph Ince, Victor McGlaglen, George K. Arthur, Ricardo Cortez, Harry Gibbon (some comedian), Sol Solinger, Alan Hale, Billy Coe, Gene Doyle (Ireland's gift to Wittland), Aubrey Blais, Harry Burns (Big Chief Filmo-graph), Larry McGrath (the Wild Irish Lad), and Bob Perry, who is Fistiana's contribution to the "talkies."
Eaton Family Are Reunited Here

With the arrival of Joe Eaton in Hollywood this week, six of the seven brothers and sisters of the famous Eaton family are reunited.

This young brother of Mary Eaton, Follies and musical comedy star and picture-making lady of Paramount's "Glorifying the American Girl," joined his family in California after close of the semester at the University of Pennsylvania where he is a student.

Kathryn Crawford Gets Lead Role

Kathryn Crawford has been selected for Ken Maynard's leading lady in "The Golden Bride." The leading lady in a long-term contract to Universal, being signed while appearing in the stage production, "Hit the Deck," a year ago. She has pictures at Universal studio, but this is her first picture with Ken Maynard.

Czarina's Charm Is New Beauty Shop

David Mir, well known for his work on the screen, just now has another avocation. He is supervising a new beauty parlor, called Czarina's Charm, at 6601 Sunset Boulevard, close to the Hollywood Athletic Club. His connection with this new venture is just as a manager, but already it is winning a clientele, because its operations are directed by a noted dermatologist who has invented the electric apparatus used.

The lead is an exact reproduction of the boudoir of Catherine the Great of Russia and an enameled portrait of this empress decorates one wall. David Mir, a war-fide Russian nobleman, brought it with him when he fled from Russia; also many of the beauty recipes of this famous empress which were in the library of his family. American chemists improved them and they are to be had at this shop.

World War Drama Will Be Audible

Plans for the first all-talking, color drama of the world war and its futile aftermath were announced today by William Sherry, general manager of Pathe. This attraction, titled "War and Women," is based on a sensation drama of Russia and America and will feature all of the outstanding contract players under the Pathe banner, including Ann Harding, William Boyd, Robert Armstrong and other noted stars.

Miss Harding is at present working in her second talking picture under the Pathe banner, "The Marquis of Manders," and will appear in a third, "Tell Them It's Spring," which Paul Stein is directing and William Boyd is about to start in "His First Command," a drama of the World War. Robert Armstrong is working on his second production for the new season, "Oh, Say!" in which James Gleason has one of the featured parts.

Convention of Columbia was Big Success

The Columbia Pictures convention held at the Roosevelt Hotel this week was a great success. The complete program of entertainment was provided for the visiting sales force and the business conferences were invaluable. About seventy-five were in conference.

Discussions of trade problems, the exploitation of new releases and the program of expansion formed the greater portion of the business sessions. The officials of the Columbia organization made some excellent talks to the boys.

The famous Breakfast Club was held Monday morning, the Uplifters Club entertained them on Wednesday evening and on Thursday night a big "show-off" party was staged. The Columbia studios were "dolled up" for the affair and the convention and the sales gang met all of the stars on the lot.

In all it was a great week for Columbia and due to the pep excited by the boys they are going out to strut their stuff with the exhibitors in big league style.

Movietone News Is Sports Review

NEW YORK, July 12—The way of the world is discernible in the pace between the church and state. The Movietone camera has caught the sounds as well as the colorful note of the celebration.

Some of the entertaining special features show how the Broadway chorus girls keep cool on the Roxbury road, between shows, as well as how some of the California beauties get warm washing elephants. There are some more interesting sidelong glances taken on the Oriental throng in Tokyo, the angling for shores around Horseshoe Shoals and an intimate portrait of Mrs. Rebecca Felton, the only woman ever to sit in the United States Senate, celebrating her 94th birthday.

Back Black is taking the part of Cardinal Richelieu in the first of a series of Harrisisco color-all-talk shorts being recorded by the R. C. A. Victor system. The picture goes into production next week.

Jimmy Bandwin just finished the part of Elmer the Great (a boy) in the production of that name on the Paramount lot, and he stays on the lot to play in the new Skelly picture, "Beau of the Hill." His sister, Barbara, just finished a bit in "The Virginian," also at Paramount.

Patsy Buckley recently finished a part in "The Woman Who Was Forgotten," a Richard Thomas production at the Tec-Art studio. Belle Bennett was the star, and the picture was all-talking.

When not busy in pictures Patsy takes music and dancing lessons, being proficient in ballet and soft shoe dancing.

The Bush Twins are back in town after a vacation due to the grippe of one of them. They are now quite well and contemplate working in pictures in September.

Carl Bush, noted for his juvenile dress-up parts and dancing and singing specialty, recently worked in "Harmony Lane" with the famous minstrel, Eddie Leonard.

Billy Butts is convalescing and doing nicely after a recent adenoid and tonsil operation. His last role was in "The Virginian" with Mary Brian and Gary Cooper.

Buddy Christian left last Tuesday for an extensive trip east, due to an illness. With his parents he will visit relatives in Pittsburgh and in Atlantic City. He hopes to be in tip-top shape and ready for picture work when he returns to Hollywood in September.

Godfrey Craig has just finished a nine-page part with Will Rogers and Irene Rich in a Frank Borzage picture on the Fox lot. He has previously played in Tom Tyler pictures, also in an "Our Gang" comedy, "Boxing Gloves." Godfrey is an accomplished rider and hajno player. A voice instructor has pronounced his voice 100 percent perfect in register.

Adeline Craig, who is an assiduous student of the dance, and is also devoting much time to voice culture, recently worked in Lon Chaney's picture, "Thunder."

Harold Clay has been signed for a part in "Under the Texas Moon" at Warner Brothers. He is slated as a coming comedian.

Wally Albright, Jr., was signed to a five-year contract with the Gloria Swanson Productions last week. He has made three pictures at Metro-Goldwyn-Mayer—"Thunder" with Lon Chaney, "The Single Standard" with Greta Garbo, and "Wonder of Women."

KIDDIES KORNER

By BABS MULLEN

NINO'S

Phone, North Hollywood 476 Message, GLadstone 7952

SUZANNE LA FLOROTNE

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With Your Idea, Words and Music Arranged for Publication

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Six pictures on which JOSEPH JACKSON worked last year were included in the line of "fake" record smashers compiled by the Motion Picture News.

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GENEVIEVE SCHRADER

Voice specialist, late of American Opera Company, training speaking and singing voice for pictures, radio and grand opera. Following endorsement is by leading members of Chicago Civic Opera Association: Chicago Civic Opera Association, 24/23.

Dear Miss Genevieve Schrader:

We have the pleasure of hearing Miss Marie Ceececarini. This is the third time we have heard her at different periods and we are glad to assure her that she is, at last, under a GOOD teacher in following your method of placing tone for which all credit is due to you. With our compliments, we remain,

Sincerely yours,
(Signed) Giacomo Spadoni. Pietro Cimini.
Desire Defrere.
Phone for Appointment

GLadstone 6949

DEFERRE
PATHE TO PRODUCE 95% OF PICTURES ON COAST

Although they have elaborate studio facilities in New York, 95 per cent of the Pathe feature productions for the new season will be produced in the company's Culver City plant. This is revealed in the organization's annual announcement just issued.

The Pathe eastern studios will be devoted almost entirely to the production of two-reel comedies.

Thirty feature length all-dialogue pictures, the majority with color sequences, will be completed by Pathe during the next seven months, which will mark the busiest production season in the company's history, according to William Sistrom, general manager.

Silent versions of the majority of these attractions are still produced for those theatres which have not yet been able to procure sound equipment, according to Mr. Sistrom. This elaborate production program marks the observance of the company's silver anniversary, it having been in the business of supplying screen entertainment for 25 consecutive years.

In addition to the 30 100 per cent talking features Pathe will produce 52 two-reel comedies, The Pathe News, the Pathe Sound News, Grantland Rice's Sportlight, The Audio-

New Sales her Day most police Few "Officer the produced announced a S. Pathe the two-reel a group is Saxon having S. being .,...$25 Langevlne pictures, This producing annual cent of these active screen produced land 52 "Parfumeur the company's star, has been to the business of supplying screen entertainment for 25 consecu-

tive years.

Western Supervisor For "U" Named

Jay Marchant has been appointed contact man for Laemmle, Jr., in connection with the production of Hoot Gibson and Ken Maynard, Western stars, at Universal.

Marchant, who has been affiliated with Universal for ten years and who has been a director, assistant director and company business manager, will act as Mr. Laemmle's rep- resentative and supervisor of all Gibson a nd Maynard productions, particularly those in sound. Both Gibson and Maynard produce indepen-dently for Universal release.

Nat Deverich, formerly the presi-
dent of the Fine Arts Studios, has been made vice-president of the Alex-
ander and Oviatt Company of Los An-
geles.

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Look Over a Few of the Outstanding Successes Featuring DAZIANS FABRICS

"Fiovetta" "Broadway"—"Show Boat"
"Earl Carroll's Vanities" "On With the Show"
"George White's Scandals" "Broadway Melody"

Earl Carroll's New "Sketch Book" by Eddie Canter
Rio Rita "Screen Version" by R.-K.-O.

July 13, 1929

Noted Comedian Makes Bow At Orpheum

Just returned from 14 consecutive months on RKO circuit. Here's a good bet for the talkies, squawkies, jumpies or what have you in picture work. Harry Weber's Hollywood address is Bank of Hollywood Bldg. Tel. Holly-

wood 2818.
**Modes and Moods of the Moment**

"HELLO, BILL"

Miss Hollywood is a gay little coquette! It’s off with the old and on with the new for her. Why, new loves mean nothing when a flaming scarlet gown and a red, rose in her eyes, she waved a sad "Adios" to the visiting Nobles. They were tears in her eyes—real tears, without the aid of any tranquilizer (leave that for the tragic "going away from the old homestead and out into the cruel, cold world!"—scenes that made the Motion Picture box-office attraction). The scarlet dress was carefully laid away in the old chest, moth balls and all, and then came "BILL." A new love, and such a jolly fellow that our little coquette must win the heart of the stranger in her midst. So she donned a more seductive hue, a purple made from all the shadows of the night. She even took the lovely violet shades from the trees, and in case you don’t believe this, look along the boulevards, where you will see fragrant lavender petals from the Japanese trees. Then she got into the ground.

I call all a part of Miss Hollywood’s royal welcome to "Hello, Bill."

**Fashion News, always a second ahead of the present moment, uses the airways with great satisfaction. Last week Ruth Elder, the famous actress, flew to Denver for Fashion News. She is appearing at the Denver Theatre in that city.**

**LIDO’S**

Lido’s are featuring smart linen dresses for the warm Summer days. Wash dresses in the newest shades of the season are certain to be as chic as well as comfortable if they come from this smart gown shop. Those I saw today, with button trim, were particularly good-looking. Your Summer wardrobe simply won’t be complete without two or three of these smart dresses from Lido’s. You will find them especially suited to club wear, and also just the thing for Summer yacht parties. Lido’s is conveniently located off the Boulevard at 2513 Highland Avenue.

**FOR the past months, Jerry Vaughan, well known to the Motion Picture profession, who supplied flowers to practically all of the larger studios. Now due to a large increase in business, Mr. Vaughan announces that he has become associated with the Hollywood Garden’s. A more convenient location and larger floor space will enable**

Mr. Vaughan to render even a more proficient service than in the past. Promptness in delivery and fresh flowers every day and night have been the keynote of Mr. Vaughan’s success. Artistic floral pieces are made for all occasions at the Hollywood Gardens, and no matter how large the order, it can be filled at once. Phone Granite 6280.

**A Boy’s Recreation**

There isn’t a boy in the world who wouldn’t enjoy a Summer at the seashore. This seashore is within the reach of every boy, since Mrs. Clarissa Mosher and Mrs. Katherine Laughan, late of Urban Military Academy, have established the Hermosa Recreation Camp at Hermosa Beach. Located at the Southland’s finest and safest bathing beach, this camp offers everything in the way of outdoor sports, such as Tennis, Swimming, Golfing, Fencing, etc. Your boy will be under full control at all times and will have the time of his life if sent to this splendid recreation camp, which is located right on the beach at 1622 Strand Avenue, Hermosa. Arrangement for private tutoring can be made at the Hermosa Recreation Camp.

**COOL comfort—what a pleasing aspect, and particularly now that the warm Summer days are upon us, you may sit out in the garden and let the waves come in. The cost of this is not nearly as much as that is, if you take time to see about those Summer awnings now. Those at the Vine Awnings Co. are so good looking and really brighter and gayer than anything I have seen done in canvas this season.**

There is both service and beauty in these awnings. You will find the Vine Awnings Co. at 758 El Centro, or telephone GLadstone 5903.

**Saturday luncheon hour at The Hollywood Plaza Pig’n Whistle fairly blazed with cinema and stage idolatry. One glimmperd Billie Dove, Lloyd Hamilton, Ruth Hunt, Joan Lofland, Miami Atwood, Judith Fassell, Mabel Julienne Scott and Al Martin.**

**Mary Eaton’s Beauty Rules**

MARY EATON, considered the most beautiful blonde in America by the Paramount officials, gives these beauty tips. The actress recently played "Glorifying the American Girl," in New York, a picture which has been in the making for months by Paramount. "Rub the face and throat with a piece of ice each night and morning, to remove wrinkles. Before doing this, be sure that the skin is well oiled with cold cream. Remove the surplus cream before applying the ice. Never sleep on a pillow. The raised head during the night allows the throat muscles to sag and causes a double chin."

"Never stop taking the daily dozen exercises each morning. Whenever you do, you are inviting a fishesh-ach and large hips."

"I do not believe in sunburning, as many girls allow themselves to do. Skin which is baked a dark brown will never be soft and white again.""

"Soak the finger-nails in warm olive oil twice a week, to prevent breaking. When the hair is sunbaked it is possible. I have never cut my hair, as blonde hair becomes darker with cutting. Brushing light hair in the sun will keep it glossy and brilliant."

"Eat raw carrots whenever possible. There is a substance in the skin of a potato which gives the same coloring to yellow hair as red pepper gives to the feathers of a canary bird."

"Never use mascara on the eyelashes. It creeps up the sara at the corners of the eyes and affects the sight."

Miss Eaton claims that to neglect beauty is a sin. "God gave good looks to mortals to be enjoyed and treasured," she claims. "To be beautiful is the first task of every woman. I study singing and dancing daily to cultivate my voice and figure, as well as caring for hair and skin."

**Green is Nancy Carroll’s favorite color. Whether her Irish patience has anything to do with it or not, Travis Barton, creator of Paramount fashions, does not know, but he made her happy when he designed five of the six costumes she wears in the Paramount production, "Ilusion," in varying shades of green. There was a green printed chiffon dress, and a green woolen evening wrap, a green jersey suit, a jade negligee, and a green tulle dance frock.**

**YOU may chat with Milce. Riviere in either French or in English. But whatever you talk about, Mademoiselle will explain to you a perfect process for removing all skin blemishes and supposed deficiencies. This need not be a delicate subject with you, and it is one that you should tell your friends about. It is such a simple process, and guaranteed to entirely permanent with the use of an electric needle. This process is painless, too. Milce Riviere’s phone number is D.Ulinkirk 9001 and her address is 2505 West Sixth Street, opposite the Elks Club.**

The striking lavender suit worn on the beach at the Dresses is a Lido creation.**

Today I saw the smartest hats in town, and at prices that are all but unbelievable. Every chapeau at the Meyer Millinery is hand-made and the styles are all in advance of the season. You will be wearing the same models at the same time that they are being shown in Paris and London. If your hat comes from the Meyer Millinery. The creations are perfectly stunning and come in horserad and lace combinations, Swiss straw and many other lovely importations. If you drop in at the Meyer Millinery Co. this week and next, you will find all of these smart hats selling at less than cost, for there is a sale on now. Don’t fail to take advantage of this. You will be able to wear the latest styles in the best materials. Take the elevator in Warner Bros. Theatre Building on Hollywood Boulevard. Stop in at Room 207.**

**THE BEST IN TOWN!**

The talk of the town! Hollywood demands quality in all things, and what they can’t get they will not depend. That is why the mercy throng of Hollywoodites betake themselves these days to the A. I. Robbins store on the boulevard. They would all gladly crown Mr. Robbins the undisputed King of Malted Milks, for it is said that they are quite the best in town. No one else makes them quite so rich and creamy or gives out such generous portions. Hayden’s Ice Cream, which Mr. Robbins features, is what makes these delicious milks so good. Delicious special toasted sandwiches, salads, and pastries are also served in this store, which is located at 7039 Hollywood Boulevard. Phone Hel 9280.**
Dorothy Revier Is in ‘The Mighty’

Dorothy Revier’s second debut role in a Paramount all-talking picture was given her today when she was signed for one of the two leading feminine parts in George Bancroft’s next starring picture, “The Mighty.”

A few weeks ago, the blonde Miss Revier, who is under contract to Columbia, was signed by Paramount for one of the featured roles in “The Dance of Life,” the all-talking, singing, dancing adaptation of the stage success, “Bursllesque.”

In the new Bancroft starring picture Miss Revier will play a dramatic characterization, that of a member of a gang led by Warner Oland. Other important parts are played by Esther Ralston, O. P. Heggie and Raymond Hatton.

The story of “The Mighty” is from an original by Robert N. Lee. The screen play and the dialogue are by William Slavens McNutt, the noted war correspondent and short story writer, and Grover Jones, long of Paramount’s scenario department. The production will be directed by John Cromwell, Broadway stage actor and director, who recently with Edward Sutherland directed “Close Harmony” and “The Dance of Life.” Paramount’s adaptation of the stage success, “Bursllesque.”

Evelyn Brent Wins Fame in Talkers

Evelyn Brent began her talking career a year ago in “In Exposure,” in which she played the leading role.

She then played the part of Pearl in “Broadway,” which was followed immediately by “Backstage Blues.” That had barely been completed when she enacted the lead in “Woman Trap” and before the closing scenes had been filmed on this opus she had begun work in “Fast Company.”

Miss Brent is conceded a prominent place in “talkies” among the stars who were established in silent pictures.

Margie (Babe) Kane, who varsity-dragged herself into a long-term contract with James Cruze, Inc., is an honorary porch-woman of the Chicago municipality.

In the “Song of Love” Belle Bennett will have Charley Chase, if present plans go through. It’s a Columbia picture.

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BOB CURWOOD

After making personal appearances in over 400 cinema theatres he is back and ready to appear in the talkies.

“Tevye the Dairyman”
By Scholom Aleichem

Mason Opera House

Maurice Schwartz is both the star and director of this Jewish play. He is a new face on the west coast, and regardless if you understand the Hebrew language or not, he is great enough an artist to make you appreciate anything that he does upon the stage, which is a tribute in itself.

Others in the cast that scored well were Anna Appel as his wife, Celia Alder and Bertha Gerston as the daughters. Others in the cast who pleased were Ben Zion, Isdore Cather, Moshe Silberkasten, Wolf Goldfaden, Anatol Wingradoff, Morris Strassberg, Sam Lerner, Lazar Freed.

The play dealt with a very interesting subject, where a Jewish girl was in love with a Christian, and the treatment of the theme was well handled, so that Maurice Schwartz revealed his true talents and those of the cast, especially the wife of the dairyman “Tevye.”

Impersonations
(Continued from Page 11)

altar blushing. That’s my story and I’ll stick to it.

Dear Mr. Dear me how my millions of correspondences bore and pester me. What is a poor columnist to do? One can’t please everyone, can one? Listen to this:

“Devotedly—

“The Mighty”
Cedar Rapids, Ia.

Sneakshots of Hollywood, collected at random by my own trained sleuths:

John Gilbert blowing his nose on the M-G-M lot. Lupino Lane buying an all-day voucher for his wife at Woolworth’s. Billie Dove shopping downtown. Pola Negri in a slightly used Ford. Polly Moran adjusting her panties at Henry’s. Sid Grauman eating asparagus with his knife at the Montmartre. Beaton of The Film Comic coming out of a B & G Sandwich Shop with Jack Warner, Frank Gilmore and Clarke Silverman fishing at Noah Beery’s Trout farm. Greta Garbo being entertained by Laurel and Hardy at Lugoit’s Cafeteria. Fleisch snubbing all home folks, while Winiige Shekhan shootingrap at The Masquers. Henry Berryman eating a snack at The Brown Derby. That'll be enough for today, see you tomorrow.

Membership Drive of Guild Success

James Gleason, practically the first person to join the Catholic Motion Picture Guild when the campaign for new members was launched June 1, has been diligently working on the drive and has a score of new members to his credit.

Besides the cooperation displayed by Mr. Gleason, the campaign has been receiving assistance from every studio wherein members are working, and friends of the organization are carrying on the drive in the film colony.

The offices of the guild in Hollywood are being flooded with requests for memberships, which indicate that by the termination of the drive in October, every Catholic in the industry will be a member of this spiritual, charitable and social organization.

This is the first drive for membership that the guild has experienced and Father Mullins, the chaplain and founder is hopeful for its success.

HOOEY

By Bill Attic, 95% Nutty

local forecast—cooler, ask a cop… thorniton, out sex’tary, nos faggars, i mean de kind you rite… cash hirons, filmo’s treasury, is a man wid cents… but kernals, our bookkeeper is alla time broke… ‘ our connie’ gosh; i wish i was a young fellow… ‘no meat’ Mavis is in a diet-reducin’ age… babe daniels, signed a contract to do ben iyons coolerin’… moses shuvlin’sky’s stage name, harry burns, waggins harry burns, takin’ in a kosher play at de mason… wonder if charlie chaplin, remin det court…”

WALTER COWLEY

July 13, 1929

HARRY A POPULAR FIGURE HERE

Sam Hardy is rapidly becoming the same popular figure in Hollywood that he was always on Broadway.

Recently he was swept in unanimously for the second time as president of the Masquers, comprised of not only the leading actors in the country but many of the most prominent writers for screen and stage and directors. It was a wonder that the testimony of affection, confidence and the highest respect for Hardy as leader and man.

Hardy’s arrival in Hollywood over two years ago was without fanfare. Broadway didn’t mean so much then. But after a few pictures, he meant big things to the producer and is meaning them more and more. So he has been featured, co-starred and noticed. It is said, there are to be stories written that will fit his personality. A man’s man, Hardy is called—he colorful American at his best. Following his work in “On With the Show” offers have come faster than ever for his services. He recently finished in “Big News” for Pathé.
New Classification Started for Singers and Dancers

Central Casting Office Has Experts to Rate Vocalists and Steppers

New classification of extra and bit people by the Central Casting office, with particular attention to singers and dancers, was started this week. The first audition for singers (women only) was held on Tuesday. Another was held on Wednesday. And the first men's audition was scheduled for Friday.

The see and hear tryouts are by call only. The Central office now has listed approximately 1000 singers and 800 dancers. These people are called for the hearings whenever the experts supervising the tryouts are available.

Dudley Chamber, leading musical authority, is rating the singers, and Earl Lindsey, stage dance director, now under contract to Paramount, is looking over the steppers. Both men are rated of high caliber in their respective fields, their decision on talent being accepted as final by most studios. With each obligated with previous connections, the present system is to obtain their services whenever they are not tied up elsewhere, thus prohibiting the laying down of definite regular days and hours for the tryouts.

Tryouts for the singers average about twelve per hour, and under the present plan it is expected that about 200 per week will be seen and heard, the singers being definitely rated by Central as to vocal type and ability.

If they prove unsatisfactory they are taken off the Central lists completely, as there are already about 11,000 people listed at Central for the regular extra work, for whom there are not nearly enough jobs.

Average number of players called through Central since the advent of the talkers has dropped off about 21 per cent, according to J. Frank Holliday, general manager of the organization.

Columbia Bids Farewell To Film Salesmen

The Roosevelt Hotel was the scene for the final farewell to the Columbia salesmen who were brought to the West Coast by Jack Cohn. They gathered Thursday evening at the hotel and after dinner the "Boys" were given a real treat. Willie Collier, Sr., acted as master of ceremonies and speeches were given by Joe E. Brown, Joe Goldberg, Harry Cohn, Sid Grauman and Arthur "Bugs" Baer. The following stars were introduced: Jack Holt, Ralph Graves, Carmel Myers, Dorothy Revier, Sally O'Neil, Margaret Livingston, and others. Belle Baker sang a couple of jazz numbers, and unless we miss our guess she will be a hit in pictures. Arthur "Bugs" Baer was one of the hits of the night with his monologue.

A one-reel comedy in which Directors Frank Capra, George A. Cahan, Erle C. Kenton, Ralph Ince and Harry Cohn enacted the leading roles, closed the evening's entertainment, it was a take-off on the studio activities, and it brought in plenty of local color about the conventions, which was indeed a delight to all present. It was a fitting climax of a week of fun handled capably by Hal Hodes from the New York offices of Columbia and Nat Rothstein looking after the Columbia publicity here.

FAIR ENOUGH

A fair example of good fellowship was shown the other day when Ralph Graves met Jack Egan who is to play "The Hoof er" in that picture for Columbia. The clashing of the two shock hands Ralph Graves said: "I wish you the best luck in the world in your new picture."

This is what we call a "good fellow," for Ralph Graves has been working at the same studio and the clashing of the two shock hands forced Ralph Graves to appear in, was really made to order for him, and Jack Egan was assigned to the role, first because Ralph Graves was busy in "Flight," and second, because he was the best available actor for the part.

Historical Dramas Are Being Made

Wally Van, well-known comedian, has established offices at Tec-Art studio where he plans to produce a series of twelve two-reel talking comedies to be known as Wally Van Pictures. The comedies will be followed by six feature productions with dialogue in which the comedian will be starred, according to J. Frank Holliday, general manager of the organization.

Jan Keith returned to Hollywood Sunday from a short vacation in northern California, where he went after completing work in "Light Fingers" for Columbia. The actor recently moved into his new home on Sunset Boulevard.

EARLE WALLACE

HAS DEVELOPED

MANY OF THE BIG NAMES

IN THE WORLD OF THE DANCE

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Superfluous Hair, Warts, Moles Permanently Removed

We Use Multiple Needle Method

References From Satisfied Clients Office Hours: 9 A.M. to 5 P.M.
OLD WORLD JOTTINGS

ENGLAND.—“Today’s Cinemi” reports that British International Pictures, Limited, show profits of 194, 651 pounds for the year ending March 31, 1929, and have declared an interim dividend of 7½ per cent, making 15 per cent for the year. Capital will be increased by 500,000 pounds, with 250,000 pounds to go immediately to reserve funds.

B. I. P. owns two-thirds ordinary capital of Associated British Cinemas, which controls 78 houses, and has an impressive list of productions with dialogue and sound for the coming year.

AUSTRALIA.—The biggest merger ever effected in the entertainment world of Australia is announced from Sydney, where negotiations between two former rival tentative, Union Theatres and Hoyt Theatres, which control practically the entire cinema field in Australia, are being concluded. Some 3,500,000 pounds capital and 122 theatres are involved in the proposed merger, which means a tantamount monopoly which tends to threaten American rentals seriously.

GERMANY.—A decision against Western Electric has been handed down in the action entered against Electrical Research Products against Tobis to test the validity of certain sound-film patents.

According to a report issued by the Tobis company, and printed in an English trade journal, “Today’s Cinema,” Berlin Court No. 1 has now given judgment rejecting the claims of the American interests “in their entirety.”

Value of the subject under dispute was estimated by the court as one million marks.

JAPAN.—According to Matsusiro Shirai, president of the Shochiku Cinema, Limited, the largest chain of theatres in Japan, his company has installed seven principal theatres in Tokyo, Osaka, Kyoto, Kobe, and Nagoya with Powers Cinaphone sound equipment of the “Dual” model for reproduction.

ENGLAND.—“Film Weekly” of London carries a report from their Hollywood correspondent, protesting against Equity’s barring of John Loder from the stage production of “Serena Blandish” in Los Angeles. Action, it is reported, is an echo of war of reprisals which began when the English Ministry of Labor barred an American actor, Alden Gay, from the London stage. They ruled that foreign players may be permitted to perform when fitted by “peculiar and special talent which makes them unreplaceable by a native.” Difference is of long standing, and Equity has since barred many English actors from stage here.

“Film Weekly” hints that with success of Equity in Hollywood fight, English actors will be barred from screen.

VOICE TRAINING—STAGE—TALKING PICTURES—RADIO
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Studios: 138 West 56th Street, New York

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CONTRACTS REFINANCED

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BRACE FINANCE CO.
2608 South Figueroa Street, Opposite Auto Club, Los Angeles

Felix Young presents “TOP O THE HILL,” a new play by Charles A. Kenyon co-starring HELEN MENKEN and WILLIAM BOYD. World Premiere at the MAYAN THEATRE, MONDAY EYE, JULY 8. Prices for opening night ONLY, entire main floor, $3.00. No advance in prices for balcony. Seats on sale at box office.

7 LICKER LASHES
by Vic Enyart

Art studios for release by Chesterfield Pictures.

Frances Beranger, daughter of Clara Beranger, well-known scenarist, has signed a professional contract with Reginald Denny, declared by the Universal star to be his best picture, is now completing “No, No, Napoleon,” Denny’s last production under the Universal banner.

Edward Everett Horton left this week for New York, where he will vacation on Lake George for a fortnight. He will then go down to the big city for the early autumn theatre opening, having just finished “The Aviator” for Warners. He is due to make another for them in a couple of months.

LEORA SPILLMAN, heroine of the highly successful “Kongo,” has been signed by Metro-Goldwyn-Mayer to play the part of “Jane,” the married sister in “Tarzan” in which H. E. Huson Hepper is directing.

BUZZING AROUND:
Charley Chaplin is again seen at Henry’s frequently, this time with his hair dyed... Douglas Fairbanks and Mary Pickford working together on the set at the United Artists studio... Luper Velez on the same lot playing with Doug’s big St. Bernard dog... Paul Whitman giving his friends good luck rings at Universal... Virginia Pearson reciting at the Musketeer’s Sunday night show... Roscoe Arbuckle watching the crowds on the Boulevard from his Lincoln sedan... Reginald Barker entertaining duskies, leading lady of “The Front Page” at the Sea Breeze Beach Club... Francis X. Bushman making a fiery speech at the Equity meeting... Katherine Duck Olen entertaining the press at Margaret Ettenger’s studio... Sidney Olcott and Harry Burns having luncheon at the Montemare... The Columbia sales organization seeing Hollywood’s “Rubberneck Bus”... Ken Maynard selling his “Traineur,” they may talk Ken into selling his plane, but try and talk him out of his horse “Tarzan.”

Jean Darling to Leave “Our Gang”

Jean Darling, the petite child co-medienne, is to be leaving the Hal Roach “Our Gang” comedies for the past two and one-half years, will leave that organization on July 22 to free herself and make her own pet productions. She is one of the best-known child actresses throughout the film world, and her position is unique.
Babe Glick, recently arrived from San Francisco where she was the featured attraction for the nightly radio broadcasts for the National Broadcasting Company, has completed an important role in "The Song Shop." This short musical feature was made by Metro-Goldwyn-Mayer and features Jack Benny, Gypsy Edwards, and a number of song-writers under contract to that studio.

The Hollywood Knickerbocker
(Ivar Street Just North of Hollywood Blvd.)

The film capital's largest and most beautifully appointed apartment hotel, has set aside

Thursday Evening, July 18th
for its

Reception to the Public

It will be our pleasure to conduct you through our various apartments and to have you inspect our interesting public rooms.

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TALKING MOTION PICTURES FOR THE HOME

Don't you wish you could hear and see "Dad" tell that famous story of his, more especially if he has passed on? What a wonderful record to cherish.

What a kick the youngster of today will get twenty years from now, when he sees and hears himself, in his boyish doings and sayings.

Let us talk it over with you regarding parties, private theatricals, the family group, graduation classes or record your children playing the piano or any other musical instrument.

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GRAUMAN TESTIMONIAL DINNER SLATED FOR THE 17TH INST. AT BILTMORE

The theatrical and motion picture industry in Los Angeles and Hollywood are to turn out en masse to pay their respects to Sid Grauman, who is retiring from active management of the theatre which bears his name, and is going in to producing and directing pictures.

The Biltmore Hotel is to be the scene of this fitting tribute, and the evening of Wednesday, July 17th the date of the festivities, sponsored by the leading lights of both the cinematic and legitimate theatres and industries in the Southland.

FAMOUS COMEDIAN PASSES AWAY

Dan Mason, famed the world over for his characterization of the "Skipper" in Toonerville Trolley series created by Frank T. Fox, passed away the other day at his home in New Kensington, near Syracuse, New York.

Mr. Mason was one of the most beloved and loved of actors. He leaves a son, Harry, and a daughter, Mamie. It is with deep regret that we print the untimely death of this artist.

Picture Previewed

(Continued from Page 15)

human-interest stories that have ever been sprung on the screen, and then again, one must go a long way to match a pair like Anita Page and Bette Davis in "The Dance of Life." The story lacks profundity, but is a masterpiece of the precarious existence of hamsfitters and burlesque of the sticks.

Hal Skelly as "Skid" Johnston is exceptionally clever as an eccentric comedian, especially in clown make up. He and his dancing partner, Bonnie King (Nancy Carroll), part company when "Skid" takes to the bottle.

She then takes upon with an enchanted rancher from Wyoming. Harvey Dell (Ralph Theodore), who takes her west promising to marry her when she divorces "Skid." Suddenly she gets a wire from her old manager, "Lefty" Miller (Charles Brown), to come on and save his show. Then she hikes back east; picks Johnston out of the gutter, and the two pull "Lefty" "out of the red."

The fashion parade of a Ziegfeld Follies show (all-colored Photography) is interlaced about the middle of the picture and is a wonderful exhibition of gorgeous costumes and settings. However, as between this and a similar scene in "On With the Show," we unhesitatingly hand the palm to Larry Ceballos.

Skelly is really the whole show. Nancy Carrol is at loggerheads with "Big Mike" at times, but otherwise is uniformly pleasing. May Boley gives a dandy touch of comedy to the part of Gussie, a hefty hoofer, and Dorothy Revier is winsome as Sylvia Marco. The cast, as a whole, is excellent. Directing and camera work could hardly have been improved on. "The Dance of Life" is almost certain to draw well, simply because its type of entertainment is at present, right on the crest of popularity.

ED O'MALLEY.

"RIVER OF ROMANCE"

DECLARED WINNER

Evidence that a director with the proper perspective on what makes good drama, and what is appealing to the public, can turn out a series of box-office winners, is furnished by Richard Wallace, ace Paramount director, whose latest production "Magnolia," retitled "River of Romance," a tender love story of the old south starring Buddy Rogers, comes to the Paramount Theatre the first week in August.

Wallace, whose special forte is said to be whimsical human interest tales which lie close to the human heart and the understanding of everyday people, created a special box-office "wow" some months ago with an unassuming but poignantly lovely little picture called "The Shopworn Angel," which broke records throughout the country.

Joan Bennett, who is playing the feminine lead on the stage, lauded as "Desirable in "Disraeli" for Warner Brothers, has been on location for the past week at Busch's gardens in Pasadena.
MARY AND DOUG TO
STAR SEPARATELY
Separate starring vehicles will mark the next screen appearances of Mary Pickford and Douglas Fairbanks after the completion of "Taming of the Shrew," which is going ahead at top speed and, from present indications, will be completed early in August.

BECOMES AN OFFICER
Wm. S. Holman, long associated with the Christie interests in both motion pictures and real estate activities, has been elected a vice-president of the Christie Film Co.

Mr. Holman is also secretary and treasurer of Metropolitan Sound Studios, Inc., and is the manager of the Christie Realty Corporation, for which he has been in charge of operations for the past several years.

Margaret Livingston will have a principal role in "Tonight at Twelve." Harry Pollard directs this Universal Production. She will return to Columbia Pictures.

WALTER WILLIS STUDIO OF STAGE DANCING & THEATRICAL BOOKING
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SUMMER COURSE OF SIX WEEKS BEGINS JULY 8
Class and private instruction for adults and children in all forms of dancing. Professional work taught by professionals. Enroll now for summer classes. Teachers not only professional and proficient as dance instructors but popular for their success in handling children.

WILLS' GIRLS ALWAYS IN DEMAND

WILLIAM FOX STUDIO

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REICHEL'S INTESTINAL BATHS
FOR LADIES AND GENTLEMEN

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DISHWASHING MACHINE
DISHMAKER

CARL SIBBERT
VOICE CULTURE—TEACHER OF PICTURE STARS
Leading Tones—Arnold Company, New York, and European Theatres

INTERVIEWING NEW STUDENTS WEDNESDAY—ONLY


PHYSICAL CULTURE PERFORMED AT HOME
I teach the most simple, rhythmic, easy exercises which build up symmetry, strength and health in body and mind, in young and old, of either sex. Exercise, most necessary for any person to get and keep well, for retired people, and those of infirmity and sedentary work, etc.

Those simple exercises can be easily executed at home, in the office, in the open, anywhere, in about twenty minutes two or three times a day, a day.

I especially recommend my simple head exercises and manage for elasticity, and the prevention of our head and body troubles otherwise they give great relief, as they strengthen the spine and the head, a splendid exercise for persons with stiff necks.

A former instructor for Physical Culture in the German Army, I have had years of experience in this teaching.

For Normal, Easy Development in Body and M ind Consult

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WRITERS
DO YOU really know the class of work you are best adapted to do?
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IF YOU are not certain about any of the foregoing, come around and talk it over.

WRITERS' WORKSHOP
728 NORTH WILTON PLACE
Phone Granite 4456

The Writing Craft

Alice D. G. Miller, Paramount sce- 

nari- 

nist, is bound for Europe and a

vacation tour through Italy, France, 

and England. She sailed from 

New York on Saturday, July 6, 

aboard the steamship Augusta. She 

expects to be back at her desk at 

the Paramount studios on or about 

September 1.

Not only does Miller's Webb direct 

tales of pictures but he adapts the stories, 

writes the continuity and dialogues them. 

When necessary he writes the original story as in the case of "Glorifying the 

American Girl," recently completed for 

Paramount. 

Webb is now adapting "Give This 

Girl a Hand," for Billie Dove's next 

vehicle. Production starts July 15 at First National.

Lenore Coffee advises the ambitious 

amateur writer of short stories to 

concentrate on mystery tales. They are 

leading as best sellers today, and 

are the finest training possible for 

screen writers. The scenario is now 

preparing "The Bishop Murder Case" for the screen.

Years of experience as a reporter on New York newspapers provided Max 

Marcin, playwright, who prepared the script adaptation and dialogues of "Three 

Live Ghosts," United Artists' all-talking comedy-drama, with the 

material and color for numerous stories and 

plays.

Few playwrights can record the claim 

hung up by Marcin—151 plays—and all 

success. Some of them are: "The House 

of Glass," "Cheating Charters," "See 

My Lawyer," "Here Comes the Bride," 

"The Woman in Room 13," "Silence," 

"A J M.

Following the completion of "Three 

Live Ghosts," Marcin will return to 

New York to produce his latest play, 

"The Humbug.

Hugh Herbert, who wrote the 

screen story of "The Great Gabbo," 

for the World, came from a jour- 

ney suggested by Ben Hecht, has been 

made chief of the James Cruze, Inc., writing 

corps.

Wilfred Noy is again proving his 

correspondence. Director, scenarist and actor, 

Noy has now written a one act play, 

"A Red Time Story," which he will pre-

sent Friday and Saturday evenings of 

this week at the Filmarie Theatre. Pat 

Sammons, Kathryn McGivney, Marjorie 

Warfield, Davis Morris and the 

author, himself, make up the cast.

Paul Perez is busy titling his seven-

teen successive pictures for Fox 

National, "Hard to Get," featuring Dorothy Macaill, Charles Delaney, 

Edmund Burns and Louise Fazenda. 

William Beaudine directed the opus.

"Evidence" and "General Crack," 

two pictures for which J. O. Grubb 

Alexander wrote the screen play and 

dialogue, are now in the cutting rooms 

at Warner Brothers' studio.

Tom Reed, who is preparing "The 

Three Godfathers" for the screen for 

Universal, has gone to San Francisco 

to confer with Peter B. Kyne, author of 

the story.

Reed, who is handling the continuity and 

the dialogue for the screen produc-

tion, will consult with Kyne with espe-

cial reference to the dialogue.

"The Three Godfathers," which is 

one of Kyne's best known stories, is 

especially rich in humorous and dra-

matic qualities for the screen.

H. H. Van Loan, author, playwright, 

and newspaperman, has ar-

rived in Hollywood from New York 

and started work under a three-year 

contract writing for Universal, his 

first story being a starring vehicle 

for the beautiful Mary Nolan.

Unintentionally, Van Loan crossed 

up a reception committee waiting at 

the Los Angeles Union station to 

welcome him upon his arrival and 

escort him to Universal City. While 

the committee was waiting for 

all trains at the station Van Loan got off at Glendale and took a taxi to the 

studio.

The melting of stage talent into the 

ranks of the screen has been one of the most inspiring and commendable 

transitions which has ever occurred in 

an artistic medium, according to 

Robert Lord, who has just completed 

writing the screen play and dialogue for "The Aviator," which Everett 

Horton's latest mirth-provoker, in 

collaboration with Arthur Caesar, well-

known Hollywood humorist. For 

reaching results not yet fully realized 

towards mating of the genius from 

the legitimate theatre with the artistry of workers in the old silent drama, 

will result, Lord insists. In this mating 

the traditions and glory of the 

theatre will lend background and 

substance to the medium with which 

satiety, the world with the new arts of enter-

tainment, he aver.

Adagio Dancers Pupils of 

Wallace

Emilie and Romaine, adagio 

dancers featured in Fanchon 

and Marco's "Jazz Buccaneers" Idea at 

Gruman's Egyptian Theatre this 

week, are professional students of 

Earle Wallace, the American ballet 

master. This sensational team re-

cently completed a tour of the Pub-

lix circuit of motion picture theatres 

in the "Magic Rug" Unit which 

closed in Los Angeles. Their pres-

tent tour with the Fanchon and 

Marco idea will take them back 

to New York, where they are expected 

to be featured in a new musical com-

edy production in the fall.

Earle Wallace is noted for the 

many professional dance teams he 

has produced. These teams that 

have received training from Earle Wal-

lace are now touring Publix, Fanchon 

and Marco motion picture circuits, 

vaudeville, while others are appear-

ning in dance鳄 and in talking 

motion pictures or in musical com-

edy productions in New York or on 

the road.
UNIVERSAL TO ESTABLISH STUDIO IN N. Y.

BROADWAY TALENT TO BE UTILIZED—SHORT SUBJECTS PLANNED

NEW YORK, July 12.—Universal will establish a studio in New York City after having concentrated its production activities in the west for fifteen years.

The Eastern studio was decided upon by Carl Laemmle, president of Universal Pictures Corporation, as a result of the advent of sound and talking pictures. He felt that close contact with Broadway talent and novelties is now necessary for an organization of the size and scope of Universal.

Dan B. Lederman, Universal construction manager, with headquarters here, has several sites under consideration. Final decision will be made by Mr. Laemmle this week.

The New York sound studio will be used primarily for the production of short talking, singing and dancing pictures, utilizing Broadway stage and vaudeville talent, and also for sound picture novelties. Sound picture sequences with a New York locale, and an occasional full-length feature, also will be made at the Eastern studio.

Equipment of the Eastern studio will take about thirty days.

MAYBE I SHOULDN'T HAVE MENTIONED IT

SAYS AL SHERMAN

MY, MY, MY!

Several of my readers have a hazy recollection of that story I wrote last week about a Broadway hoofer whose better half is being entertained by some enterprising young heir under threat of exposure by the hoofer—husband himself ought to get a laugh out of this.

The day after the FILMOGRAPH appeared on the stands in this big town, I was stopped by at least five ambitious Broadwayites who assured me, most solemnly, that they knew quite well the individuals I was discussing and proceeded to name them. You can just imagine my feelings when each particular Broadwayite mentioned a different trio!

Ah, well!

JUST A BIG BOOST!

Ordinarily, I'm averse to back-patting, but I would like to bestow a little bouquet upon Ted Trust,faithful patron of my column and surveyor of news for the Strand Theatre. For young Teddy, who used to hustle copy to the papers for Ted Ham when that gentleman was publicity purveyor for the Strand, is now handling the routine duties of that play talkie temple in fine style.

Wish, I do want to give the young fellers a hand!

GETTING A REAL EYEFUL!

There's certain hotel in the heart of the Times Square section that's just right next door to a theatre now housing an all-colored revue. All of which, I'll bet you'll say, is nothing unusual—for Broadway.

But—and here's a real tip—if the proprietor of the hotel knows you—and thinks you're a fine fellow—he'll get you in one of four rooms that are guaranteed to give you a fine view of the chocolate-colored damsels as they strip from one set of beads into another between numbers!

WILL YOU?

That Ray Cozine is assisting Reuben Mamoulian on the Paramount stages in Astoria and that Brother Arthur is worthy of such hard he's gaining every day. . . . That Mary Ellis and Basl Sidney just got married exactly as I predicted they may, many moons ago for another publication? . . . That Ted and Etta Gunther are "wowing" the beer patrons at the Munich Inn, is the latest entry in this big town? . . . That Jim Thornton, the vaude monologists, is gonna play in Arthur Hammerstein's "The Other Day"? . . . That Grace Worth is studying hard to be a pilot.

SOJIN, N. Y.

NEW YORK, July 12.—Mr. Sojin, the Chinese motion picture character star, arrived here this week with his wife to make personal appearances in New York on the Radio-Keith-Orpheum circuit. Bookings were arranged by Charles Allen of the Benthal office. Sojin's eastern manager is Jimmie Burns.

Rayart Producing Four Talkers

NEW YORK, July 12.—Having completed "Handcuffed," the first of a new series of talking pictures, Rayart Pictures Corporation announces that the other three productions of this group of four all-dialogue releases will be entitled "Bride of the Desert," "A Strange Adventure" and "The Mystery Man," and will be made in the order named.

Capt. Hawks Guest at Capitol Theatre

NEW YORK, July 12.—Captain Frank M. Hawks, world-renowned aviator, who recently broke his own record by one hour on cross-country trip from Los Angeles to New York, was guest of honor at the Capitol Theatre last week where he occupied the state box and was duly introduced to the Capitol audiences by Dave Schoen, master of ceremonies and director of the Capitol's stage orchestra, the "Capitolians."

Singing Realtor in Bow Feature

NEW YORK, July 12.—Frank Ross, the young Long Island realtor whose gift for song and witty entertainment as revealed at private parties caused Paramount recently to sign him to a featured contract, will be cast today for an important role in Al Harriman's next talking film, "The Saturday Night Kid."

Charles Sellon, a veteran of the stage and screen, also was added to the picture's roster today.

James Hall will be the red-headed star's leading man, while Edda May Oliver, comedienne, late of Ziegfeld's "Show Boat," will also have a featured role.

The story, an original by John V. Weaver and George Abbott, will be directed by Richard Wallace, who directed "The Showboat," "Murderer," "Innocents of Paris" and "River of Romance," the new Charles "Buddy" Rogers picture based upon Booth Tarkington's "Magnolia."

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Youthful Genius Creates Sensation With Camera

Rouben Mamoulian Surprises His Assistants by Starting

One of Hardest Scenes

NEW YORK, July 12 (Special)—Using a camera far the first time in his career as a director, Rouben Mamoulian, youthful genius of the theatre, created a sensation with his first feature at the Paramount Long Island studio.

Coming, as he did, from the theatre, with no motion picture experience, there were some skeptical persons at the studio who feared that he would have difficulty in adjusting himself to the camera. They all knew of Mamoulian's work in staging "Fury" for the Theatre Guild, and "Wings Over Europe," which spectacular scenes he created in the theatre, but still they were skeptical, as always is the case in a motion picture studio when a new director steps into the spotlight.

This state of affairs did not ruffle the young Armenian—he is only 31 years old—one bit. He chose one of the most difficult scenes in the entire picture for his first day's work. Experienced motion picture directors would not have done that. Knowing as many do that the first day in all the hardest, they would have selected inconsequential scenes for the opening day. But not Mamoulian. Perhaps he felt that it was necessary for him to show what he could do the very first thing. No matter what his mental processes were, he plunged right into the middle of the script and picked one of the most dramatic scenes in the picture.

There was a buzz of excitement on the set when the cameraman and assistants learned what the first scene was.

"Gee, he's got his nerve," exclaimed one of the camera boys, "starting a picture right off with the most difficult scenes. There isn't another director in the business that would begin a picture with such an important scene.

Mamoulian called Helen Morgan, Joan Peers, and Fuller Mellish, Jr., the three payers who were to enact the scene, and rehearsed them with meticulous care. It was the first time that Miss Morgan or Miss Peers had ever been before a camera and the second time for Mr. Mellish, which made Mamoulian's move all the more daring.

When the three players read their lines with the dramatic force he was striving for, Mamoulian would stop them all and turn his attention to the camera and explained to George Folley, chief cameraman, just what pictorial effect he was striving for. They discussed the problem, involving three different points of focus and intricate lighting to get shadow effects.

At this point in the proceedings of the first day's work, it began to dawn on the skeptics that here was a man who knew what he wanted and was going to get it. His production unit, from property man to grips, was turned over to him by line and set to work with a vengeance to achieve something different on the screen.

The result was a scene that flowed smoothly without a dislocation or a flaw for more than five hundred feet. It opened with a closeup of Miss Morgan lying in bed with a street light shining intermittently through her bedroom window. Then the camera moved slowly back until it picked up Miss Morgan, who was crooning a melody in an effort to get her little girl to sleep. It was a dramatic moment in the child's life. She had just come from the quiet peace of convent and discovered for the first time that her mother was a burlesque queen. The camera moved swiftly in the scene, picking up the two in a closeup as they poured forth their thoughts and clung to each other in desperate love. Back again went the camera until it picked up on the shadow of Fuller Mellish, Jr., as he stood in the bedroom doorway, and then, as the last scene of the day flashed to him and pushed him into another room as the camera moved out, back into the scene to show little girl still sleeping on the bed while the light from the street sign again played upon her drawn face.

This entire scene was played from beginning to end without once stopping the camera. When it was shown to Paramount production executives at the studio it created a sensation and Mamoulian was no longer considered a novice in motion picture work. His first day's work further supported the words of his admirers who possessed the quill of genius.

Mamoulian's career reads like a story from the fairy tale books. He was born in Russia, at Tilib in the Caucasus, of Armenian parentage. His father was a banker and his mother was interested in the theatre, being the head of the Armenian theatre in Tilib. In his early years, young Mamoulian spent much of his time in the theatre. His family lived for a year in Paris where he was getting his schooling, and then moved to Moscow, where young Mamoulian enrolled as a law student at the university. While studying law he spent most of his evenings in the studio theatre, a branch of the Moscow Art Theatre. After his graduation he turned to the stage instead of the courts.

Mamoulian went back to Tilib and directed a little theatre there for a year. He then went to London to become director of a Russian company there. As he learned the English stage, and after three years his production of "The Beating on the Door" at the St. James Theatre was a notable success.

This play attracted the attention of George Eastman, head of the Eastman Kodak Company, who was seeking a man to direct the theatre venture in Rochester. So Mamoulian was brought to America. His work in Rochester naturally came to the attention of Broadway producers, who sought his services as a stage director. In "Over the Air" and "Wings Over Europe" for the Theatre Guild, and other plays success on Broadway, including "Achim," Mamoulian was brought into the front rank of stage directors.

When Paramount decided to make "Adventures" he had heard of the novel of burlesque life, Monta Bell, producer at the company's Long Island studio, signed Mamoulian for the job, and from all indications the young Armenian will soon rate as one of the leading directors of talking pictures.

Capitol Doorman Is Feature Soloist

NEW YORK, July 12—William J. Carrigan, lyric tenor, a Capitol Theatre Doorman, was the feature soloist over the air with Major Edward Bowes' Capitol "Family" on Sunday evening, July 7. It was owing to the good judgment of "Old Will" that William's musical ability was "discovered." Walking through the corridors back-stage, in the Capitol Theatre one day, Major Bowes heard a sweet tenor voice emanating from the room assigned to the theatre attendants as a dressing room. He was so impressed with it and looking inside, saw a tall, handsome young man with dark, dreamy eyes, and in his response to the doorman, singing the while one of the gentle songs of old Erin. The major thereupon questioned him and found he had been employed at the Capitol Theatre for about one month and that he was studying for a musical career. A native of Providence, Rhode Island, William J. Bowes, had started his vocal studies at the age of 16 in that city with a former New York man, William W. DeRoin, who was coming to New York. He then enrolled at the Damrosch School and is still studying and where he received a scholarship. The Juillard scholarship. Major Bowes invited William to join the "Family" circle and he gladly accepted the opportunity.

HEADS N. V.

Eddie Cantor has been elected president of the National Vaudeville Artists, Inc. Other officers elected were Walter B. Carrigan, first vice-president; Sally Ward, second vice-president; Charlie O'Donnell, third vice-president; Henry Chesterfield, secretary, and Tom Connolly, treasurer.

CLARA BOW WILL WED HARRY RICHMAN

An announcement in the Los Angeles papers on Wednesday stated that Clara Bow is to wed Harry Richman, famous New York night club figure, in the next few weeks. Miss Bow met Mr. Richman recently in New York and when he was brought to the coast by United Artists the acquaintance was renewed.

Along Music Row

Carme Lombardo's song entitled "You've Made Me a Miracle," by Witmark & Sons, was recently recently recorded for Columbia by Gay Lombardo, Carmen's brother. And from now on the songwriters and the "Street of Forgotten Manuscripts" are seriously thinking of having their pedigrees probed types of discovering a long-lost brother, preferably one who is a recording artist.

Frances Shely, formerly one of the "Bright Rays" in "Rain or Shine," is making a Vitaphone short, including in her repertoire "Am I Blue?" one of the song hits from "On With the Show."

The comedian, known to the radio fans throughout the East as "That Party From the South," has made his recently discovered to be none other than Billy Beard. Having completed a circuit of the Loew houses in the Metropolis district, Billy and Bud, Al Bernard, are now being featured as the "Raybestos Twins" over WEA. Hm—mm—"that party from the South," indeed indeed—Quick, Watson, the needle.

Dave Bernie, whose orchestra is responsible for the musical atmosphere at the Roosevelt Hotel, has gone the "Way of all Maestros" and has composed a song entitled "You Ought to see My New Baby," published by M. Witmark and Sons.

Jack Crimmins, one of Shubert's disciples, has left for a two months' vacation in Europe, accompanied by his brother. He'll bet he'll write "Hav ing a Great Time in Paris" while you were yeh—yeh—yeh—yeh—yeh—yeh—yeh.

The entire score of Eddie Cantor's "Sketch-book" now packin' em in at Earl Carroll's Theatre, was arranged by Bob Haring, one of the best in the business. Talking about the "Harr ing," Mrs. Bob Haring is a co-writer of that former hit, "Dawn of Tomorrow."

Eddie Walters, exclusive Columbia recording artist, has just recorded "I'll Be With You, I'll Fall in Love With Me," written by Samny Fain and Jack Murray. Eddie is also very well known to the radio fans, being featured over stations WABC, WOR, WMCA and WPCP.

"My Heart is Bitter Than Your Eyes," written by Monte White and Al Bryan, is the theme song of the M-G-M picture, "A Man's Man," starring William Haines. Pete Woolery, possessor of one of the best tenor voices in town, has just recorded it for Columbia.
Summer Slump Is Being Avoided

NEW YORK, July 12.—Many theatres that would otherwise have closed their doors during the summer months will this year stay open with an all-sound policy, said Irving Lesser, general sales manager of General Talking Pictures, upon his return from a short investigation trip into the field.

Mr. Lesser also reported great satisfaction in the manner in which the DeForest Phonofilm is holding up, a steady increase in sales being reported by the field forces.

Eleven shipments are reported for this last week, despite the break in the Heat Wave. 

Following the summer months at Brawley, Calif., after engineers from other companies declared it to be impossible due to acoustic difficulties.

Fox Plane Plans Goodwill Tour

NEW YORK, July 12.—A good-will tour of a unique nature is to be started in a few days by the Fokker airplane belonging to Fox Movietone News. This plane will take off from Roosevelt Field, Long Island, on the morning of Monday, July 8, and hop to Hartford, Conn., flying conditions permitting.

Thereafter it will spend several weeks in flying to fifty leading cities throughout the country. The purpose of its trip is to make the nation air-minded. It will cover over 3300 miles.

This machine, the latest type of Fokker, was recently purchased by Fox for the purpose of carrying pictures in the air. Its engine is a 410-horsepower Pratt & Whitney motor, capable of lifting six men in the cabin of the plane. It is the nucleus of a fleet which is planned by Fox Films to be ready at a moment's notice to cover events of interest anywhere.

The plane, the first to be purchased by any motion picture company for such an objective, is in charge of Maj. A. E. Roberts, who has been flying since he gained his first experience in the war, and who has been the head of the aviation division of Fox Movietone News.

ALFRED ALLEN IS LIKED IN PARIS

The New York Herald, Paris edition, of Monday, May 27, 1929, has the following to say of Alfred Allen: “One of the best roles that is of the Admiral who has charge of naval aviation. There is something specifically American in his words, acts and mannerisms.”

The role is impossible. These sentiments as it should be by Alfred Allen.

“The Wishbone Man” To Be Produced

NEW YORK, July 12.—Eddie Dowling, Broadway star, whose “The Wishbone Man” is such a success, has purchased Cornell Greening’s original comic opera, “The Wishbone Man” for New York stage production. The musical comedy is a busy perfecting the book and lyrics and working out the thousand and one things that go into the making of a musical show.

“The word seems to have been passed along that I was looking for a good musical show book and I have heard enough of Mr. Greening, about his big name in the business being included,” said Mr. Dowling. “Some were good, many were fine, but I wanted something more than that. Then, through a friend, I got in touch with Cornell Greening and was shown the start of his “Wishbone Man,” founded upon his book of that name issued by The Century Co. It was just what I had dreamed of finding, but did not expect to find. From that moment, the idea that “The Wishbone Man” will be given the most elaborate production that money and brains can furnish and I hereby offer to bet anybody the price of ten dollars that each rehearsal that it will break the New York long run records for musical shows and will out last the famous “Wizard of Oz.” These are so far about a machine-made stuff being turned out by the tipspinners that they are in a class by themselves, and we have enough original characters and melodies and effects for six shows but will use them all in one making “The Wishbone Man” the best thing ever. It is a class, it is a class, it is in this critical age.”

Gypsy Lee-Vagabonds Head 81st Offering

NEW YORK, July 12.—Gypsy Leo, wandering minstrel, and his Vagabonds, well-known radio feature, is the headline vaudeville attraction at the RKO Radio Theatre this week, Saturday, Sunday, Monday and Tuesday.

The “Vagabonds,” a band composed of nine versatile musicians, who not only play peppy “hot” numbers, but also sing and dance with equal ability. Gypsy Lee is known as a second Rudy Vallee. The program also includes Steve Freda, world-famous guitarist, and Johnny Palace, Broadway’s popular harmonicist, in a comedy sketch for it is good, says Harle and Frances Usher in an offering which blends comedy and mind reading, with Eulogies of “Fifty From Now;” Laine Ballie and Dave Breen in “A Chance Meeting” and Ora, an unusual bar gymnast. The photoplay feature is Pathe’s all-talking, singing hit, “Mother’s Boy,” directed by Broadway Morton Downey, the golden-voiced tenor, who is starred, supported by excellent cast including Osgood Perkins, Barbara Bennett and Helen Chandler.

Eddie Allan, well-known musical comedian, who has appeared in “Three Cheers” and “Hit the Deck,” will hold topline honors on Wednesday. Thursday. The Friday starring is Assistant. Mr. Allan will be Myrill Goodwin, Anido Twins, Hal Crocker’s orchestra and Don Gauthier. Other vaudeville will include Harry Holmes, European comic, in a sdnification of his well-known sketch, “The Pestisimist;” Herb Larimer and Marion Hudson, in a comedy bicyclic offering; and the Meyakos, trio of violinists who artists who sing and dance in true American fashion. Douglas MacLean and Martin Johnson, “Divorce.” Each in all-talking picture, will be shown on the screen.

General Talking Pictures Sues Stanley Co.

NEW YORK, July 12.—A suit in equity has been brought in the United States District Court in Washington, Delaware, by the General Talking Pictures Corporation and the DeForest Phonofilm, Inc., against the Stanley Company of America, in which it is charged that the Stanley Company, as owners and operators of the Alhine Theatre in that city, are and have been and threaten to continue to infringe upon nine certain patents for the projection of sound from film, all patents are owned by the complainants.

The complainants ask that a permanent injunction be granted restraining the defendants from using the films and other apparatus so protected by letters patent to project sound from film, and that the complainants be awarded such damages as the court decrees.

Seven of the patents involved originate with Dr. Leo DeForest, and two are held by Elias E. Reis, the rights to which are now and have been in the legal possession of the complainants.

Upon information and belief, the specific equipment for the projection of sound from film at the Alhine Theatre is licensed or sold by Western Electric Co., known as the Movietone. It is further believed that the leaders in the sale of apparatus since the alleged infringement began be rendered.

If it is Good Enough for Filmograph It Should Be Good Enough for You

SARDI’S RESTAURANT

Sardi Building 236 West 46th Street New York Filmograph’s New York Headquarters—903 Sardi Building And We Eat at Sardi’s

Ocean Liner Has Talker Films

NEW YORK, July 12.—The first talking picture to be given to ocean-going travelers was offered when the S. S. Majestic of the White Star Line of the International Mercantile Company sailed for Europe on Wednesday.

Three companies have been cooperating for weeks to complete arrangements that set a new precedent in ocean travel amusements. When the executives of the White Star Line decided to install talking picture equipment they asked the Western Electric Company for the selection of a feature to be shown for the entertainment of passengers on the eastward and westward voyages.

On Tuesday night a special performance was given before an invited audience of about 100, including executives of the three companies involved and representatives of the motion picture trade press and the New York daily newspapers.

 Vice-President Franklin of the International Mercantile Company gave a brief address of welcome. J. E. Otterson, president of Electrical Research Products, Inc., the distributor of the electrical equipment, said a few words. President Carl Laemmle of Universal Pictures contributed his wishes to this new undertaking in the form of a 350-word talking picture. The showing of “Broadway” was followed by a buffet supper.

War Scenes of “Great Lady” Are Made

NEW YORK, July 12.—A day before the Fourth of July, residents of Astoria, L. I., were treated to a display of fireworks that rivaled the famous “Last Days of Pompeii.”

This unusual pyrotechnic display took place in the back yard of the Paramount building, and featured in the war scenes in “The Gay Lady,” Gertrude Lawrence’s Istarring vehicle.

The scenes depicted an air raid on Paris. Star shells burst in the air, bombs exploded, searchlights cast beams of light into the dark sky, and all manner of confusion was generated to give realistic atmosphere for Miss Lawrence, Charles Ruggles, Walter Pidgeon, King, and Arthur Treacher, who were photographed scurrying to cover in the streets of the Monte Carlo.

During the filming of these scenes, more than a thousand residents of Astoria lined the streets around the studio to watch the display.

Betty Bronson and her brother, Frank, are in England visiting friends at Oxford for a few days, and it is doubted that they will go to Heidelberg.
Doings in New York Studios and Nearby Cities

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DARMOUR

Mickey McQuire
Alberta Vaughn and
Al Cook

5823 Santa Monica Blv.

(Darmour Casting)

—HOLLYWOOD

DIRECTOR

STAR

STUDIO

Al
Al

Herman
Herman

FILMOGRAPH—ESTABLISHED

F.
F.

H. Clark
H. Clark

1922

CAMERAMAN

ASST. DIR.

Mickey McQuire Series
'Record Breakers"
'

REMARKS

SCENARIST

STORY

Jim Brown
Jim Brown

Shooting
Preparing

E. V. Durling
E. V. Durling

GL. 1794

JAMES CRUZE

HE 4111

All-Star

— HE 2141
1416 N. La Brea

Walter Lang
Chas. Chaplin

Vernon Keyes
Harry Crocker

CHAPLIN

Chas. Chaplin

COLUMBIA OFFICE

Sally O'Neil

GeorgeArchinbaull

Unassigned

Graves & Holt

Buddy Coleman

Collins-Dent

Frank Oapra
Ralph Ince
Stephen Roberts

Raymond McKee

Charles Lamont

Eddie Buzzell
Irene Bordoni
Marilyn Miller
Colleen Moore

Merwyn LeRoy

Bill

Clarence Badger
Jno. Francis Dillon
William Seiter

John Damery

HO

7940
1438 Gower

Hobart Bosworth

St.

EDUCATIONAL STUDIO
7250 SaMa Monica Blvd.
HOlly 2806

Unassigned
Ralph Nelson
Ralph Nelson

Ira H.

Morgan

Soul of the Tango'

'

'

Rollie Totheroh

Unassigned

S.

Mom

"Hurricane"

Graves-Capra
Norman Springer

Untitlea
Untitled

The Staff
The Staff

'Little Johnny Jones"
"Paris"
"Sally"

Adelaide Heilborn

Sol Polito
D. Jennings

Sid Hickox

"Footlights and Fools'

Unassigned
Ernest Haller
Unassigned
Harold Rosson

"Forward Pass"
"Young Nowhere's'

Carey Wilson
Harvey Gates
Bradley King

"Flight"

.loe

Preparing
Shooting
Preparing
Shooting
Preparing
Preparing
Shooting

The Broadway Hoofer'

'

Walker
Unassigned
Warren-Hyer
Dwight Warren

Artoro

Chas. Chaplin

Lights"

'City

'

FASHION FEATURE STUDIO
HOlly 2911
1154 N. Western

FIRST NATIONAL
GL4111
Burbank, Oalif.
(Bill Mayberry, Casting)
Bobby Mayo, Asst.
HE 1151; 10-11; 3-4

—
(Joe

FOX HO

Fairbanks Jr.- Young
Richard Barthelmess
Mulhall-Wilson
Lenore Ulric

—HO 3000
Casting)

3501

Egli,

—

4:00-6:00
7:30-10:30
1401 N. Western Ave.
Fox Hills Movietone
Cast. Office-CR 4151

Eddie Cline
Frank Lloyd
Unassigned
Allan

Dwan

All-Star

Raymond Cannon

Harold. J. Murray,
Terris
Gaynor-Farrell

Marcel Silver

J.

Norma

Moran-Percy

M. Rice, Casting

Will Rogers
Tracy-Clarke
Andy Clyde

MACK SENNETT
GL 6151

Goetz

Val Paul

James Dunne
Unassigned
Eddie Marin
Unassigned
William Pummell
G. Hollingshead
Clark Murray
Sidney Bowen

Ad Schaumer

S.

Deene

'

"Frozen Justice'
'Why Leave Home?"
"Married in Hollywood"

Dan Clark
Charles Van Enge

'

Ernest Palmer
Charles Clark

David Butler
James Pinling
Frank Borzage
Kenneth Hawks

Wm. Pinling
Lew Borzage
Max Gold

Mack Sennett

Dave Stafford

John Boyle

Red Golden
Arthur Rose

Clyde de Vinna

Lionel Barrymore

Tory Bucquec

Tod Browning
Wm. De Mille
E. M. Hopper

W.Ryan

Percy Hilbum
Merritt Gerstad
P. Marley

L.

Swan"

'Dark

'

'Sunny Side

'

W. O'Conneell

Shooting
Shooting
Shooting
Shooting
Preparing
Shooting
Preparing
Shooting
Shooting
Shooting

Hope Loring

Robert S. Carr
Holland Thompson

Up"

"Words and Music"
"They Had to See Paris"

Andrews Dennison

"Big Pine"

Sidney Mansfield
Smith-Rodney

Untitled

Shooting
Shooting
Shooting
Shooting
Shooting

4204 Radford Ave.

—

GL 6155
METRO-GOLD WYN-MAYER
N. Hollywood

EM 9111
(Fred BeeTg,
EM 9133

Casting)

W.

Jack Conway
George Hill
Charles Reisner

Lon Chaney
Love-King
John Gilbert

9:00-11:30
Paul Wilkins
9 to 12

All-Star
All-Star
J.

METROPOLITAN

Nugent-E. Nugent

Harold Lloyd
Caddo Prod.
Will King
Lloyd Hamilton
All Neero Cast
George Bancroft
Maurice Chevalier

1040 N. Las Palmas
Christie

(Evelyn Egan, Casting)

GR3111

PARAMOUNT
HO 2400
5451 Marathon
11 A. M. to 1 P. M.
(Fred Datig, Casting)
GL 6121
Dick Stockton. Asst.

All-Star
All-Star
All- Star

—

1845 Glendale Blvd.

Lloyd-Anderson

Lundin-Kolher

Howard Hughes
Phil Rosen

A.

John Cromwell
Ernest Lubitsch
Robert Milton
Lothar Mendes

1

Untitled

"Kempy"

Daniels

Bess Meredith
Elliott Clauson
Beranger
J. Nugent-E. Nugent

3tth Chair*

"The Ship From Shanghai'
Schawmer

Art Black
Art Black
Archie Hill
George Hippard
Geo. Yahalem
Bob Lee

Gus Peterson
Gus Peterson
J.

Roy Hunt

Victor Milnor
Charles Lang
Harry Fishbeck
Unassigned

'

'Welcome Danger'

'

'Front

Staff

Page"

"Father's Advice"
"Southern Exposure"

"The Lady Fare'
"The Mighty"
"The Love Parade"
"Behind the Makeup"
"Illusion"

"Youth Has

It3

Fling"

J.

Roy Hunt
Edward Conjagcr

"The Virginian"
"Fast Company"

Alfred Gilks

"Kibitzer"

Al Gilps

'

Octavus Roy Cohen
Lee-McNutt-Jones
Vajda-Bolton
Cram-Watters-Estabn
Train-Sheldon
Robson-Baker
Owen Wister
Ring Lardner
Shore- Swerling-Mintz
Robinson

Edward Sloman
Frank Tuttla

Russell

Richard Wallace
John Cromwell
Louis Gasnier

Artie Jacobson

Harry Fischbeck

"The

Unassigned
Unassigned

Untitled

Brown
Ludwig Berger

Unassigned
Unassigned
Edward Cronjager
Unassigned
Unassigned
David Abel
Arthur Miller

"Oh, Yeah!"

Francis E. Saragoh.
James Gleason

Bob Kurle
Jack McKenzie
Leo Tober

"Rio Rita"

Bol ton-Thompson

Rogue"
"The Very Idea"

Wallace Smith

Wm. Le Baron

Shooting
Shooting
Shooting

Charles Alphin

Preparing

Bow

Mathews

Melville

Henry Hathaway

All-Star

George Abbott

Unassigned
Unassigned

Ann Harding

Paul Stein
Tay Garnett

Bob Fallows

Luther Reed

J. F.

E. J. Babile

Marion, Jr.-HeathLloj dCorrigan

'Sweetie"
Sat.

Night Kid"

'Darkened Rooms"
"The Love Doctor"

'

Russell-Abbott

"Her

Private Affairs"

A. Leslie Pierce

McCloskey
Johnny Bureh

Craven-Rosson

Tommy

All-Star

Fred Balshofer

Charles Alphin

Billy Bitzer

"Honeymoon

Laurel and Hardy
Harry Langdon
Our Gang

James Parrott
Lewis Foster
Robert McGowan
Richard Thorpe

Jack Roach
Lloyd French
Hal Sanstrom

"The Sniffles"
Untitled
Untitled
"King of the Congo"
"Mary, the Beautiful"

Atkins

Corrigan-Paramore
Lee-McNutt- Jones
Gibbs-Baker

Rudolph Friml

All Star

Bebe Daniels
LaRoque-Le Roy

RADIOTONE PICTURE CORP.

Taggart

'

All Star

Armstrong-Gleason

Harvey Clermont, Asst.
11 A. M. to 12 P. M.

E.

Brabin
Mai St. Clair

Wm. Watson

"The Bugle Sounds"
'Road Show"
"Olympia"

'

Shooting
Shooting
Preparing
Preparing
Shouting
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Shooting

Richard Schayer
Thalberg-Butler

'Trader Horn'

"Jungle"
'

Wm.

Gel Pratt

'

Marsh

All-Star

George Bancroft
Evelyn Brent
Richard Dix
Dennis King

—
—

Oliver

Clarence Bricker

Victor Sehertzinger
Victor Fleming
Edward Sutherland

All-Star
All-Star

EM 9141
9:30-11:30
(Chas. Richards)
Casting EM 4131
RKO iHO 7780
780 Gower St.
(Rex Bailey, Casting)

S.

Henry Hathaway
Ivan Thomas
William Kaplan

Clara

PATHE

Van Dyke

All-Star

Joan Crawford

"Delightful

in

Spain"

'

Preparing
Preparing
Preparing

Preparing
Preparing
Shooting
Shooting

Normandy 6101
(Formerly Marshall Neilan

ROACH—EM

1151
IP. M. to 3:30 P.
Casting, Joe Oollum
TEC-ART GR 4141
5360 Melrose
Mascot Prod.
Pickwick Prod.

M

—

St.)

Lia Tora
Jobyna Ralston

Julio

Jack Richardson
Jean Yarb rough

Raymond MKee

DeMoraes
Frank O'Connor

George Stevens
Art Lloyd
Art Lloyd
Ray Riese
Blake Wagner
Lewis Physioc

Roland Asher
Hal Yates

Unassigned

Kirkpatrick

"Here's Your Hat"

Buck McGowan

Harry Jackson
Unassigned

Kathleen Mavourneen
"Peaconk Alley"

Unassigned

'Mr. Antonio"

All-Star

Unassigned

TIFFANY-STAHL
OL 2131
4500 Sunset Blvd.
Sid Algiers

TELEFILM STUDIO
OL 2111
UNITED ARTISTS
11-12 A.M., 3-4

Ray

B.

McEveeky

'

Sally O'Neil

Al

Mae Murray

Unassigned
James Flood

Unassigned

Leo Carrillo
Leo Maloney

Leo Maloney

A. L. Schaeffer

Bill

Norma Talmadge

Lewis Milestone

Nat Watt

Ray June

Unassigned

Unassigned

Unassigned

Henry McRae
Wm. James Craft

Jay Marchant

Unassigned
Unassigned
Unassigned
Unassigned
Brotherton
Welford Cline
Oswald

L.

Anderson

Noble

Fanny Brice

10 A. M. to 12 A. M.
3131

HE

(Harry Garson, Casting)
B. Brown, Asst.
3151

—11:00-1:00
GL 5128 Joe Marks
5842 Sunset Blvd.
VITAGRAPH—OL 2136
Casting

"Tin Pan Alley"

George Terwilliger
Francis Hyland

Beebe-Kain
Jules

Kingston-Merrill
Reginald Denny
Paul Whiteman

Tryon and Kennedy
Bobby Nelson
Arthur Lake
Ted Carson
i

Paul Fejos
Del Lord
Jack Nelson
Sid Newfield
Joe Levigard

Norman Deming
Ansel Friedberger
Ed Tyler
Ed Tyler

John Roach
Fred Franks
Mac Wright
Ray Flynn

Ken Maynard
Laura La Plante

Harry Brown

Frank Fay

Michael Curtiz
Roy Del Ruth

Cliff

Al Green

Ben Silvey

George Fitzmaurice
Archie Mayo
Ray Enright

Fred. Fox

Edwadr Everett Horton
George Arliss
Lupe Velez
Pauline Frederick
Walter Wolf

Emmett Flynn

Saum

Fred Franks
G. Hollingshead

William

McGann

Joe Warrington
Bil Rees

Barney McGil
Lee Garmes

Jazz"
"Barnum Was Right"

Edgar R. Burroughs
Reginald Deuny

of

'Post of
Untitled
'

Bartholomae-Boyd

Honor"

"Crimson Courage"
"Golden Bridle'
"One Rainy Night"
'Under a Texas Moon"
'The Aviator"

Gordon Rigby

'

'

Shooting
Preparing

Pleasure"

'Tarzan the Tiger"
"No, No, Napoleon"
'

"King

Shooting

Furthman

John McDermott
'It's a

—

UNIVERSAL CITY

WARNER BROS.
HO 4181

"Overland Bound'

McGowan

Harry Sinclair Drago

P.M.

1041 North Formosa
Freddie Snhuessler
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"Calliope"
'Outev and the Beast"

Robert

Shooting
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'Disraeli'

LTnassigned
Jim Van Trees

"Tiger Rose"
"The Sac-ed Flame"

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'Golden

Dawn"

Lloyd Ceasar
Julian Josephson

Shooting
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PRESIDIO PRODUCTIONS PRESENT

LEO MALONEY and ALL STAR CAST in "OVERLAND BOUND" A 100% TALKIE

Under the Personal Supervision and Direction of LEO MALONEY

FRED BAIN, Film Editor
MR. SCHAFFER, Production Mgr.
WILLIAM NOBLE and WALTER HASS, Cinematographers
Kiddies Give Ovation to Cowboy Star in Principal Cities

BOB CURWOOD

Children Mob Curwood On Personal Appearance Tour

Hollywood once more claims its own Bob Curwood, former Universal stunt cowboy star, who appeared in 25 pictures for that organization, prior to nine months ago. A personal appearance tour in Detroit, Michigan, took him into every key city in the East, New England, Ohio, Pennsylvania and the midwest states where Universal have their exchanges. As he made his public appearances at the leading theatres, it was a sight to behold such gatherings as the above in the principal cities where the children fairly mobbed the dashing hero of the screen. We herewith reprint one of the sights that must have gladdened the heart of the actor as well as the youngsters.

Bob Curwood has an offer to go to Spain for three features under the direction of Lenardo De Vesan, an Argentine director, who wants to make some thrilling gaucho "western" pictures in Sunny Spain. He desires to have Bob leave here about August 15th and start working in Spain about September 15th. However, the young actor would rather remain in Hollywood and disport his acting wares either in silent or talking pictures.
End Of Equity Struggle Believed Near

RUMOR OF NEW CONTRACT AND PRESENCE OF TURNER MAY BE INDICATION

A NOETHER week of the bitter struggle between the producers and the Actors’ Equity Association has passed. It cannot be said that it was a week without its accomplishments. On Monday night the Equity Association held a rousing meeting in the American Legion Stadium. It was by far the best meeting held during its present campaign. Enthusiasm was at a high peak and the rafters of that old blood-bespattered arena echoed with thrilling cheers from those now crusading for the cause of Equity.

Throughout the entire week there have been many rumors. They have sped up and down the boulevard but many of them have had no foundation. One rumor which seemed to persist over all the others was the talk of a new contract. It is said that a new contract is planned which will not be in accordance with the present desires of Equity. Many of the old-timers who went through the 1919 campaign in New York will remember that “new contract” talk was rampant just as the strike was ended. Will history repeat itself? Indications are that it will, and Filmograph simply believes that the end is near. The coming of Mr. Turner, official legal advisor of Equity, is most important. Nothing of a legal nature can be handled without the presence of Mr. Turner. His “vacation trip” is most timely. His talk on Monday night contained many significant statements and many believe that the “closed negotiations” days are soon to end.

Just prior to the opening of the meeting, the Equity song-leader called a group of men and women to the arena to act as a choir during the usual community sing. “Over There” and the “One for All and All for One” Equity song made the rafters ring.

Enthusiasm Great

At the conclusion of the singing, Frank Gillmore stepped to the stage and the crowd went into an uproar. They stood and cheered for several minutes and finally Mr. Gillmore, leaning forward in the most approved style of Billy Sunday, shouted, “Are we downhearted?” The audience roared back a mighty “NO!” The famous A. E. A. yell was given and as Mr. Gillmore wiped his perspiring brow the spectators settled back in their seats for the evening’s fireworks. It was announced that the Richard Thomas Productions were preparing to start a picture with an all-Equity cast. The exciting announcement was the signal for a second outburst from the enthusiastic throng.

Rumor Is Spiked

“It has been brought to my attention,” said Mr. Gillmore, continuing with the announcements, “that a prominent producer recently stated that either Equity or Gillmore had received an enormous sum of money from the New York stage producers to come to Hollywood to put across Equity.”

A ripple of laughter was aroused by this statement.

Gillmore then clenched his fists and said, “I will open the books of Equity or let them scan my own private bank account, which by the way isn’t very startling, and they can bring all of the accountants in the country which will disprove such an assertion.”

Several letters and telegrams from Equity members were read and one offered to loan a $100 bond to the organization to carry on the relief work.

Names Analyzed

An analysis of the list of those opposed to Equity was next in order. Mr. Gillmore declared that of the 206 names given to the newspapers for publication by Mr. Datiz, 97 were not Equity members, 60 were bonafide dissenters, 15 had been suspended by Equity, 16 were now under investigation and nine had no address. Some duplications of names had also occurred, Mr. Gillmore said.

A letter was read from Richard Keen who said that he did not wish the members to confuse him with the Richard Keene who had been suspended.

Extra Girl’s Letter

One of the interesting communications of the evening was a letter from a $60-a-week extra girl. She recounted her experience in the various studios, stating that she and other girls had been forced to work from 6 o’clock in the evening until 6 in the morning. During this shift she said the producer had two directors working in relays. When several of the girls attempted to walk out at 6 in the morning they found a guard had been placed around the set to prevent them from such action. She further said that the girls had worked

(Continued on Page 6.)
HOLLYWOOD FILMOGRAPHY

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MAKING THE AUDIENCE ACT

A well known director of motion pictures let some advice he dropped during the course of a conversation with the editor of Filmo- graphy this week. He said, in brief: “You can have your trick camera cranes, angle shots of every description but if you can’t make your audience act you’re a flop.” He went on to say that the successful director is the one who can make an audience emote when the actor, actress wishes that reaction. How true that is. Ofttimes we have all watched the heroine sob bitterly on the screen while we, at the same time, could hardly hold back a snicker. Making the audience act is the test of good directorship. With the advent of the talkers this is more necessary than ever before.

Examiner Editorial Says Producers Should Not Force Actors To Unite

A N EDITORIAL in The Los Angeles Examiner this week has the following to say:
“On a careful study of the motion picture industry, word comes of an actual combination of producers against one of the most distinguished and most popular stars in Filmo- graphy – Adolphe Menjou.

“No less a favorite than Adolphe Menjou is named as a possible victim of the rumored combination.

“Adolphe Menjou is a very able actor and at the very height of his popularity.

“His latest picture is one of the most successful that he has ever made. After long years of hard and conscientious work he is fully entitled to the world-wide recognition now accorded him.

“The public, who support the pictures, and the picture producers as well as the actors, have a right to see their favorites upon the screen.

“If there is, as has been alleged, any combination of producers against Mr. Menjou, those producers are taking a very foolish step at a very critical time.

“If a combination of producers is formed to discipline actors, there will certainly be a combination of actors to protect themselves, and there should be.

“Mr. Menjou is a good American, and a leading screen actor. His Americanism must be permitted to injure him.

“It is possible that certain moving picture producers are importing into the industry too many foreigners and too many stage actors. That is their business, but if they have any difficulties in consequence of such importations the burden of them should not fall upon American actors long trained to the screen.

“If the producers have difficulties with American actors because of their Americanism they will soon have still more serious difficulties with the American public.

“Producers are always talking about the necessity of loyalty on the part of actors. A little loyalty on the part of producers toward actors would be equally admirable.

“The editor’s pessimistic note was more, in the way of the nobler qualities at least we might expect a little common sense.

“Never was it more urgently needed.

“The reason that the Actors’ Equity has not been successful on the screen is because there has not been much reason for its existence in that field.

“Why provide reasons?”

Let’s See—Who’s Who

Vera Reynolds

Has been signed by Universal for the part of the country club flirt in “Tonight at Twelve.” Owen Davis’ stage success, which will go into production as an all-talking special under the direction of Harry Pollard next week. Others in the cast are Madge Bellamy, Robert Ellis, Madeline Seymour, Norman Trevor, Josephine Brown, Hallam Cooley, Don Douglas and Mary Doran.

Erle C. Kenton

Erle C. Kenton will direct Belle Baker’s new picture, “The Song of Love.” Edward Small is the producer. Casting is now going on at Columbia for the picture. Kenton’s recent picture, “Father and Son,” is scoring a big hit throughout the country, according to reports from exhibitors. Producers Eddie Small has a great bet in Belle Baker, the blue streak of vaudeville, who is the latest to migrate from the two-day-to-the-talkies. At the recent Columbia convention Miss Baker rendered two songs which proved conclusive, though the theatregoers are in for a great treat when her first picture is released.

Charlie Murray

CHARLIE MURRAY, one of the best known of the old-time motion picture stars, has been signed by Al Christie to star in one of the new Christie talking plays for Paramount. Murray has been a feature production star for the last four years and his acquisition by Christie is in line with the latter’s policy of securing big name players for the talking pictures which are being made.

The production in which Murray will star for Christie will be from an Irish story by Vernon Smith. Al Cohn is preparing the screen play and will supervise production. The picture will be one of the Christie releases for Paramount for early fall.

Murray has been starring on the vaudeville stage and is scheduled to go back to vaudeville the end of August.

Jean Darling

In October, 1926, Jean Darling did her first work with the Roach on the Hal Roach lot, as an extra child in a picture the bringing Home the Bacon. During the making of this picture Robert McGowan, di- rector of the Gang, made a special test of Jean, with which he was greatly im- pressed. There had been a search on for ten long months for a new leading lady for the Gang, but Jean was too young, she was told. However, she was called to work in all the Gang pictures, and when the tests were shown (and thousands of children had applied for this position, considered the biggest thing on the screen for a little girl), the officials on the Hal Roach lot, with Mr. McGowan, decided on Jean Darling for the new leading lady. So, in January, 1927, Jean went in with great publicity, as the sweetheart of the Gang. Since then Jean has worked constantly, having made thirty silent and five talking pictures, and has certainly earned the right to the title of star, as she is one of the best known and most popular children on the screen today. Ambition is the only reason for Jean’s resignation from the Gang, as she is reaching for something better. She should be featured.

Jean comes of a long line of theatrical ancestors, and being born to the stage is greatly in the child’s favor. Her grandfather, the late Frank Harlan, was a star in his youth, afterwards going into the production end of the business in New York City, and is remembered as an old-timer in the theatrical business. Her mother, Dorothy H. Darling, was a stock actress and worked in pictures a short time.

In bringing Jean from New York City I had a letter to Hal Roach from Mark Leshner, manager of the Hip- podrome and a personal friend of Mr. Roach, but so far as I know it didn’t do one bit of good.

Mrs. Doane, wife of the production manager of the Roach studio, saw us on the street and inquired who we were and through a mutual friend I made an appointment in the “Sweet Shop” to meet us, afterwards asking her husband to give Jean a chance.

Mrs. French, wife of the assistant manager of the Roach studio, also saw us on the street and being so attracted by Jean’s beauty, stopped us to talk, and when Mr. McGowan returned from Europe Mr. French made an appointment with him to see Jean, and Mr. French’s daughter Thelma drove us onto the lot.

So the fate of the little darling of the screen was sealed. In the sum- mer of 1927 Jean went on tour (Or- pheum) with the Gang, and on a ten- weeks’ tour during the summer of 1928.
Five Million Dollar Columbia Program

Jack L. Warner Tells of Rapid Strides in Talkers
Made Prediction Year Ago That Audibles Would Revitalize Industry; Stage Fame Not Necessary.

“Comparatively few silent screen stars and featured players have fallen by the wayside in the past year which has been marked by sensational strides in the period and expansion of the talking picture,” Warner continued.

“The screen fan public has remained loyal to its stars, introduced to them via the silent screen, and the latter in large measures have justified that loyalty. Fortunately most producers sensed this potential condition a year ago and retained their stellar personnel practically intact. They have not regretted their action.

“During the past year also, the motion picture has been vitally strengthened by the addition of talent from the stage and by newer newcomers.

“The growth of the screen, opening new possibilities in the production of material, will be realized by the increase in the product and revitalization of the stage which has proved the most successful year in film history and one which predicts a remarkable future for screen drama.”

Ethel Clayton to Have Lead in Picture

Frank O'Connor believes that good fortune played into his hands when Ethel Clayton accepted the themeposal to portray the leading role in the screen version of “Painted Faces,” his first 100 per cent all-talking independent production.

Having just successfully completed a stock engagement in Kansas City, Ethel Clayton stopped long enough between rehearsals at the Tc-Art studio to answer our query, regarding her reaction to the “talkies.”

“I fully realize the value of my stage experience in launching my first 100 per cent talking picture. I am playing the part of the woman in ‘Painted Faces’ for Elizabeth Productions.

“Even though there is a vast difference between stage and screen technique one must use the same method in effecting a talking role.”

“The dialogue of the part I am playing has been written to suit my personality. It is the part of Maxine Alton, an authoress who has herself spent many years on the stage. Miss Alton has also been a dramatic leading lady and her thorough understanding of life and excellent stage schooling has enabled her to give to this part its depth and emotion of true drama.”

“Frank O’Connor who is directing me in ‘Painted Faces’ also spent many years on the stage before becoming a motion picture director.

“There is understanding in the combination which will produce the most satisfactory results.”

Christie Predicts Boom In Foreign Talkies

At Christie arrived in Hollywood last week after a trip through Europe. Talking pictures are finding universal appeal in Europe and Mr. Christie predicts a great boom in the making of foreign-language talkies here for consumption in various countries of the world.

“Already Paris is preparing to show Paramount’s ‘Carnival of Paris’ with Maurice Chevalier,” he said. “Pictures of this type, partly in English and partly in the local language with particular local appeal, will do enormous business.”

Preparations are being made to film pictures which have the same appeal to the audience in Germany, Portugal, Italian and many other languages, And, of course England has hundreds of installations made and showing talking pictures.”

“THe Jungle Song” by Nacio Herb Brown, and Arthur Freed. “That’s My Weakness” which is the other song which is the most famous by Joan Crawford in her new starring vehicle, temporarily called “Jungle.”

Leon and Naomi Krummel, twins, who are now appearing in their acrobatic work under the direction of Leonard St. Leo, are very clever. Watching Yolanda Montez and Miss Gatzka are very clever. Watching Yolanda Montez and Miss Gatzka are very clever.
Chairman Rap For Order; Beery in Audience

(Continued from Page 3)

22 hours rehearsing one number and shooting the other. In the time. Parts of her letter were omitted in which she told of certain abuses which the girls were forced to bear. Mr. Gillmore repeated parts of the speech given by ReginaDenny over the Equity radio. "If there be any big star or contract player listening in at this time, I want to speak to you," Denny. "Let him remember that he should not desert his less fortunate brother and sister now. The great American public has its ideals and if you would hope to maintain your standing in their eyes you must live up to similar high ideals. If you do not do this, perhaps they will not let you enjoy the high salaries you are now receiving."

Central Casting Hit

A scathing denunciation of the Central Casting Corporation was hurled in a letter signed "The Stepping Stones of the Industry—The Answer." The letter said in part, "We hope and pray that Equity will find a way to purify the purdah group known as the Central Casting Corporation."

The result of the injustices heaped on the extra group followed in which the writer told of salary reductions, insults and humiliations and the favoritism shown to friends of the casting bureau.

Almost every extra in the house should have approval as Gillmore concluded the reading of the letter.

Promises Adjustment

"We have all heard pre-election promises which are promised loud and strong," said Mr. Gillmore, "and it has been my ardent desire in this struggle to always tell the absolute truth and to promise nothing that cannot be fulfilled. We are not magicians. We cannot wave the wand and in a moment bring about a beautiful country and a promised land. Equity is pledged to remove all of these ills and when we have won the good fight we will take up each grievance in order and attempt to remedy them. Equity did those things for the legitimate stage and it will do it for this industry. I do promise you that, although the casting problem may not be the first thing to be taken up, it won't be the last. We can all work together. I think theINUEL actors by understanding their problems but we cannot cut down a huge forest, a forest which represents the life-blood of the picture business, with a single stroke of the axe. You can trust our organization to do this work in a manner which will do no one any injustice."

Otto Reinstated

The parable of the ancient King who had allowed his famous weavers, musicians of the court and others to organize for self-protection and then find the usual right to do this is all creating the beautiful arts and can-vases, was used as an illustration of the present battle. The parable closed with the words, "And so the artists, having been refused the right to adjust their difference, withdraw from the palace and laid aside their burdens."

"I will soon be able to relate to you the sequel," said Mr. Gillmore.

The reinstatement of Henry Otto, ordered suspended last week, was announced amid great cheering. Mr. Gillmore explained that while the organization had to be bаст in or- dering these suspensions, it was always ready and willing to rectify any errors. In the case of Mr. Otto it was explained that the actor had not had an opportunity to answer the charges against him. When it was satisfied the actor showed that he had violated the rules of Equity he was withdrawn from the unfair list.

Two more actresses were suspended at Monday night's meeting. They were Miss Phyllis Crane and Miss Eugenie Besserer.

Chad King, a British actor, who has been a member of Equity since 1919, issued a plea to all actors and actresses of English birth to rally to the battle-cry of Equity. "There are a few—thank God, a very few—of them who have not aligned us with our organization. In England we, as youngsters, are taught to play cricket. We are taught to achieve the result. Individual effort does not count except for the final victory. You 'play the game.' In 1914, at the out-break of the war, there were some English actors who thought we would be a great time to come to America and seek engagements. I remember two who left for the United States, and in 1919, when I arrived in New York, I met one of them. We had always been close friends, but he shunned me. He is now a drunken actor, while still a star, is a lonely, desolate figure.

"Inside of all of us there is a heart—a soul—or whatever you wish to call it. It is that right to which the man says, 'Who am I? What am I doing, and what have I done?' In this fight the British stars have been missing from our ranks. I want them to come out and play cricket—play the game. I know you will all assure them a heartily greeting at our meetings. Yes, they should all be here, but I am afraid the man is in the back of their heads telling them it is not expedient. Some day they will be asked, 'What did you do in the war, Daddy?'"

Jetta Thrills Throng

Mr. Gillmore introduced Jetta Gou- dal next and she received tremendous applause. A series of clever little quips had the audience in a hilarious mood. "You know, I think this is a very good time for a vacation," said Miss Goudal. "It is so hot!" In re- lating her experiences in talking over the radio, she said: "When I am here talking I know I am among friends, but over the radio I do not know how much it will be appreciated."

Miss Goudal then grew serious. Con- tinuing, she said: "Whatever changes come in life, spring up because of ne- cessity. Traffic rules and traffic cops were a necessity. Now we need traf- fic rules and traffic cops in the stud- ios to protect the owner of the Ford as well as the owner of the Rolls - Royce.

Give Till It Hurts

"In talking with a contract player, I was told that we must all have our vacations. Well, perhaps we can ar- range the contract in such a way as to give the contract player a vacation and save the producer money at the same time. We know that the con- tract player is tied up weeks before 32 weeks out of the year. In a busi- ness deal there is no place for charity. Whenever we work it is a plain bu- siness deal. Each week that he under- ages the actors depended greatly on charity. But this is a modern day, therefore that is out. Another star said, 'But we are not laborers and should not be unionized.' Perhaps we are not laborers, but we certainly WORK. We talk about art with a capital 'A.' I would just like to see what would happen if we actors and actresses were to get the inspiration to come out and play cricket—play the game."

Actors' Fund Low

"At a meeting last week one speaker said we are the oil of the machinery. We differ from her. We are not the oil—we are the wheels. The oil is the money—the almighty dollar."

"I talked with Douglas Fairbanks on the 30th of other day, and he told me that only $25 remained in the Motion Picture Actors' Relief Fund. Think of it—only $25 left! That could damage any business organization. Just that famous banana business—prosecration! I just looked up in the dictionary."

"Now, we must give to our cause. Give every one of your free will, my friends.

"If you don't give—I'll come back and haunt you."

Lawrence Grant Speaks Fine Speech

Lawrence Grant was introduced and received a great welcome.

"My absence from these meetings and along the boulevards has been noted," said Mr. Grant. "There has been some whisperings about it, and for the benefit of those who have in- terest in the industry—surer, I wish to say that three weeks ago I underwent a surgical operation and have only been out of bed since the operation. I have had my body on a hospital cot, not to be numbered among those on the suspend- ing list. I would hate to be branded as one of those who have 'kept cool' fortably at night. I want to be happy with a good conscience. I have to live with myself, so I want to be de- serving of the race of all men. I want to be self-respecting and con- science-free."

Plays the Producer

"I have viewed this struggle through the physical calm of a bed. It has pleased me greatly that there has been no rancor or evil speaking by parties on either side, of their controversy. There is also much humor in the newspaper reports of the affair."

Mr. Grant quoted from an editorial in the Los Angeles Times in which it was stated that the open-door policy had been pursued by the producers. In commenting upon the editorial he said: "I have to sit here and open doors, all right. Mr. Beeton swings it one way and slams the actor on the nose, and then when it swings back Mr. Willcox, at the other way, and hits him in the back of the head."

The early newspaper statements signed by stars who were speaking in behalf of the producers elicited cau-
Goudal, Kirkwood And Grant Make Talks

tic comment from Mr. Grant. He said, "It looks as if the producers simply said, 'George, you go out to it and make your fight for us.' They were so busy writing these statements as they were being written that the slide of the wires was not halted. Why? They were being broadcast by the papers across the land and were being placed on the front pages of every newspaper. They were forced to keep writing the statements as they were being written. We are going to come back from location trips in the bus, the giving of one-half hour for lunch and the charge of one hour. How many of the productions can be placed 'on call' because the director told us all a picture that we might be needed with in five minutes of the call? We are all not allowed to earn an honest living?"

Want Contested Workers

A long recital of the many hardships suffered by the extras followed. He declared that with Equity rule in force, the producers would be assured of better service from the employees—using the adage, "A contested worker makes a good worker."

"I see no reason why the producer will not let us organize," he said. "Equity will give us more protection than we have had in our lives. The producers are organized and the money behind them is organized. Why won't they accept our offer to arbitrate? Why have they refused to make a statement? Because they are licked!"

He told of a production manager he once worked with whom he had been misinformed of the actual truth by the "big boss." The production manager, he said, was seen entering the dressing-room of a leading lady at 10 p.m. in his dressing gown in the presence of two extras. It seems that the manager had been driving around in his car and had run out of gas. He also refused to state whether in any way he intended to arbitrate on the series of matters. Little effort was made to explain to the extras what the situation was, but the extras were ordered to report to work the next day without pay. It seems that Mr. Goudal was one of those extras. He also stated that the extras had been informed that they would have to pay to pick up the one-half hour lunch period, and that they had been refused the right to speak officially for their union, but in closing he brought his house to its feet by saying, "We are 100 per cent wholeheartedly with you."

Trust the Leaders

Discussing the secretiveness of the campaign, Mr. Grant reiterated a former statement that no army in the world is told the plans of the general.

"You may rest assured," he continued, "that Mr. Gilmor and our leaders have plenty of things up their sleeve. In the 1919 strike we waited for eight weeks. No one but our leaders knew what was going to happen. Suddenly the break came and within an hour the strike was over and we had won a victory." 

In this present struggle the masters—the producers—have retired into a dazzling state of inactivity. They are beginning to feel the effect of our campaign. Just upon the motion picture sections of the Los Angeles papers. You will see that the news of activity in the studios has dwindled down to a bare collection of page sections. Wouldn't it be a terrible thing if some of us would wobble now and prolong the fight? Stick to it! Stick until they can't stick any longer, and we will win!"

As Mr. Grant was telling the story of the negro who refused to attack a white man because he was responsible of having organized, a colored girl jumped up in the audience and gave vent to her enthusiasm. Her "hallelujah" smacked right into the old-time revivalist song. It was the signal for a general uproar through the crowd.

Academy Is Assaulted

Lawrence Grant's talk was one of the best of the entire evening. In closing he said, "I note that the Academy is so hard put that they are electing to membership those who we have thrown out. I would rather be a lowly extra with my picture on the bottom of the pile in the lower drawer of casting directories than have my picture framed and hung on the wall of the Academy with Judas Iscariot on one side and Benedict Arnold on the other.

The small part players, bit players and extra people were well-represented on the platform in the person of William Dyer, who made a very forceful talk. He waxed vitriolic at times, telling of the cursed conditions now existing in the industry.

"This struggle is for justice, for equity, for recognition and representation," said Mr. Dyer. "We are not trying to dictate to the producer. We are simply saying that we want an agreement that we can correct some of the miserable conditions now existing, such as the payment of no salary while the actor is going and coming from location trips in the bus, the giving of one-half hour for lunch and the charge of one hour. How many of the productions can be placed 'on call' because the director told us all a picture that we might be needed with in five minutes of the call? We are all not allowed to earn an honest living?"

AN OPEN LETTER TO THE INDUSTRY

TO WHOM IT MAY CONCERN:

Back in those spirited days of 76 the activities of the Minute Men were responsible for some of the most glorious pages of American history. It was those sturdy soldiers of yore that made it possible for us to tread the free American soil of today.

The motion picture industry seems to be facing a serious problem, the nation is demanding recognition in the motion picture industry through its body known as the Actors' Equity Association. The film industry is in a state of grave emergency. It is fairly as is the legitimate stage. We now face to face with a situation which is working a serious hardship both on the actor and the producer. Public sentiment is divided. Such a condition threatens disaster. Millions of dollars have been spent in perfecting the talking. Equipment companies have made heavy investments in an effort to give the public this new form of entertainment in the most perfected manner.

Hollywood Filmograph for ten years has been fair and impartial in its dealings. We now feel it our duty to act as a mediator. We want peace! The "closed shop" order is working havoc in the ranks of the extra. They must eat. They must clothe their families. They are not to work.

Let us then suggest a board of arbitration. Surely such a board will end this conflict between the producers and actors.

We need some MINUTE MEN! We therefore suggest the following individuals to act on this board:

WILL H. HAYS, for the producers.

RAM GILMORE, for the actors.

DOUGLAS FAIRBANKS, for the Academy.

WILLIAM, for the A. F. of L.

RUPERT HUGHES

JUDGE BEN LINDSAY, neutral.

We feel that the producers will accept this suggestion in the spirit in which it is given. We feel that the actors will do likewise. It should bring about peace and harmony.

None of us can be opposed to arbitration. None of us can be opposed to arbitration. None of us can be opposed to arbitration. None of us can be opposed to arbitration. None of us can be opposed to arbitration.

Bring on your MINUTE MEN!

HARRY BURNS, Pres. and Editor.
Four Thousand Million Dollars

...who...
Chairman Rap for Order; Band Plays "Onward." (Continued from Page 2.)
23 hours evening one number and show business portion of the program. Part of its letter was contained in which the girls were forced to bear. Mr. J. Tompkins, the press agent for 
Hollywood, was used as an illustration of the number of girls who are forced to bear. He told a story of how a girl was forced to bear.

Mr. Devery, the president of the 
picture g.ents over the country, was 
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kind of thing. He told a story of how a 
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The second number was used as an 
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Pictorial News of the Week

Al Green is directing George Arliss in "Disraeli," a Warner Brothers production.

Ted Lewis, who is scoring a tremendous hit at the Orpheum. His Warner Brothers picture, "Is Everybody Happy?" will be a real box office winner.

On the left we present T. Ray Barnes, now doing Otis Hooper in "Rally." He was one of the first signed for the picture.

Leo Moloney, director and star of "Overland Bound," a western talker produced by Presidio Productions.
Our Own Photograph Album

The hot weather chases most of us to the seashore, but these folks keep right on the job.

Ralph Spence, ace title writer, is now turning out snappy dialogue for M-G-M.

Irving Cummings is preparing a picture for Fox. "Behind That Curtain," his latest, has just been released.

Directors: writers, and stars vie for honors.

John G. Adolphi is one of the directors in the Warner production, "Show of Shows."

Ralph Graves gives a splendid performance in "Flight," a Frank Capra picture, for Columbia.

Fritzi Ridgeway received the acclaim of the critics for her "Mamie" portrayal in the United Artists picture, "This Is Heaven."
Plan Formation Foreign Talkie Combine

$300,000,000 Co. Scheme to Break American Monopoly in Europe

LONDON, July 18.—Negotiations are almost completely today for formation of a huge European talkie combine to break the American monopoly in Europe.

This powerful new alliance, representing a capital of more than $300,000,000, is between British Talking Pictures, Ltd., and the German Klangbild-Totals group of Berlin and Amsterdam, which controls the largest electrical concerns in Europe. It marks the greatest step ever taken to put Europe on its feet in the film world.

Details of the merger were revealed by Jesse L. Lasky, pioneer of photo-telegraphy in England, and the London representatives of Klangfilms. Mr. Lasky said:

"We have been working on this combine since last February, and now it is only a matter of days before the final contracts will be signed. Its main purpose is to crush the combine of a united European front against the domination of American talkie interests.

"The breakup of the United States ban on British Talking Picture equipment, which is the only European talkie apparatus that has been allowed free interchangeability by American producers, has hastened the conclusion of the deal.

"Under the agreement the English and German companies will pool their sound-film activities and patents. We shall have our own distributing company and intend to flood the United States with our productions."

This is the second attempt by European film interests to form a combine to break the monopoly held by the American film industry over the European market.

The first, in spite of a $25,000,000 backing, failed. Financed by British interests, it was intended to be the biggest movie combine in the world and was to include German, French, British and Canadian companies.

At the time it was being planned, however, the talkies had not arrived. The talkie invasion and its subsequent boom came just about the time the final negotiations were being concluded.

The directors of the various companies forming the combine are still arguing whether to go all-talkie or continue with the proposed silent productions.

What success the new combine will have in stemming the flow of American pictures remains to be seen, though in film circles here it is believed that Hollywood will remain supreme for many years to come.

M. H. HOFFMAN RETURNS T O L. A.

M. H. Hoffman, formerly associated with John M. Stahl in running the Tiffany-Stahl studios, has returned to Los Angeles after a trip to New York, and will have an announcement soon to make an aural new affiliation.

LeBaron's Stage Success Complete Talker Now

William Le Baron's noted stage successes, "The Very Idea," became a completed Radio talking picture this week.

Frank Craven, who did the stage direction of "The Very Idea," played a leading role, and Richard Rosson, pictorial director, finished camera work and recording exactly on schedule, although it was the first time either of them had made a talking.

"The Very Idea" won signal success as a stage offering, having been produced in almost every country in the world. In transferring it to screen via Photophone Craven and Rosson followed the stage version exclusively except that some of the dialogue was boiled down.

The theme is a humorous application of the eugenic theory and provides a series of errors. Beside Craven the cast includes Hugh Trevor, Sally Blane, Allen Kearns, Olive Tell, Theodore Von Eltz, Doris Eaton, Janne de Bard and Adele Watson.

McCarey Says Local Previews Valuable

The contemplated abolishing of previews of pictures before local audiences is a gross mistake which ultimately will be reflected in critics' reviews. This opinion expressed by Leo McCarey, director under contract to the Pathé organization, was made recently in answer to the published announcement of a prominent producer that no purpose was being served by preview showing of talking pictures.

McCarey's defense of previews is prompted, it is reported, by the reaction of an audience last week who passed judgment on his recently completed feature all-talking picture for Pathé, "The Sophomore." An important situation in the production that engendered much pro and con discussion at the studio was definitely settled by the audience's manifestation at the preview.

Since much of the original and subsequent action hinged on this feature, McCarey was able to insert some business which had been taken out; previewed the picture again and saw a more enlightened and favorable reaction on the part of the audience.

"Because we pass judgment on a finished production doesn't mean that the audience is going to accept it for good entertainment. And only through previews can we determine to a great extent whether it will register after its release," declared McCarey.

"Four Feathers" opens on July 24 at the United Artists Theatre.

Vivienne Segal, who created the feminine role in "The Desert Song," is now producing his "The Desert Song," which Ray Enright will direct.

Colleen Moore's Life Story

Born in Port Huron, Michigan, as Kathleen Morrison, the future Colleen Moore began life with a heritage of Irish and Scotch qualities. Her mother's side of the family is pure Celtic, while her paternal forebears were from the lowlands of Scotland.

Throughout her childhood Colleen Moore insisted that she would some day become a great actress, and her determination never faltered. She played "show" during her early childhood and appeared in amateur theatricals during her convent days in Tampa, Florida.

Before she knew it, she was an ardent movie fan. The screen idols of the time, Marguerite Clark and Grace Cunard, were placed prominently on her list of the picture. Colleen kept a scrap-book of the pictures of her favorites, and exhibited faith in herself by leaving a page blank for her own picture—"to be inserted when the day should come when she would attain stardom!"

During her school days, Colleen spent many hours in serious study of the piano. She was a talented pupil, and upon leaving Tampa was enrolled in the Detroit Conservatory of Music, her parents planning to equip her for the concert stage. She liked music and studied diligently, but there was never a thought in her mind of anything but a motion picture career.

Circumstances gave her the opportunity to meet D. W. Griffith during a visit to Chicago. The famous director looked at the eager young person and gave her a six-month contract as a member of his stock company in Hollywood. So, despite her lack of experience, Colleen arrived in the Celluloid Capital as an actress. Her mother and grandmother accompanied her and remained during her screen work.

(Continued on Page 16.)

Don't Be Alarmed Folks!—It Hasn't Happened Yet

Left to right—Millard Webb, director of "Glorifying the American Girl" (Paramount); Mary Nolan star, and Jack Dempsey guest on the set at Long Island City. During the filming of the picture, Millard Webb fell in love with Miss Eaton and now they are soon to wed in Hollywood.
Mostly About Gillmore and Equity

By BERT LEVY

This article has nothing whatever to do with the rights or wrongs of the "Equity versus Producer" matter. I am not authorized to speak for either side. This is merely a few impressions gathered at Equity headquarters or amongst the various committees.

I looked in on Frank Gillmore, Equity's president, at his private retreat high up in a prominent Hollywood Boulevard building. Here he has an office with a secretary mounting guard in an outer chamber. Frank Gillmore had to run away from the maddening crowd surrounding Equity's headquarters a few doors higher up the street. It is necessary that he should be protected against the hundreds of pests who gather to ask him foolish questions.

Gillmore looked anything but "a serpent in the garden of Hollywood" (as somebody dubbed him) when I stepped into his office. Seated at a huge desk covered with documents and other papers he was leaning back gazing dreamily through the smoke from his cigarette. He seemed the embodiment of peace and good fellowship—in fact, anything but a fighter.

As a matter of fact, Frank Gillmore is fighting for peace—not, as some of his opponents say, spoiling for a fight. His is, in my humble estimation, the restraining hand which guides (not goads) Equity.

Without betraying confidence I may speak of one incident which will show the nature of the man. A certain prominent actor was complaining to Gillmore of an alleged breach of contract on the part of some producer. The actor losing his temper spoke scathingly of the producer's creed. "Just a moment!" interrupted Gillmore, "never mind whether he is a Jew, a Gentile, a white or black man, please keep to the point—it seems to me that he has carried out the letter of the contract and that all Equity is concerned with.

It was no easy task in trying to please and pacify his adherents. I would not be in his shoes for a King's ransom.

One of Frank Gillmore's greatest problems is trying to prevent unauthorized statements as to Equity's affairs reaching the newspapers or the public. Unfortunately many self-appointed champions of Equity without any authority whatever give out secrets (?) and rumors regarding Equity's intentions which have no basis in fact. These rumors, once released, are hard to counter with and suppress.

Gillmore's policy in all matters brought before him is one of pacification rather than antagonism. His impecuniousness is his daily complaint that he is too kind.

Relief committees report to him that some members are in dire need of help from the Fund without being entitled to such relief. "Well," replied Gillmore, "those who cheat will be taken care of eventually.

Sam Hardy tells a great story: "A fellow came into Equity's headquarters and applied for permission to join the organization. 'I believe in Equity,' he said, 'I want to help such a wonderful organization—I would like to pay the dues for a year in advance but I have no ready money.' Now to cut a long story short the new applicant gave his I. O. U. for a year's dues and at the same time turned to the secretary of the Relief Committee and asked for a loan.

A certain actor bounced into Equity's headquarters one day this week and button-holing a chairman of one of the committees unloaded the following squawk: "Say! why should we little fellows fight for the big guys—it's their fight, not ours. It's all right for them fellows who draw down five thousand bucks a week—they can afford to lay off—but what about me? All I get is a putrid two hundred and fifty bucks a week—I can't afford this thing. I'm turning down a dozen jobs a week to please Equity and what's it getting me? Look here, my wife has to go under an operation and I must have a thousand bucks to pay the doctor—in advance. I am paying my first wife alimony, thirty-five per week and I have to pay big money every month to send our two girls (by the first wife) through a swell college in the East—how can I afford to stick to Equity? etc. etc.

The Committeeman stood it as long as he could, then let out a "broadside": "Just a moment, you poor so-and-so—two months ago you stopped me on the Boulevard—long before this thing started—you tried to borrow fifty bucks from me but I was wise to you. You told me then that you had not worked for more than a few days at a time for over eighteen months. You cursed the business and the producers and you vowed that you would look for a job in some other line of work—you were, to use your own words, "all washed up with pictures for life'. Now you are trying to make out you are doing Equity a favor by sticking and that you are refusing dozens of offers. Listen, you poor sap, quit shooting off your trap around here, or I will have Gillmore instruct the Relief Committee to cut off the weekly stipend you are now receiving and to which you are not really entitled."

Victor McLaglen

By VICTOR MCLAGLEN

Victor McLaglen, star of Fox Films, who is appearing on the Broadway screen in his first talking picture, "The Black Watch," at the Galerry Theatre, left Hollywood last Wednesday on The Chief, for a tour of the leading cities in the East. It will be McLaglen's first vacation in five years and follows five months of intensive work on his new talker, "The Cock Eyed World," in which he resumes his memorable role of Flagg of the 49ers opposite Edmund Lowe, who is again Quirt as in "What Price Glory."

Besides the metropols, McLaglen will visit Chicago, Detroit and Toronto on the swing East. On the return trip he will visit New York, Boston, Washington, St. Louis and Kansas City. He will be back in Hollywood by August 5 to prepare for his next picture, "The Well Dressed Man."

"WHAT PRICE TALKIES"

Sammy Katzman is again associated with Fox studios after a period of several weeks, in which he wrote, produced and directed his own brain-child, "What Price Talkies."

Upon completion of the Al Santell epic, Katzman will continue with his series of all-talking productions. He has signed Valda West, an almost newcomer to the screen, for the leading female role, and Joe Farrar as the big bold bad-man. The balance of the cast will be announced within a short time.

HERE IS AN INNOVATION AT RADIOTONE STUDIOS

Chas. Hochberg, for years one of the leading film editors, has joined the Radiotone studios, where he will cut dialogue and talking subjects. This is an innovation for an independent studio, and will afford producers an opportunity that they haven't had in the past, and with Mr. Hochberg at the helm they are assured every care and attention for their pictures.

The independent producers are getting the break of their lives, with the leading studios unable to accept the cream of actors for their pictures because the artists belong to Equity. The Independent producers are signing up all-Equity casts, thereby obtaining the best casts that they have in their pictures, but their pictures better than ever. It is sure a great break for them, and who knows if this won't prove the salvation for them, when we have been looking for after a disastrous year?
DAPPER JACK SCORES AGAIN

Debonair young Irish-American, whose Westerns for Pathé are still going great over the county and packing them in for the exhibitors. Jack's return to the films was a great triumph, for his performance as star in "Why Women Love," an International production, was magnificent. The picture was given a preview at the Forum Theatre Tuesday night before a crowded house.
Lasky Causes Shake-Up
In Their Eastern Studios

NEW YORK, July 19.—Jesse L. Lasky, vice-president in charge of production, has made the shake-up at the eastern studios of the company which has been in prospect for the last several weeks. With the smoke cleared away, John W. Butler is out as executive manager of the studio; Monte Blue has been demoted to associate producer; James R. Cowan has become the general manager of the studio, and John W. Fingerlin, becomes executive manager.

Butler and Bell have carried on the whole responsibility of the studio since Paramount reorganized a year ago. Bell was producer and Butler as executive studio manager, organized the personnel at the studio, and got it into running shape. Considerable mystery attended the appointment of these two, as they were regarded as the selections of Walter Wagner, instead of Mr. Lasky.

Cowan, who now becomes general manager, has been production manager at the studio for nearly a year. Mr. Fingerlin has been the home office production manager for a similar period.

In announcing the changes at the studio Mr. Lasky stated that Mr. Lasky had signed a new contract as associate producer under the terms of which he would personally direct two pictures and supervise three others during the coming year.

Under the Bell-Butler regime ten feature productions and forty-eight short subjects were produced at the studio in less than a year. The list of features include "The Letter," "The Hole in the Wall," "Gentlemen of the Press," "Nothing But the Truth," "The Cocoanuts," "Jealousy," "The Lady Lies," "Glori- ing the Aboveboard Girl," "The Gay Lady," and "Applause." In the short subjects such stars as Eddie Cantor, Alice Boulten, Lillian Roth, Rudy Vallée, Ruth Etting and others have appeared.

TED LEWIS BIG HIT

By special request of theatregoers, the Orpheum holds over Ted Lewis and his Musicals Klowns and dance stars, Eleanor Brooks and Arline Lungan, for a third week, starting Saturday.

Aligned with other important headline and feature RKO acts, "Ted will present a new pot-pourri of melody, song, dance and fun.

BELIEVE IT OR NOT

For five years Lew Mearns, publicity impresario of the Hillstreet Theatre, has endeavored to break a hundred in golf. Last week Lew hit his stride and shot a 96. The stock market must be going down.

BACK IN VAUDEVILLE

Alexander Carr is returning to vaudeville after an absence of two years. He opens on RKO Eastern time doing a single.

COMEDIAN IN VAUDE

Fred Ardath, the comedian of the ill-fated "Chippies," is back in vaudeville. He is doing his old act featuring "drunk" characterizations, and is supported by Grace Osborne and Earl Hall.

WALLACE McDOUGAL SIGNED FOR "SWEETIES" STARRING NANCY CARROLL

Frank Tuttle is to direct Nancy Carroll in "Swallows" at the Paramount. Wallace McDougal is signed to appear opposite Miss Carroll. Rehearsal starts immediately. Jack Oakie, Stem Leven, William Austin and Stanley Smith so far round out the cast.

HITCHCOCK IMPROVED

Raymond Hitchcock, who suffered a serious breakdown recently, has gone to Colorado to recuperate. The actor is reported well on his way to recovery.
TIN PAN ALLEY NOTES

All the boys in Warner Brothers’ Tin Pan Alley are dusting off the keys preparing original songs for “the Show of Shows.” This elaborate Vitaphone extravaganza, which Darryl Zanuck is supervising, will present also the composers themselves. In a special number of the revue, the song writers will appear in an ensemble number with Irene Bordoni. Each writer will be at a piano and Miss Bordoni will sing an original song, “believe me,” written especially for her. Among the internationally known composers and lyric writers to don the grease paint for the first time in this picture are Louis Silvers, Ray Perkins, Harry Akst, Michael Cleary, Norma Spencer, Dave Silverman, Joe Burke, M. K. Jerome, Lester Stephens and Eddie Ward. Ward has been Miss Bordoni’s pianist for years and is co-author of the number, “Believe Me.” John Adophi will direct the number and Ray Perkins, head of Warner’s theme song department, is in charge of musical arrangements.

Among those dusting their doughnuts in the colony now is Dave Dreyer, co-composer with Al Jolson of the theme song, “A Year From Today,” featured in Norman Talmadge’s “Tin Pan Alley.” Dave is authority for the statement that over 95 per cent of the song writers in New York have moved to Hollywood and he is of the opinion that the village is destined to become the next musical center of the United States.

“Proff” Moore and his band received a royal welcome Wednesday night at the Montmartre. Moore and his orchestra have just completed a world tour and are returning with them the most recent numbers. Evelyn Brent gave the orchestra the official welcome. Paul Whiteman’s Rhythm Boys were on the evening’s program and Danny O’Shea acted as m.c.

According to the “Cinema,” published in London, all of Europe now whistles the theme songs. The theme song of “Syncopation,” which is “I’ll Always Be in Love With You,” will record a total sale of a million copies in England.

Pasadena folks are patting their feet this week at the Community Playhouse. Banks Winter is stealing the show with his own song, “White Wings.”

The musical score accompanying the picture, “The Man and the Moment,” starring Billee Dove and Rod La Roque, is said to be one of the finest yet produced. Leo Forsttein of First National is in charge of the scoring.

Roy Fox bids adieu to the Montmartre. He has renewed his contract with the Brunswick Recording, and is also working with First National, synchronizing “Sally.” The producer had better watch this boy. He knows his music.

With a score of film-song successes to their credit Raymond Klages and Jesse Lottice are selected to enter the free-lance field. They establish a precedent by being the first of the teamed song-writers, now in Hollywood, to free lance. They have written ten numbers to the most tuneful songs used in the latest produced Metro-Goldwyn-Mayer pictures, several of which are, Low Down Rhythm” in “The Hollywood Revue,” “Just You, Just Me,” and “Hang On To Me” for the Marion Davies picture “Marriamme,” “At Close of Day” for Warner Brothers’ and a catchy tune called “Sophomore Prom” for “College Life.”

Theatre, Vaudeville and Melodrama Review

HILL STREET

With magnificent sweep of its scenes at sea, the intense dramatic power of its climaxes, Corinne Griffiths’ “Divine Lady” is unquestionably one of the finest productions of the season. The advent of sound included and a paramount force of the picture makes it an outstanding film entertainment.

As Lady Hamilton, the celebrated beauty of the 18th century, Miss Griffith is beautiful to behold, and rises to the dramatic moments with superb ease and grace. Rising from obscurity, as the daughter of a blacksmith, to fame and prominence as the wife of Lord Hamilton, the star carries on with unfailing intensity of purpose, revealing to an infinite degree the beneficent power of a beautiful intelligent woman.

Frank Lloyd seems to do his best work when directing pictures of this type. The battle sequences, scenes of Nelson’s fleet clips with Napoleon, are spectaularly beautiful and of sterling quality. Splendid performances are given by Victor Varconi as Lord Nelson, H. B. Warner as Lord Hamilton, Ian Keith and Marie Dressler as the bourgeois mother of Lady Hamilton. Dorothy Cummins, Michael Vardell, Helen Jerome Eddy, Montagu Love and at least a dozen other players are at their best in minor roles.

“Herb” Williams lives up to his billing as the headline attraction of the RKO stage show. He is a buffoon, gag man, an acrobat, one ami unending squirks and unexpected twists convulsed the audience. Of interest also is Lottie Howell, a charming young soprano with an exceptionally beautiful voice. Other acts maintain the usual high calibre of the stage shows seen at this theatre...“Dad.”

Monte Brice, who has been appointed general manager of subjects at the Paramount studio in New York, will begin work on his first series of comedies immediately. They will be sound, of course, based on experiences of a vaudeville troop on the road. Different stage celebrities will be used in the pictures. Brice recently completed the “Wildcat Series” for Pathes, starring Buck and Bubbles of the Orpheum circuit. Monte Brice was largely responsible for the success of Beery and Hatton at Paramount in their famous comedies of the war, navy and air.

For some time now I have been in the audience instead of working upon the stage and I have come to learn why managers beg of performers to please eliminate all gags or “business” with a double meaning. For the sake of a ribald laugh from a few of the wise bunch down front a performer will offend a house-full of decent folk. Every comedian and every artist for that matter should study Ted Lewis. That whimsical lovable little clown who stepped out from the pages of some child’s story book. I have come down the years with Ted. Played with him on many bills which he was an unknown but he has always been an artist. Never has he brought the blush to the cheek of any woman or girl among his audience by a nasty joke or action or reference to physical infirmities. He is the ideal master-of-ceremonies. For he respectfully eliminates himself, stands back out of sight after introducing. Members of his company or others on the bill and gives them a chance to do their bit without interruption. Yes! Ted, God bless you—You stand out like a diamond in a showcase full of rough stones. Thank you.

“Pastel,” Dear Eddie Borden Don’t write off, forget either the Old vaudevillian speaking. Eliminate, if you can all the “fairy” business in your act, it hurts the feelings of a lot of refined people in the audience—they don’t like it. The same applies to Dave Kramer of Kramer and Boyle. Mock-efficiency and “fairy” business is rampant in every cheap burlesque house. Neither of you fellows need it. It is a pleasure to see old-timer Jack Boyle still looking well and dapper after years of faithful service.

Stan Kavanagh is one hundred Per cent entertainment on any bill. A real comedy juggler. Others worthy of mention on this week’s Orpheum Bill are—Shannon’s Playtime Frolics, a man and two little girls who twist and tumble harmlessly. The Dixie Four, pleasing colored lads. And Herman Kenin and his band with Jane Green. Ted Lewis sends everybody there happy. It is easy to see why.

He is one of the few—among thousands who have a soul.

Bert Levy (The Old Vaudevillian) Speaking.

I thank you.

(More in next issue)
Silence! The red lights are burning.

Silence! The red lights are burning.

Under the new talkie-making conditions America's producers are in the unenviable position of demanding for one and all within a block of a sound stage to cease all noise. Today, every Hollywood picture producer, with his hand out for silence, instantly "freezes" and proceeds to portray the character of a sleeping clam.

Since the start of the Equity-Producer tussle on June 5th, only one side has been silent, the producers. From every Hollywood studio issues a silence so dense it floats o'er the southern California air, like the pall of mourning and gives one the impression that the producers have retired to their cloisters to repent for sins of the past.

For six long weeks there has issued from the studios not a whisper, not a murmur from the men owning and controlling the studios where the country's motion pictures are manufactured. Yes, they do talk to Mr. and Mrs. John Public; the millions of picture fans and millions of organized workers throughout the world are left free to draw what conclusions they will. Opposed to their conclusion is the inexplicable silence of the accused. The Equity Association forbids its membership all contact with the silent producers.

Is this silence of the picture producers the best strategy within the mental grasp of their leader, or leaders? When one considers that William Green, President of the American Federation of Labor, with which Equity is affiliated, who speaks for more than three million organized workers, has officially told Equity producers that his "fight is our fight," producer strategy seems a bit inadequate.

Indeed, one producer states the opinion that the producer retort to three million organized working people, all solidly against them, is astonishingly ineffective. This producer, who is of the A. F. of L. unit from its fighting president a knockout blow? Are the producers spacing out time to 'prove a point'; are they, in that absolutely inevitable arbitration they must cope with? Are they desperately utilizing every extra hour they can snatch from the men and women working for them before working days are reduced to eight hours?

The possibilities for inference are without limit. The silence of the producers must bear its fruit, bitter though it may be, though it be but a few hours delay adding to the unfriendly attitude of millions of minds, organized and unorganized. Offering no defense to the attacks of Equity, the producers have, practically placed the privilege of facing the multitude, of contending the worth of Equity's policies after the present struggle is finally settled. The protection they offer these people cannot possibly overtop the bitter antagonism of men and women who once called them "friend." The unfortunate letter writers face a black future.

Equity members, and organized workers in general, know the bitter disappointment of workers who "stand by" their employers who refuse to deal with men like William Green. America's labor leader, who enjoys the solid confidence of the Government and financial and industrial leaders. When Green speaks the President and his Cabinet listen respectfully; each hour they sit down on Wall St. and wait. Hollywood picture producers treat him with contemptuous silence.

This picture creates an impression of pathetic stupidity. It is the attitude of the stubborn child, whose mind renders it wholly incapable of understanding. That the terrific force of Organized Labor recognizes the right of Equity to seek better working conditions, and offers to support its just demands (though it may displease the President and his Cabinet, the great bankers and all concerned with the prosperity of the Nation), and fails to interest the picture producers of Hollywood, were it not so tragic, would be laughable.

But this cannot be. It is entirely out of the question to do any work. It is a direct blow at mass production, the foundation of America's commercial supremacy. Without it, there would be no industralist, sent to Hollywood, would instantly rid the picture industry of all men not belonging to Equity. The next day fundamental thought that, without one hundred per cent satisfied workers, no industry can survive.

It is the American idea, now permeating every corner of the world. The Ford employees in the Ford factory in Ireland are paid the SAME SAVINGS paid the Ford workers in Detroit. German and American industries follow the same idea. All recognize and deal with Organized Labor, treated distressingly as though its leader, William Green, the man who now extends to motion picture producers the hand of friendly co-operation—and this hand is definitely refused by him with. They remain totally silent.

We refuse to believe the motion picture producers are that dumb. Rather would we conclude that they know what they are going to do and the exact moment they are going to do it. That they intend to cling to the suicidal policy of flatly refusing to treat withOrganized Labor is too much to believe. Their continued silence and efforts to replace Equity members with non-members is no true reflection of their ultimate action. It is an attempt to make a charitable impression on us. If its verity, we believe, will materialize.

Bitterness must be no part of the men and women facing the producers. They must ever keep in mind that, throughout the Nation, millions of fellow workers and members of Or- ganized Labor will stand behind them. Their great chief, William Green, commanding his huge army from headquarters in Washington, watching every move, kept advised by Equity leaders in the field, is preparing for eventualities, ever hoping that it shall not be his unpleasant duty to order the knockout blow. Labor holds its hand, ever fighting for peace.

That great minds sometimes disagree, is visible here. Here is a case where "The motion picture wants nothing from the stage. No one connected with the stage has anything to offer it."—Film Daily, June 29.

"Broadway and Hollywood United! Stage and Screen are one!"—From Paramount Famous Lasky ad, in Saturday Evening Post, July 13. It is signed by Adolph Zukor, president of the company.

The minds of the picture producers disagree with Organized Labor; but they KNOW the day is coming when they will sit at the conference table and come to full AGREEMENT.

We flatly refuse to believe the contrary, Mr. Beaton and Mr. Zukor, you and your ever-keen force and an object easily overcome; but the producers KNOW the object THEY face is something else. Believing otherwise would be denying them ordinary common sense.

Hurry the day, boys. Your silence no longer serves.

At Herman, Darmour-RKO director, was compelled to decline the nomination for mayor of Studio City but has promised to devote much of his spare time to civic activity.
July 20, 1929

NY Managers Not Worried About Talkers

See Silver Lining on Film Cloud—Shortage of Actors and Authors

"New York producing managers are not so worried about the talking pictures now as they were when this new form of the cinema was first produced," said Mr. Prior, who is in Los Angeles for the repertoire season of Ethel Barrymore in the Mason Theatre.

"While the direct benefits producers see deriving from the talkies is a new medium with which to fill the surplus of theatres which was created by overbuilding in all the larger cities of the country directly following the war.

"By and by, however, a normal number of the so-called legitimate playhouses in each city the speaking stage will not have to produce so many plays until there are not only the present better and finer dramas, eliminating the poorer grade of pieces which have meant so many losses for producers and theatre owners, but which have tended to lower the standard of the stage and to turn playgoers away from legitimate drama to other fields of entertainment.

"The serious professionals have made on the speaking stage is in the matter of actors and authors. And this will remain a problem for the coming season at least. But producers and authors of the hits will develop their own players, just as did the silent screen and, sooner or later, most of the players who deserted New York to Hollywood will be back on Broadway.

"The same may be said of the dramatists, but perhaps to a lesser degree. However, it is evident that playwrights will have to try out their work first on the speaking stage for the most part before it is recorded for the screen; so the loss may even in the end not be so great as is at the present.

"The condition of shortage of actors and authors several producers are importing plays with their entire companies from abroad. Thus at an operation before over Drinkwater's 'Bird in Hand,' one of the real successes of the past season, so did Gilbert Miller in the case of that amazing drama, 'Journey's End.'"

"Mr. Shubert and Mr. Miller both have contracts for several plays in England to be imported to America with their casts and productions intact. Other managers are following suit."*

*Continued from Page 7."

Mr. Prior, formerly conductor of the Union Oil Company in Los Angeles, was in charge of the orchestra at the opening of the new State Theatre in New York a short time ago. Mr. Prior will remain there as leader. Price Dunlavy, Jr., formerly organist at the United Artists here, is the organist in the Sydney theatre.


More About Equity

Colleen Moore's Life Story

(Continued from Page 10.)

Colleen found it much more difficult to reach the heights of stardom than to maintain a foothold in pictures. By dint of talent and hard work, she steadily progressed. Then she met John McCormick, a young production executive of First National Pictures, and they were married. The filming of "Flaming Youth," a picture that created such a sensation that it carried the girl to the apex of popularity.

She proved to be far more than a flash in the pan, and a series of entertaining characteristics have maintained her position as one of the screen's leading stars. Among her early successes were "So Big," "Dancing Lady," "Men of Pleasure," "The Volcano," and many others. She is now completing her contract with First National.

Her career is an example of steadfastness of purpose, lending credence to the oft-repeated axiom that if you want something bad enough, you will eventually get it. She still possesses boundless enthusiasm and a remarkable variety of interests.

Continuing to ride on the crest of the wave, she makes no attempt to impress her friends and acquaintances. She has never been known to indulge in the temperamental outbursts not uncommon in Hollywood. Her jalopy is the small car and her nearest confidant is her camera operator. The success of a picture to Colleen is not a by-word in the motion picture colony. Seldom does a star enjoy such esteem among fellow actors, extras, cameramen, electricians, propmen, painters, carpenters and other studio employees. She has a well-developed sense of humor, and a most congenial atmosphere about the set when she is active.

Colleen's interests are decidedly varied. Although screen work occupies most of her time, she finds opportunity to keep up with her muse. She likes to sketch, and when she became interested in sculpture, modeling in clay figures. She took singing lessons long before the day of talking pictures. And she is also an experienced dancer, from ballroom grace to steps of the eccentric variety.

Her chief hobby is her doll house, which interests her not as a toy, but as a collection of exquisite miniatures. She has been collecting Lilliputian furniture and household pieces for several years for the comfort of her miniature figures.

Among outdoor sports, yachting and tennis appeal to her most, as well as deep-sea fishing. She does not claim to be an expert at any of these. Although she supervises the running of her household, she relies on competent persons to handle the details. She is fortunate that she does not have to diet to retain her alluring figure, hence she can thoroughly enjoy the artistry of her Japanese chef.

Her new residence in the smart Bel-Air section is Colleen's particular pride. She did the planning and decorating. The style of architecture is Spanish, and the house is situated on a three-acre estate, including a tennis court and a tiled swimming pool. The house holds fourteen rooms, in addition to a guest house; and there is a miniature theatre equipped for projecting talking motion pictures.

During the filming of a picture, Miss Moore is attended on the set by a personal maid and a hair-dresser. She rests between scenes in a high chair, in order that the camera man may save time. She is so common in the studio. According to directors who have wielded the megaphone for her pictures, Colleen Moore is one of the hardest working girls in the business. She is almost never seen at her dressing room, and the last hour of her leaving the studio dog-tired at night, but returning the next morning fresh and enthusiastic.

"Colleen Moore's has red-brown hair that photographs black, brown eyes, is five feet four inches tall, and weighs 108 pounds. Among her most recent pictures are "Little Time," "Synthetic Sin," "Why Be Good?" "Smiling Irish Eyes" and "Foolights and Fools.""
“Overland Bound” to be Great Western Talker

Dorothy Gray With Pickford-Fairbanks
Child Artist to Give Radio Program in Honor of
Mary and Doug

Great Box Office Bet in
Presidio Productions
New Picture

“Overland Bound,” one of the largest productions of its kind, will soon be offered to the public by the Presidio Productions. Harry Ramsey, former owner of the Crestline and Skyline cities, where Leo Maloney built a beautiful western street for his own use, has disposed of his holdings and entered into the production of pictures. He is now helping Leo Maloney in the production of a 100 per cent all-talking story of the great outdoors. Ford J. Beebe wrote “Overland Bound” and has also prepared the dialogue.

The entire production was under the supervision and direction of Mr. Maloney, who also plays the leading role. His associate player, Aileen Ray, like Mr. Maloney, was for years a star with Pathé. Other well known players in the cast are Jack Perrin and Wally Wales. Ralph Lake is responsible for the recording of the picture.

“Bullets,” a wonder dog, and a beautiful horse, are used to great advantage in the picture. Among the well known players associated with Mr. Maloney are Charles K. French, Lydia Knott, Albert Smith, William Dyer, Bud Osborne, Ben Corbett and Red Kirby.

Fred Bain was in charge of the editing of the picture and the photography was ably handled by William Noble and Walter Haas. Production Manager Schafer handled all details and assisted Mr. Maloney.

“Overland Bound” promises to be one of the big western hits of the year and prepared as it is, in all-talking, it will undoubtedly ring the bell at the box office. Leo Maloney has now directed 135 pictures and each of them received fine distribution. The present picture will be the first of a series of big productions of the Presidio organization. The West will be shown in true style, in an artistic and beautiful way. It is predicted that “Overland Bound” will surpass the great outdoor talker, “In Old Arizona.”

MENJOU SIGNS CONTRACT
WITH AMERICAN STUDIOS

Adolph Menjou, just before sailing on the Paris last night, entered into a contract with the American Sound Recording Corp., Forty-fourth street, New York, to produce 100 per cent talking and singing productions starring Menjou. Activities immediately started and a story agreed upon for Menjou’s next picture, on a co-production basis, Mr. Edwin Earle Smith, studio executive said.

Three well known English actresses are being considered to play with Mr. Menjou. He is sailing on a pleasure trip to Europe for a month’s rest before starting back to select his leading lady in London while there. He will return in 30 days to start work on which he thinks will be his greatest picture.

No wonder little Dorothy Gray, 6-year-old dancer and radio star, has been called Hollywood’s living doll, for she personifies all of the loveliness of which dolls are made.

Childhood memories recall the times while playing with my dolls I often dreamed of a doll come to life—walking, talking, breathing—but not until I met little Dorothy Gray was my dream realized. The first time I saw Dorothy she was playing in a picture with Jack Holt and was made up ready to go on the set at the Paramount studios. I caught my breath and wondered if the Fairy God-Mother had waved her magic wand and brought forth the walking, talking, living doll I had visualized.

Here in Hollywood, the mecca of all beauty and talent, we meet many exceptional children from all over the world, but Dorothy Gray is destined to go far beyond the average professional child, for besides a doll face, gorgeous curls and mischievous eyes, she possesses real talent and a cunning personality.

Dorothy has appeared on the screen with Lillian Gish, Ruth Chatterton, Gus Edwards, Jack Holt and many other famous celebrities. She now is working in “The Taming of the Shrew,” the mammoth production co-starring Douglas Fairbanks and Mary Pickford, and on next Monday at 5 p.m., the little living doll will give a special radio program over KFI in honor of Doug and Mary, the king and queen of movieland. Dorothy will sing a number entitled “Beautiful” for the benefit of Mary Pickford, because she says that Mary is the most beautiful girl she ever saw in her life.

You would know Dorothy in a crowd of a thousand children, you would recognize her voice over the radio the second time without difficulty. Her laugh is like a silver bell and her little mind has a witty answer for every question. This little doll was born right here in Hollywood and has crowded a stage and movie career as well as a successful broadcasting experience into the six short years of her life. You could not contact her beautiful personality without waiting to meet her again. She is a very spiritual little girl and this great fairland called Hollywood, so that is why they have called little Dorothy Gray “Hollywood’s Living Doll.”—H. L.

Midsummer Jubilee
Program Planned

The possibilities of the great Hollywood Bowl stage will be taxed to the utmost on the evening of the Hollywood Midsummer Jubilee on Wednesday, August 7, for numbers with a large personnel which will be given highly effective presentation on the huge platform will be specially featured on the bill of entertainment, according to William Koenig, in charge of program arrangements.

Initial presentations of this type to be signed for the Midsummer Jubilee, proceeds of which are to be turned over to the Los Angeles Sanatorium, the tuberculous institution at Duarte, endorsed and supported by the Community Chest, include several widely noted groups. Louis Silvers and his Vitaphone orchestra of 125 men will create symphonic echoes in the Bowl, through courtesy of the American Federation of Music as a debut appearance in an event of this type locally; Gus Edwards and his famous all-star “Schooldays Revue,” a complete Larry Ceballos Revue, and other big orchestra presentations have already been scheduled for the program it was today announced. Al Jolson, premier “Mammy” songster, will be master of ceremonies, as was made known yesterday, and following the announcement of a number of outstanding artists volunteered their services for the big program, which will be shortly made known in its entirety.

Included in the sponsoring group for the Hollywood Midsummer Jubilee are a number of outstanding studio officials, including Louis B. Mayer, B. P. Feneman, Jack Warner, Carl Laemmle, Jr., Sol Wurtzel, Hal Wallis, Harry Cohn, Phil Goldstone, King Vidor and others. The proceeds of the affair will constitute the motion picture industry’s share towards the Los Angeles Sanatorium’s recently concluded amalgamation deficit appeal issued to liquidate a debt incurred by expansion last year.

Tickets for the Jubilee may now be secured at prices of $1, $2 and $3 at box offices for the event at 6382 Hollywood boulevard, at all recognized ticket agencies and at the film studios. It is anticipated that the parade will be at a premium long before the day and date of the big show.

FRANK MAYO BACK; HOLLYWOOD LOOKS FINE AND DANDY

This seems to be a time for come-backs. Frank Mayo has returned to the picture picture and Western stage after a long absence, indicating which time he has traveled extensively, and played the leading the-
IS JOHN MILJ

To The Present Leadership
In Equity:

In answer to your cartoon, “Half Loaded,” in which you display your talent for ridicule; term me “radical,” whose ideas you would not sponsor; indirectly call me Judas, as well as to say that I deserted my own organization, and my own, my very own sentiments, I wish to say, in terms that you so readily copy and seem to enjoy:

That you are not only Half Loaded, but All Wet.

You are, in fact, not even half loaded, to be truthful, because you yourselves have destroyed your best ammunition with insults, and what part of it is dry, has been rammed into your weapons through fear and spellbinding.

Why not be truthful with the boys and girls who are carrying the half-loaded weapons which you have so poorly primed?

Why are you so bitter against those who have courage enough to say they do not believe you have gone about this situation in the right way to get best results?

But, however, let’s get back to that part of your cartoon which no doubt pleased you most: The three questions asked in your ballot, which promoted the caption, “Half Loaded.” Analyze them as well as my written remarks on the “over” side.

I meant, as everyone can readily see, that Equity had to be in ALL branches of pictures if it wanted to be effective, but I did not find in your three questions any of these unreasonable terms that you have demanded of the producers. I am told that I voted this policy Equity now insists on enforcing. I INSIST THAT I DID NOT.

You term me “radical”; I say, I am fair.

It would not be fair to demand of the talking picture producer terms that did not apply to the silent ones. You can’t conduct a LEGITIMATE BUSINESS by having TWO PRICES.

You gasped because I called EQUITY SHOP, CLOSED SHOP, and shouted that I was radical. Back to your own style, “WHAT’S IN A NAME?” I can’t see the difference.

I don’t consider myself a radical in asking the producer to recognize an organized body. I have always said the reputable producer would welcome an organization which would eliminate the indiscriminate ones. It would be to his advantage, because the independent producer who rushed his pictures through with long hours and cheap production methods would eventually be eliminated.

I have never, in all my wild imaginations, demanded the impossible of the producers. And I say THAT YOUR DEMANDS ARE IMPOSSIBLE FOR THE PRODUCER TO ACCEPT AND CONTINUE TO PAY THE SALARIES THAT THEY HAVE BEEN PAYING.

Your demands (you will pardon me if I offend, but I notice that you made no attempt to spare me) are on a par with those which one would expect of a racketeer.

Let’s go back to the 1919 strike in New York. In that strike, I refused work, although I needed it badly, because I had just returned from France, and had only a uniform and $60, of which I gave $5 to Equity. (You will again pardon me, if I seem to be waving the flag.

But what did we strike FOR, in 1919? Recognition; the right to organize; which all stage producers now applaud. We had more abuses and smaller pay (and often failed to receive it). Yet we didn’t attempt to DICTATE THEN—that’s why we won. Right was on our side. In the present case you are wrong. Your demands are unreasonable; the nature of the work is totally different; the salaries are 100 per cent greater (AND WE ALWAYS GET IT).

Ever since I have been in pictures, I arise every morning and exclaim, “THANK GOD...
FOR THE MOVIES. THERE ARE MANY MORE LIKE ME.

But what would happen to them, if your present demands should be put through? If you win, what do you gain by it, IF THE PRODUCER IS COMPELLED TO CUT SALARIES in adjusting his finances to meet them? I myself have had more leisure moments, with more money, out here in pictures, than I had in all my life before. I can assure you I would rather continue under present conditions and salary than have strict regulations and smaller pay.

There are legitimate complaints coming from those who have not reached the fortunate position that some of us have. If you had attempted to adjust those, and those only, you would have had the SUPPORT OF ALL, and very likely immediate recognition from the producers.

I will myself refuse to take work for one year if you will limit your demands to those only. The pitiful part of the present situation is that the small one, who can least afford, it, is being made to carry the burden which would benefit the more fortunate ones. It is the same as asking the assistant cameraman to refuse work, but allowing the first cameraman to continue shooting.

When Equity's present leadership plunged the picture business into the present situation, they did not grant any of us the opportunity to prepare ourselves. We were taken completely by surprise. We were not enabled to arm ourselves with the chief weapon for any successful venture; preparedness.

Let us go back for a moment to the successful New York strike, in which we were fully informed and fully prepared.

After Equity signed its contract with the stage producers in 1919, it immediately began plans for the possible war which might come about at the expiration of that contract, some years later. A strike fund was created. Every member knew when that contract would expire and could make his individual plans. But out here EQUITY'S PRESENT LEADERSHIP gave us no warning to arm ourselves.

Quoting myself as an example, I was able to learn nothing of what Equity's present leadership intended to do. Even though I asked, months ago, about the policy to be pursued in motion pictures, the reply I received was as vague as a German note to the Wilson administration during the war.

I can truthfully say that many of the BOYS and GIRLS WOULD NOT HAVE ASSUMED OBLIGATIONS that they must meet if they knew this were coming upon them. They were informed, the same as the producer, only at the time the edict went into effect, THROUGH THE PRESS. Later, it is true, registered letters were received, DICTATING what we could or could not do.

The present leadership of Equity did not have faith in its own members. It refused questions from the floor at the first meetings, until it was sure that the mob had been won over by its spellbinding.

Months ago a few sincere members were heaped with ridicule after they had made a few minor adjustments for free-lance players, who were given an opportunity to vote on those adjustments at a meeting of all Equity members in Los Angeles. This had the effect of dividing the ranks, and now this is FURTHER continued with insults and ridicule.

I am not speaking in hopes of saving my own face; I know it's clean. I JUST FEEL THAT ALL SHOULD KNOW WHAT I THINK IS THE TRUTH. I am quite sure that no one can HONESTLY condemn me for that, unless they are PREJUDICED.

I have been called by INSULTING NAMES. It has been intimated that I was COWARDLY. I can assure you that it takes more COURAGE TO DEFY EQUITY'S UNREASONABLE DEMANDS than it does to remain silent. And again, back to your own style: IF JOHN MUST WEEP, it's for those who are suffering under mismanagement.
IS JOHN MILJAN RADICAL?

To The Present Leadership
In Equity:

In answer to your cartoon, "Half Loaded," in which you display your talent for ridicule; term me "radical," whose ideas you would not sponsor; indirectly call me liars, as well as to say that I described my own organization, and my own very sentiments, I wish to say, in terms that you so readily copy and seem to enjoy:

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Ever since I have been in pictures, I arise every morning and exclaim, "THANK GOD FOR THE MOVIES." THERE ARE MANY MORE LIKE ME.

But what would happen to them, if your present demands should be put through? If you win, will I accept them or pay by it, IF THE PRODUCER IS COMPULSORY TO CUT SALARIES in adjusting his finances to meet them? I myself have had more leisure in my life with more money, but in pictures, than I had in all my life before. I can assure you I would rather continue under present conditions and salary than have strict regulations and smaller pay.

There are legitimate complaints coming from those who have not reached the fortunate position that some of us have. If you had attempted to adjust those, and those only, you would have had the SUPPORT OF ALL, and very likely immediate recognition from the producers.

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I have been called by INSULTING NAMES. It has been intimated that I was COWARDLY. I can assure you that it takes more COURAGE to DEFY EQUITY'S UNREASONABLE DEMANDS than it takes to have a conscience. And again, back to your own style: IF JOHN MUST WEEP, it's for those who are suffering under mismanagement.
Los Angeles In Drive Against Movie Schools

Dozen Film Academies Face Fraud Charges; Girl Complains

Launching a city wide drive against alleged fraudulent movie schools, which are believed to have swindled scores of Los Angeles citizens of their savings, City Prosecutor Lloyd Nix Thursday ordered a vigorous prosecution of several institutions operating in Hollywood.

More than a score of victims appeared in the prosecutor’s office yesterday and complained they had paid sums ranging from $50 to $300 on representation that they or their children would be placed in the movies.

When the hearing is resumed today complaints charging petty theft and false advertising are expected to be issued against nearly a dozen defendants, Nix declared.

The campaign is the result of several weeks’ investigation by Detectives M. B. Swan and J. L. Marshall, the Better Business Bureau and city prosecutor’s investigators.

Since opening the inquiry nearly a dozen schools have come under the surveillance of the investigators, according to City Prosecutor Nix.

“I propose to pursue a vigorous prosecution of this kind of promotion schemes until they are all driven from the city,” the prosecutor declared. “From the complaints in my office it is evident that the schools have collected hundreds of dollars from their gullible victims by false representations that they can place young persons in prominent film roles.

In one complaint, Miss Marie Mulder, 20, 1442 North Mari- posa avenue, charged that she paid $147 to a school. When she failed to continue paying money she was told they could do nothing for her, she told Deputy City Prosecutor Hornaday.

Billie Dove will sing in the “Night Hostess.”

ON THE BOARDWALK

Speed at Reasonable Prices Energy Mimeographing and Typing STENOGRAPHIC SERVICE OF HOLLYWOOD

Watch Hospital

ENGLISH DIRECTOR PREPARES TO MAKE FIRST PICTURE HERE

Victor Saville at Tiffany-Stahl Preparing to Produce “Woman to Woman”—To Start About August 1st

Victor Saville, well known English writer, producer and director, recently arrived from London, and is now located at the Tiffany-Stahl studio in preparation on “Woman to Woman,” which he will direct, about August 1st.

Tiffany-Stahl has just completed a contract with the Gainsborough Pictures of London (which company is affiliated with the Gaumont Company) for the filming of “Woman to Woman,” an all talking production, which was a successful London play written by Michael Morton.

“Woman to Woman” will be produced at the Tiffany-Stahl studio, and two prominent Hollywood stars are being considered for the female characters. A well known English actor may be signed within the next few days for the male lead.

Saville was responsible for the supervision of such productions as “Madame from Armenia,” “Roses of Picardy” and “Hindle Wakes,” and has personally directed such outstanding pictures as “The Arcadians,” “Thea” and “Kitty,” the last named now playing in New York City.

The producing affiliation with Gainsborough closely follows on the announcement made by Grant L. Cook, Vice President of Tiffany-Stahl, of that company’s contract with the Gaumont Company of Great Britain to produce four pictures, two to be made in England and two in the United States, plus a distribution arrangement for the four pictures in Great Britain and the United States.

Theatre Chain in North-west Is Sold

NEW YORK, July 15.—With the purchase of the Finkelstein and Ruben chain, and the resignation of C. F. Fabian from the Stanley circuit, both occurrences of the week, the last of the prominent independent exhibitor influences has disappeared from the key cities of the country.

The Finkelstein and Ruben chain has been sold to Paramount-Famous-Lasky Corporation to be operated as a part of the Publix chain. The theatres of F. and R. which were incorporated as Northwest Theatres, Inc., comprise about 150 houses in Minnesota, North and South Dakota and Wisconsin. The purchase of the theatres was accomplished by an exchange of stock, according to the Paramount announcement, and for a price of $10,000,000, according to dispatches from Minneapolis, the headquarters of the F. and R. circuit.

Mr. Fabian, who was minority representative of the theatres founded by his mother, on the directorate of the Warner-Stanley chain, resigned this week without announcing future plans.

Colored Baritone On R-K-O Bill

NEW YORK, July 19.—Through the courtesy of Florenz Ziegfeld, R-K-O vaudeville is now representing Jules Bledsoe, colored colorettone, who was recently featured in the Ziegfeld production of “Show Boat.” Mr. Bledsoe has appeared in vaudeville before, several years ago. He is a concert singer and has made successful tours of two continents. In “Show Boat” he sang “Of Man River” into a popular hit.

Small Exhibitor Has Problem in Sound Picture

A committee representing the small independent theatre owners of the United States met with the sales managers representing the national distributing companies and with a representative of regional distributors and agreed on the appointment of sub-committees to report back as soon as practicable some method of affording prompt relief to small, independent exhibitors who may now be operating under uneco- nomic conditions, due to the swift growth of sound pictures.

Continental To Produce Eight Features

NEW YORK, July 19.—Continental Talking Pictures Corporation, with offices at 1560 Broadway, New York City, announces that it’s Boulevard, Hollywood, will produce eight talking features from well-known Broadway plays, published books and syndicated magazine stories, and to be released on the independent market during the 1929-30 season. The first picture to go into work will be “The Rampant Age,” by Robert Carr and the second release will be “Burned Evidence,” by Mrs. Wilson Woodrow. Leo Friedman, who wrote such song hits as “Let Me Call You Sweetheart,” “Cuddle Up a Little Closer” and many other big sellers, has been signed to do the theme songs and a contract to publish all Continental musical numbers has been made with Shapiro, Bernstein & Co., Inc., New York publishers. The corporation is angling for a number of celebrated stars and promises that the series, which will be known as “Continental’s Celebrated Eight,” will be stellar attractions in every respect. The pictures will all be made on R. C. A. Photophone equipment with sound-on-film and disc, and also a si- lent version on each picture.

Al Jolson Returns to Hollywood

For years Al Jolson has been calling for “Mammy” from every sizeable stage in America and so far as is known nobody ever answered.

Last week “Mammy” called for Al Jolson and the comedian came all the way from New York on fast trains to answer.

This time the much maligned “Mammy” is master of the situation. It is the name of Jolson’s next picture for Warner Brothers which will go into production in September. Jolson shot off to New York two months ago to stay two weeks with his wife, Ruby Keeler, who was shortly to be starred in a new Ziegfeld show. Jolson stayed on however, until after that gala event and until distress signals from Hollywood forced him to race back to “Mammy.”
On Location with Michael Curtiz and Company

"Under a Texas Moon" Being Filmed on Lasky Ranch by Warner Brothers Will Be Their First Outdoor One Hundred Per Cent Talking Film

By HARRY BURNS

With the scorching rays of Old Sol beating down on our back, we had the pleasure of visiting the location of the Warner Brothers production, "Under a Texas Moon." The picture is being shot on the Lasky Ranch, which has for the past 15 years been the scene of many large productions.

Michael Curtiz, the director, stood in the center of the field, the batter of silent cameras used to record every move of Frank Fay, the star of the picture. Inasmuch as the production will be 100 per cent talking, Mr. Curtiz had laid aside his megaphone.

Fay a Great Actor

In the particular shot being taken at the time we arrived on the location, Fay is holding back a tough-looking group of Mexicans. His hands part in a masterful way, reminding the writer of the late Holbrook Blinn, star of "The Bad Man." Let us pause for a moment to lament the passing of this great actor, but let us also be thankful that Mr. Fay will give us in this production a performance equally as meritorious as any of those portrayed by the admirable Mr. Blinn.

Fay held the bad men at bay, at the same time inviting them to enter his hacienda to enjoy his hospitality, drink his wine and relish his food. It was a great shot and we caught ourselves clenching our own hands as we "pulled" for Frank.

Warner Brothers recently purchased the Lasky Ranch for their exterior productions. This will be their first real outdoor talkie.

Technicians at Work

The talkies are no longer in the experimental stage. It was mighty interesting to watch the men who made Vitaphone the talk of the world go about their labors. It is just a common everyday occurrence for them to shoot talkies.

Many elements enter into the production of the oral films. On this particular location a low wind was whistling across the lot—whistling a tune for the "mikes"—that had the report with furrowed brows. These interferences came at intervals, and coupled with them was the roar of airplanes overhead. A captive balloon was hoisted as a signal to the aviators to fly at a higher altitude and thus lessen the troublesome noise.

Marvelous settings have been arranged for the picture. A tremendous Mexican street, through which thousands of Mexicans will promenade, was an outstanding setting. Cavalrymen astride spirited steeds dashed up and down the street as confetti was hurled at them. This scene will give the trekgroers a real thrill. Director Michael Curtiz is painting a great picture for the amusement lovers, and it is just mixes the sounds, and his trained ear can detect any false wave that happens to come through his instrument. For instance, should there be six various sounds coming through at the same time, Mr. Shaw mixes the loud and soft in such a way as to please the human ear. These two boys have the director at their mercy. Some ordinary sounds are ridiculously funny when recorded, and the recorder and mixer are responsible for the elimination of them. To our mind, we think Mr. Shaw should be called the "voice and melody blender." It is uncanny to stand in his booth and watch him at work. The average onlooker would question whether or not he is catching

As we sat beneath that blustering sun and talked to the actors and actresses appearing in "Under a Texas Moon," we felt most grateful to the Warners. Their great accomplishments have given us some marvelous entertainment. In the present production they have a setting as true to life as if the company had been sent to real Mexican soil.

It's a great age

A journey to the Lasky Ranch will convince you of this, and although we have been on many locations, we can truthfully say that Director Curtiz handed us a new experience. We could not help closing our eyes for a moment in an effort to visualize the great advancement of the talkers. We could not help offering up a little prayer in memory of those who have gone before. It was their struggles and experiences that were responsible for the great strides made by the industry.

The talkers will pave the way for a universal language—and what a boon to mankind that will be!

As the writer plodded his weary way back to the desk whereon reposed the faithful Remington, he mused that he had been treated to his best talk but marvel at the advances of science. If we dwell upon the wonders of this age, it is only because we have been deeply impressed with actual experiences of the future. We set the edge of the realizations, when they are seated in the great cinema cathedrals, how much detail and energy are needed to produce the finished product of the talker?

To our mind it would make their evening's entertainment much more enjoyable.

"Under a Texas Moon" will be real entertainment if our judgment means a thing. Director Curtiz is sparing nothing to make this production the last word in outdoor talkers, and the previous successes of this type of picture have assured the Warners that the expenditure of large sums of money will not be in vain.

CAST OF "UNDER A TEXAS MOON"

Character Player

Juan Carlos... Frank Fay
Lolita Romero... Myrna Loy
Jed Parker... Noah Beery
Pasha... Armida Ragnella
Jose Romero... Raquel Torres
Pedro... Georgie Stone
Calixto... Charlie Sellar
Don Roberto... Lionel Belmore
Alfonso... Lottro Roberto
Mona Maria... Pancho Gonzalez
Bad Man of Pool... Chris Martin
Bad John... Jack Currie
Under Marshall... Betty Boyd
Felipe... George Cooper
Anna... Francisco Maran
Tom Brady... Tom Dix
Mother... Jerry Barrett
Inez Gomez... Inez Gomez
Mojo... Eddythe Kramer

Michael Curtiz

HOBBY FILMOGRAPH

PRODUCTION STAFF

Here is "who is who" on the production staff:

Fred Kohler

REGINALD BARKER

Has been signed by Universal to direct "The Mississippi Gambler," in which Joseph Schenk, Jr., will be starred, according to an announcement by Carl Laemmle, Jr., general manager. The picture will go into production in the near future.

The story of "The Mississippi Gambler" is by Karl Brown with Leonard Fields handling the adaptation for the screen.

This will be Schildkraut's first picture since "Show Boat," in which he was co-starred with Laura La Plante.

IN CIRCULAR

Due to confusion and misunderstanding concerning the rights and privileges of retired Disabled Emergency Officers, the War Department has recently set forth in detail all the privileges to which this class of officers is entitled, according to an announcement by the American Legion.

MIKE DOES TALKERS

Mike Donlin, former big league baseball player, is back in the talkers. In 1908 Mike made a talking film of his vaudeville act with Mabel Eke, his wife. The picture was made by the old Cameraphone company. Since that time Mike has been doing silents.

MAY LIFT FILM BAN

The United Artists Corporation has filed a suit for mandamus to compel Mayor Thompson to appoint a Commissioner of Police to Russell to issue a permit to allow exhibition of the picture "Alibi." The board of censors refused to allow a permit on the ground that the picture showed "revolting acts of cruelty."

Sam Hardy, who enjoys being first with something new, is keenly interested in plans to bring on the third dimension pictures. The actor reads everything printed on the subject. He believes everything possible today with the advance of science.

RETURNS FROM EUROPE

Charlie Wilson, "The Loose Nut," has arrived in New York from Europe. He will play over the major RKO circuit.

BACLANOVA SINGS

Baclanova, Russian film star, has been booked over the RKO circuit. She was originally booked to do a sketch, but she is doing a singing act instead.

Wesley Barry, film player, has been booked over the RKO time.

Fred Kohler, the leering menace of "Underworld" and "Thunderbolt," has been given a long-term contract by the Paramount-Famous-Lasky Corporation, it is announced from the studios in Hollywood.

Kohler, whose stage experience ranged from stock company portrayals in Kansas City to important leads on Broadway, became known to the film audiences because of his "bad in a man" portrayals in such pictures as "The Thundering Herd," "Underworld," "The Drag Net" and "Thunderbolt," George Banko's latest. He started his screen career almost twenty years ago with the Senn Scoposcope Company, then a leader in the industry.

He has the reputation of being one of the strongest men on the screen, his scenes with Bert Bancroft in several productions winning him the sobriquet of "the hard-fighting bad man." He is six feet tall and weighs 200 pounds.

Kohler has not yet been assigned to a picture, although he is making tests for several future roles.

Miami Campbell has refused a Broadway offer to remain in Hollywood. Miss Campbell's original intention in coming to the film capital was talking pictures and is naturally eager to do one. She also feels the need of a rest after having prepared a play a week in stock for several years.

Two favorite roles of George Fawcett are Russian characters. Announced for release is "Hearts in Exile," a version in which Fawcett plays a fish monger. In "The Tempest," a silent picture, he plays a Russian general. No characters could be so dissimilar.

OFFICIAL REPRESENTATIVES OF FILMOGRAPH

The following are the only official representatives of Hollywood FilmoGRAPH in Hollywood:

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Connie
Lora Russ
Joseph K revamped
M. J. Levins
Ed O'Malley
Fanya Graham
"Dad" Zanfetta

Anyone else representing themselves from Hollywood FilmoGRAPH are imposters. Please report to our office without delay.

"ROOSEVELT—ROOSEVELT"—what a glamour in the very name and what a paradox it presents. It is the very heart of a Utopia where dreams come true—near old Hollywood! The Roosevelt was his famous "Sunset Room," where kings and queens for a night sat enthroned in the realms of merriment, and where the spirit of refinement and joviality shone through, puffing his pipe, filling his glass and hailing his Jelfers three. In we venture, as if passing the portals of an enchanted chamber, our eyes agleam with the garish light.

The dance floor fairly chattered with the jocose tap of many toes. The best movie picture waltzer of them all, Mattie Holliday, a beautiful brunette, passing around the birds and almonds. Mr. and Mrs. Roosevelt's guest cup. Oh—but Jimmie Larkin has just sunk in with two, stunning, dark-eyed perils. And Leo McCarey, the young Na-Poleon of movie directing, with him grow; and last but not least, Roscoe Arbuckle looking wishfully "over the border and murmuring—"It might have been.

At the Cotton Club

Frank Sebastian, King of Cabaret's, beaming his Cotton Club smile on a wed, decided that frequent invitations for the Blackstone being mistaken for the real grown himself. The vast dance floor a sea of intermingling of intermingling greasers, Mr. and Mrs. Roosevelt are on South Airdmore avenue, celebrating their wedding with a jolly party of friends and a dance by dancing cup by their wonderful steps.

Girard, the big real estate man, enjoying the Cotton Club festivities surrounded by, as president of gay spirits, Larry Herrigan, a line descendant of Lord Chesterfield, trying to ease it into his side kick Otto's cocoon, that the Blackstone.

Master of Ceremonies Greely, the most graceful and versatile colored collegiate, hosting an assembly, drenched in Jule's drenched in Jule's drenched in Jule's, jocose, dancing doll babies with their slickers on, doing "Singing in the Rain" in great style. Alberta Vaughn, queen of the Cotton Club, seeking very much Frank's swell show. Gus Jones puts it over big as a successor to Bert Williams, Carolyne Snowden's "Venus Rising From the Foam of the Sea" and "Dig a Diga Doo," knocking the paid customers for a goal. The Cotton Club as popular as ever.

At the Moscow Inn

The two big proprietors of the Moscow Inn, greening the moonlight outside, and up the proposed enlarging of the pavilion "intended patronage" awarded force it on 'em. Warner Oland inside with a party of friends devo to a new place which for the silver smuts of a lustrous cup that refuses to turn green with envy or any other weakness. Roscoe, at his best, with his fast-fire pencil and sparkling japes. He's got all the scene comedians backed off the boards. He's doing "Oh! Those Old Days, Old Pal" and is the hit of the show. The Inn, now known as the "Cafe of a thousand candies." Don't miss hearing the great Mose Ely Gypsey, who has Douglas Fairbanks slips in for a
Senators Laud Pictures and Oppose French Quota Laws

Senator Shortridge and Senator Copeland Join in Decrying Discrimination Against Films Abroad

Hon. Samuel M. Shortridge, senator from California, took the floor in the Senate and gave full notice of his intention to force a division of the Senate to send the lengthy anti-French motion picture bill to the House. Senator Shortridge introduced a resolution calling on the Secretaries of State and Treasury to transmit to the Senate the full record of the government's protest against the proposed institution of a quota system in France, as proposed in the French quota bill.

Senator Shortridge introduced a resolution calling on the Secretaries of State and Treasury to transmit to the Senate the full record of the government's protest against the proposed institution of a quota system in France, as proposed in the French quota bill.
Seven Companies Making Talkers At Metropolitan

Announced Plans Indicate It Will Be One of BUSIEST During Current Producing Year

With production well under way on Harold Lloyd's first big talking picture for Paramount, "Welcome Danger," and with other important productions being filmed, seven different producing companies are now making talking pictures at the Metropolitan Sound Studios. It is expected that the Lloyd company will be shooting approximately two months on this all-talking sound picture.

Following the success of Sono-Art's picture, "The Rainbow Man," this company is preparing to launch production at Metropolitan on four more all-talking feature pictures. O. E. Goodman, Edward Hinckley and others of the Sono-Art organization have arrived here from New York and preparations are being made for the next picture, which will star Edward Hinckley in his own stage role of "Wesley." James Cruze Productions have practically finished work on the big-scale "Welcome Danger," and "The Great Gabbo," with Eric Von Stroheim.

The Cliff Broughton producing organization is scheduled to start August 1 on its first talking picture, which is to be filmed in many locations and will be one of the first big all-outdoor pictures.

Coronet Comedies have completed the filming of the sixth in the series of two-reel pictures for Educational, starring Edward Everett Horton.

Berkowitz Productions have launched a full schedule of two-reel pictures at Metropolitan, in which approximately one a month will be filmed. The first picture by this producing company has already been completed.

Lloyd Hamilton Talking Comedies, produced by Harry D. Edwards for Educational, are one of the fourth of the Hamilton pictures.

Robert C. Bruce, well-known producer of outdoor pictures, has launched a series of unique all-outdoor talking and singing pictures, which are similar to his well-known series of "Wilderness Tales" which are being produced all in dialogue in unusually natural scenic backgrounds. Mr. Bruce has already completed three of these short pictures, using Metropolitan's outdoor portable recording equipment.

With these companies, and other important producers to be announced within the next few weeks, Metropolitan will be one of the busiest of the talking picture studios during the current producing year.

FROM A REPORTER'S NOTEBOOK

ON SET WITH MARY AND DOUG

Big fight scenes have started between Katherine and Petruchio... actors get big kick out of her slapping him and then when scene is over hurrying back to "I didn't mean that, did I?"... Miss Pickford's work so strenuous has every costume in triplicate not to hold up production for Resort coats. Mr. Hontuansu wins box of cigars from Baptista but that he wore symmetricals... Doug still wears his red overcoat with blue trousers which he acquired visiting set jumped nine feet when he tried it... this is record so far... three New York critics among week's visitors... Pelvic of the Journal, Zimmerman of the Telegram and Hall of the Times... great scene where Katherine throws Hortensio down long flight of stairs... whole company applauded... Wardwell rolls over seven times and lands right side up... wonderful sound in the background of traveling "mike," which follows actors around and records even volume at all times... remember the voice of J. H. Goebel moving forward and died away as he moved back... something else new... company doesn't have to walk into another room for playback after scene... saves time, lots of it.

Lynn Pierson will play Armand Arnaud, Eula McCrary, and others.

A studio party was held following the showing of the pictures.

With sound picture production on a twenty-four-hour basis at the American Sound Studios, Alfred Walker, general manager, announced today the signing of contracts with George S. Gallette, Inc., for eight-two-reel sound and talking pictures which will use well-known vaudeville artists. The first of the series has been completed with Fred Ardash, famous as a vaudeville "drunk," and Sis Cash, with Bob Albright in the leading roles.

The production started last Friday night at midnight was completed Saturday at 7:30 a.m. Jack Noble directed this show.

Walker has also signed a contract with Edwin Earle Smith for a series of 12 productions to be made at the American Sound Studios. Jean La Marr will appear in the first four, with George Neville, Joseph Burke, Agnes De Domo and Edwin Argus featured in a bathing beauty group. Anna Thomas is to be starred in this series.

Act High Productions has arranged to lease space and will start their first production, called "A Bag of Tricks," next Monday.

Mr. and Mrs. John N. Noble, Capt. George H. Maines, A. Volpe, Harold Flavin, Roy Charrier, Harry N. Blair, Mr. and Mrs. Al Sherman, Annette Mirabent, George Bradley, Peggy Mahoney, James Cunnigham, Ed Hurley, Mr. and Mrs. Heman Pines, Mr. John Armand, Eula McCrary, and others.

Mammoth Set Is Being Built for Paul Whiteman

Universal's biggest sound stage is being filled with a huge set, promising to surpass that of "Broadway." It will be the interior background for "The Jazz King," featuring Paul Whiteman and his band, and the most striking example of futuristic stage art seen to date. In design work, Danny Hall, art director at Universal, created the elaborate "Broadway" night club interior which is highly praised by the critics. In addition to he stage work at Universal, Mr. Hall is art director for Charles Chaplin and the Edward Everett Horton stock company.

The screen story for "The Jazz King" is receiving its final touches and production, according to present plans, should start within two weeks. The supporting cast has not been announced.

FRANKLYN FARNUM RETURNS TO "HOLLY" AND PICTURES

It is just three years ago that Franklyn Farnum appeared in Los Angeles. At that time he played a very fine comedy part in "Little Annie Kelly" at one of the leading theatres. Since closing with that show he has been appearing in vaudeville. Mr. Farnum in past years played in some of the biggest shows on Broadway for Chas. Frohman, Henry Gartside, and others. He returned to Hollywood the other day and is casting his lot in filmdom.

American Sound Studio Opens

NEW YORK, July 18.—Over a hundred and twenty representatives of the various trade papers in New York and members of the film industry were present for the official opening of the American Sound Studios. A preview of a Fred Ardash comedy and a short featuring Art Landry and his orchestra were the highlights of the opening.

Among the many who attended were J. W. Anderson, Alfred Walker, Edwin Earle Smith, Bert Acosta, the aviator, Jean La Marr, Art Landry, Pierre M. Arnaud, Miss B'Love, and others.

Five-Minute INTERVIEWS

By Madelyn O'Keefe

George Arliss

Play in "Durrell." Here since April. Both pictures and screen have their own attractions. Climate of California wonderful. All things possible. Feels like a school boy on returning to Europe. Going to have new play—playing in all big cities. Returning on stage. Says, however, pictures are a thing of the past. That talkies have come to stay. Miss Joan Bennett playing with him is an American actress. Director American but number of English actors in the play. When picture is finished, about August 1, going to Europe, then returning to America to produce a play by Christmas. Play by a very well known American author.

Joan Bennett

Came here from stage. This is her third picture. Talkies not hard after training of stage. Lived in California three years before going to New York. Signed with United Artists so will not return to stage. Sister to Constance Bennett. Charmingly mild mannered very look to look at. Blonde hair and beautiful gray eyes. Should be precious in her new role. Looks costume picture and finds Mr. Richmond very pleasant to work with. "Song of Broadway," Harry Richmond, United Artists.

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DINING AND DANCING PARADISE

ROOSEVELT HOTEL in HOLLYWOOD

THE NEW BLOSSOM ROOM IS A SENSATION DANCING TO AARONSON'S COMMANDERS

July 20, 1929
 MODES AND MOODS OF THE MOMENT

MODERN, OLD-TIME COSTUMES PICTURED

Feminine finery of the "pay nineties" will come back to the motion picture screen to compete with modern fashions in Paramount's all-dialogue mystery film, "The Mysterious Dr. Fu Manchu." The long skirts and "leg of mutton" sleeves under which the women of 1900 concealed their charms are worn by a score of girls in the Pekin sequences of the picture. Jean Arthur, heroine of the Oriental spine-tickler, wears the modish garb of today. The short Pekin action shows the Chinese capital during the stirring period of the Boxer rebellion. The later action, in which Miss Arthur wears a wardrobe of up-to-the-minute outfits, has a modern setting.

AWNINGS CAN BE ORDERED NOW!

The average life of a good awning is from three to five years. I said a GOOD awning, for there is a great difference in the quality and long life of canvas. Those at the Vine Awn ing Company are guaranteed to be the best. You will enjoy the warm Summer months much more this year if you order awnings and a porch swing or chair now. Telephone Gladstone 5903. 758 El Centro is the address.

MARY EATON
Paramount Star
—Courtesy Fashion News.

Jerry Vaughan hails from the same town as the Christie brothers. Between the three of them, London, Ontario, has become famous. That they were from the same town was only recently discovered when Mr. Vaughan had gone out on the set to deliver a large order of flowers to the Christie Studios. The flowers were delivered, but the rest of the afternoon was spent in reminiscing, putting London, Ontario, very much in the limelight for the time being.

Mr. Vaughan, who has taken prominent parts in pictures for many years, is now with the Hollywood Gardens, at 1515 North Vine Street, where, because of a more convenient location and larger floor space, he is just that much better prepared to take care of large floral orders from the studios. Phone G-Ramie 6280.

READ THIS AND SAVE FIVE DOLLARS.

If you call the Duchess Beauty Parlor, Gladstone 0188, this week and next, you can save exactly five dollars on what I consider one of the most beautiful and natural-looking Permanant Waves I have yet seen. The wave is a regular ten-dollar Permanent. You will want to take advantage of this, I am sure. The Duchess is also featuring a new innovation in Hollywood, and that is an application for shaping eyebrows without the use of either mascara or tweezers. It is a guaranteed process and will last from two to three weeks. 1311 Vine Street is the address.

MAUDE LESLIE'S BEAUTY SECRETS

The beauty preparations of that well-known actress, Miss Maude Leslie, are indispensable to a score of motion picture stars who use them. Because of the large demands made upon these people, it is absolutely essential that the preparations used must be pure. That is why they choose the Maude Leslie products, which contain nothing but the finest imported ingredients. Miss Leslie worked out the formula after years of travel and stage work on the Continent, during which period she had time to observe and learn about the ingredients that would actually keep the skin young and fresh. The result has been a perfect product. You may try a facial at the Maude Leslie Salon, 1330 Brighton Way, Beverly Hills, where real relaxation and the application of Miss Leslie's beauty preparations will obtain wonderful results for you. Phone OXford 4735.

Lido continues to be the choice of the well-dressed woman. Right at this time, this smart gown shop is featuring new Satins and sheer chiffon Velvets with contrasting blouses, and all at exceptional Summer prices. Unusual and individual Lido Top-Coats are also being shown at this time. You will find Lido's a cool retreat for warm (but would be better) Summer days—and, too, there is always parking space at this interesting shop, located off the boulevard at 2103 Highland Avenue. Phone Gladstone 3043.

The Montmartre fairly similituated with celebrities last Saturday at a luncheon given to welcome back Mrs. John Kennedy of Beverly Hills, who recently returned from a year's sojourn at Nice, France. Seen at the table, which was a picture in varicolored Summer flowers, were Mrs. George O'Neill, the hostess; Claire Windsor, Van Alderado, Molly O'Neill, Mrs. Isabel Howard, Sally O'Neill and the honored guest, Mrs. John Kennedy.

Hollywood has a beauty contest winner who has never sought to be a screen star, but who has made good as a motion picture writer. She is Marion Dix, 21, secretary girl, newspaper reporter and graduate of the University of Washington with the class of 1925.

Three years ago Miss Dix took a job at the Paramount Studios as a stenographer so she could study screen writing at first hand. Today, she was notified that her continuity for the all-talking picture, "Kibitzer," had been accepted.

At the University, Miss Dix was chosen captain of the year for two successive years. She is a member of Kappa Alpha Theta sorority and worked her way through college by writing a column for a Seattle newspaper and university stories for magazines.

Western Electric Jr. Is Installed

Dispatches from Sydney, Australia, announce the installation of the first Western Electric Junior equipment for the use of small theatres playing the Fox Movietone features. These junior units will be installed in the suburban theatres of Australia and New Zealand as rapidly as possible. London is the only other foreign city so equipped at present.

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Expert Permanent Waving with NINOS
208 Warner Bros. Theatre Bldg.
Glendale 5445

CHARLES F. ADAMS
ATTORNEY-AT-LAW
312 Warner Bros. Theatre Bldg.
645 Hollywood Blvd.
Phone Hollywood 5177

THE Doorway of Hospitality

E nter the doorway of this popular hostelry and you feel at home. There's an atmosphere of cordial welcome which marks the difference between the Hollywood Plaza and ordinary hotels.

Your room, too, has that added touch of distinction. Pictures on the wall, overstuffed furniture, a floor lamp and reading lamp... these are but a few of the features that make you feel at home.

Pick Whitley Dix for service insures the best of food. Therefore, when you are next in Los Angeles be sure to investigate.

THE HOLLYWOOD PLAZA HOTEL

Vine Street at Hollywood Boulevard
HOLLYWOOD, CALIFORNIA
If you know that your wife and children would receive a monthly income check for $500, $100 or even $50 as long as they live.

Wouldn't it mean a lot to you?

Wouldn't the satisfaction of knowing that no matter what happens there will be one source of INCOME that they can't lose—can't be cheated out of and that will continue as long as they live—wouldn't the satisfaction of knowing THAT be worth a great deal to you?

Of course it would.

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WARNER BROS. THEATRE BLDG.
HOLLYWOOD, CALIF.

Bickford Gets 2 Great Breaks

Charles Bickford has occasion to be thankful on two counts.

He will make his first talking picture appearance Thursday, July 25, at the Carthay Circle Theatre in Cecil B. DeMille's "Dynamite."

And he has just received word that "The Sandy Hooker," a play written by himself and Fred Ballard, is to be produced in New York this fall by Messmore Kendall with Lenore Ulrich as the star.

FILM PILOTS DIE

Alvin Knetchel, chief cameraman for First National and his companion, William Hauber, were killed Wednesday when the plane in which they were flying crashed to the earth in a nose spin. Knetchel made the flight while ill and was believed to have fainted while at the controls. Both men were well known in the film colony. Knetchel was an experienced flyer and Hauber a stout man.

WILLIAM FOX HURT

William Fox was critically injured in an auto crash Wednesday at Roslyn, N. Y. His chauffeur was killed.

A blood transfusion was necessary to save the life of Fox.

NEW BAND AT MONTMARTRE

"Preff" Moore and his band opened Wednesday at the Montmartre. The opening was a gala affair with Evelyn Brent as honor guest. The new band is plenty hot and will give the patrons of the Montmartre some late tunes to whistle.

AL ROCKETT IMPROVED

Al Rockett, who has been quite ill for the past few weeks, is now at the beach. Reports state that he is showing improvement but will not be back at First National for two more weeks.

LAEMMLE TO FILM

GERMAN WAR STORY

LONDON, July 15—Mr. James V. Bryson, managing director of Universal, who has just returned from Berlin, announces that Universal has purchased the talkie rights of the sensational German novel, "All Quiet on the Western Front."

The book is Germany's "Journey's End." It is a very vividly told account of a common German soldier's experiences in the trenches during the war. As an impressionistic picture of the monotony, discomfort, and horrors of trench warfare it is probably unparalleled.

At all events, it can be antici-

front" is regarded as exactly the type of screen material needed to give the public an opportunity of developing a technique of their own.

At all events, it can be antici-

pated that "All Quiet on the Western Front" as a talking picture will reveal some very startling departures from the accepted and hackneyed methods of presentation known today.

"Uncle Carl" Laemmle is now on his way to Europe to make production arrangements.

HOOHEY

By Bill Attie, 95% Nutty

local forecast—dry, agents in town... John hall, filimo's ace riter, can't unlock door, Neff was a hoo. . . . 'irish' o'malley, our rear-

viewer, is a beauty expert, he wears glasses . . . hot-air peddiers workin' o'er time on the ballywaves . . . wet

michants of the late dry war visitin' old mexico . . . lotta actors fallin' de way de wind blows; all fish

stories sent in mus' be sworn two . . . drug-store actors hoo neffer wus

be 4 a camera, are now shoutin' but
day dont say anything.

cook, tort day run dis riter outa town,

if day don dat, 'cook-coo, wud hafter
go ter de porheous . . . dr. beeton,

wreck'ller of words and distiller of punk'shoos'ah'mun's oberlookin' a dick'shun'airty at de public leberry.

... dont step onudder peabulls toes, ummenshul words will be ut-
tered . . . forty-years ago dis guy

use ter do tricks, drink like a fish an' speak outa his bed . . . a fella got a lot for sale cheap, in a neerby

sem'tery, ter enynnow hoo wanna

use it im-mead-id-it-les, fer dem-

shells . . . actors hoo like ter ter

sea de ghost walk, now imploy ghost

riters . . . no folks, i got no troblin',

i am single . . . l. n. r. barnes, of de

'news' pictures, her inkish well . . .

why do day call de city editor on a nos'paper de villian . . . a guy

dat goes ober big and de show,

i'm, smith is wanted in de check-

room, his ober-coat is leekin' . . .

p. a's please dont ast me fer an in'twoview, it ont two much, de

judge makes me support you fare female

wile you are in de hospital . . .

hada ice cream soda—gonna go home

an sleep it off . . .

noti—I hearby challenge bert

lewy, ter fer a ' duel', he bin 'cheered

his own 'winner'—signed, bill attie.

MORGAN IN SEATTLE

Gene Morgan is back in Seattle as the star of the "Opportunity Idea," a Fanchon and Marco production, now at the Fox Fifth Avenue Theatre. The Opportunity Idea cast is recruited from twenty-one cities on the Pacific Coast and is composed of contest winners in each city. The contest was won by Seattle by Vienna Turi, an accomplished dancer.

O'NEILL PLAY TO OPEN

SEATTLE, June 18.—Definite ar-

rangements have finally been made for the presentation of Eugene O'Neill's nine-act drama, "The Strange Interlude," at the Metropolitan Theatre, opening August 12 for a fortnight's run at a $353 top. The O'Neill drama, which many critics regard as the author's profoundest contribution to the American theatre, will be presented here by the New York Theatre Guild.

Leatrice Joy, star for San Francisco, to appear at the Golden Gate Theatre. Miss Joy will complete her Orpheum tour on the Pacific Coast, over K-K-O. She will appear at the local Orpheum soon.
LON YOUNG STARTING PRODUCTION OF TALKIES

Lon Young, former well-known publicity expert for Gotham, Select, Warner and other representative film companies, is in active preparation for production on the first of a series of eight talking features to be made by his own organization. "In Old California" is the title of the first Lon Young production, and the R. C. A. Photophone method of recording will be used at the Tec-Art studios. The story is from the pen of Fred Hart and Arthur Koberl prepared the dialogue and continuity.

Lon Young is personally casting the production now, and the entire cast, which will include several "big names" for the marquis, will be announced next week. Burton King has been signed to direct under the supervision of Mr. Young.

Dixie McCoy Enters Production Field

Dixie McCoy, well known Hollywood manager and producer of several legitimate productions at the Music Box last year, is starting production immediately at the Tec-Art Studios on a series of one-reel novelty talking pictures. The first one is to be called "A Thousand Feet of Life," Associated with Miss McCoy in this venture is Ramon Romero, prolific writer, who is doing the script and dialogue for the first production.

Production is to start immediately. Cast and director will be announced in a few days.

PUBLIX MERGER REPORTED

MINNEAPOLIS, July 18.—The sale of the northwest chain of theaters operated by Finkelstein and Ruben interests to the Publix Theatres, Inc., was reported this week to have been completed at a price of $10,000,000.

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Play An Important Part in This Sale

HARRY JOLSON IS TO OPEN AUGUST 8TH

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Hollywood, Calif.
OLD WORLD JOTTINGS

BERLIN.—Chas Hutchinson and his charming wife are here, and will soon sail for America. The tense situation in America has sort of brought production here to a standstill, no one knows exactly where they are at, or what to do to meet the situation.

AUSTRALIA.—It seems that Aus- tralia, Argentina and Brazil are really the best foreign customers for our Hollywood films. Brazil, for instance, used more than 17,000,000 lineal feet of American film last year and the demand is rising all the time. At home there are a lot of pictures that will not use. The Brazilians are becoming critical and nobody blames them. The making of films especially for South American audiences should be quite an industry of itself.

PARIS.—J. C. Bavette, the French managing director for Fox Films in Paris, states that there has been a great demand in the French capital for the songs used in "Fox Movietone Rollers of 1929." De Sylva Brown and Henderson, publishers of the William Fox picture songs, state that never before have they experienced such an advance order before the premiere of a show. "Fox Movietone Follies" will open in Paris next week.

WALTER WILLS STUDIO OF STAGE DANCING & THEATRICAL BOOKING AGENCY 7076 Hollywood Blvd. Phone Diary 1785 SUMMER COURSE OF SIX WEEKS BEGINS JULY 2 Class and private instruction for adults and children in all forms of dancing. Professional work taught by professional dancing teachers. Teachers not only professional and proficient as dance instructors but popular for their success in handling children.

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Exercises, most natural for anyone to get and keep well, for retired people, and those who perform sedentary work, etc.

The movements are simple, yet effective. They can be done at the office, in the open, anywhere, in about twenty minutes two or three times a day. I recommend my simple head exercises, a morning and evening for clarity, and the prevention of ear and head troubles otherwise they give great relief, as they strengthen the nerves of the head, a spinal exercise for people with stiff necks.

A former instructor for Physical Culture in the German Army, I have had years of experience in this teaching.

For Normal, Easy Development in Body and Mind Consult CHRISTIAN KIENLE Hours: 9 A. M. to 6 P. M. and by Appointment Phone Flareyn 1948 REICHEL'S INTESTINAL BATHS FOR LADIES AND GENTLEMEN 2422 West Sixth Street Los Angeles, Calif.

SUNDAY NIGHT IS "WHOOPIE HOUR" AT THE MUSKETEERS

The program for the Sunday night "Whoopie Hour" at the Musketeers promises to be one of diverse entertainment and lively entertainment. Included in the program will be Ethel Hearn, the Banjo Girl; Max Asher, comedian, and Le Roy Burt, baritone, singing the Indian love lyrics. "Kiss or Kill" and "His Weak Plot" are the two acts to be presented. Then there will be an extra grand finale act which is "Decency," by Miss Symona Boniface. Playing in "Decency" will be Mabel Francis and Jean Armond. The Beauty Contest by Madeline Blackburn will have Timpipjet, Mary Mabery and Jean Armond in the cast.

The Musketeers, a recently organized club, whose by-word is "All for One and One for All," has sent out a general call to all writers asking them to submit plays. One does not have to belong to the club in order to do this. The public is invited to the Sunday night "Whoopie Hour" at the club theatre, 8620-22 Sunset Boulevard.

HOME FROM VACATION
Sid Saylor, under long-term contract with Universal, has been recalled from vacation wanderings to start a new series of Sid Saylor comedies. They will be all-talking. Sid recently finished a series of ten silent comedies. Harold Beaudine will direct, Merta Robillas, leading lady, Sig Neufeld, supervisor.

Eddie Dowling will start on a new picture at the Metropolitan studios, title "A Year and a Day," produced by O. E. Goebel and Geo. W. Weeks. A director will be chosen soon and casting will also start. He will sing several songs.

Pathe Starts Three New Comedies in New York

NEW YORK, July 18.—The Pathe Sound Studios in New York started this week on three new two-reel comedies, two of series on which some pictures have been completed and inaugurated a third series. Davis has his guiding genius of the new series which will be released under the general title of "The Folly Comedies." Davis has his well known headline in vaudeville appearing in skits of his own composition and was but recently signed by Pathe. Davis will direct the series himself which will consist of two-acters, with subject matter that has made presentation acts popular, headline specialists, parodies of pretty girls, pretty music, comedy songs, comic dances, and dance music. Dagam Oakland, late of the New York organization of "Showboat" and "The Student Prince" will have a prominent part in the first of the series which has been titled "Fancy That." Bill Frawley and Earl Dewey will be featured, and among others in the cast will be Joe Chance's Coochers, the Eddie Print Girls from "The Everglades," the Strollers Quartet, Ray Gray, Guy Voyer, Howard Carey, Nate Cole, Donna Frye and Mr. Gus Voey. T. Gordon, who recently started on his second "His Operation" in the Variety series. Joe Fields who was the original partner of Joe Weber before he left for Hollywood succeeded him and carried the Weber and Fields act to its high fame, is one of the cast and in another picture Doxie Farnworth, who has been working on "Barber's College." An old favorite in the person of Lew Hearn heads the cast. Hearn was an old favorite in vaudeville when he went to Eng- land several years ago and the success which he scored there made his appearances in this country few and far between.

Ethel Barrymore Receives Great Welcome

It was a most brilliant opening at the Mason Theatre on that night when Miss Ethel Barrymore made her initial appearance in "The King- dom of God." She was forced to re- spond to seven certain calls at the close of the G. Martinez Sierra drama, attesting the popularity of this noted actress. Such an ovation was cer- tainly unusual, ranking the house to great heights through the three-act drama. Miss Barrymore portrays an unusual role—anusual when compared to previous parts taken by her. Appearing in the habit of a nun, the audience appeared rather reluctant at first, because perhaps of religious feelings, to indorse this character.

Her supporting company was very competent. Louis Calhern plays an important part, that of a doctor. Other parts played with exceptional merit were done by James Meighan, Jr., and Lionel Dante. Miss Barrymore's niece, Georgia Drew Mendius, is in the cast. Other effective bits were done by Olive Oliver, Ernestine Gaines, Winma Thompson, Georgina Harvey, Diane Von Dommelinn, Mary Loane and Harry Plimmer.

MORAN AND MACK RETURN

Merritt and Mack, the famous Two Black Coovers, who made a business trip to New York following completion of their first Paramount talking film, "Why Bring That Up?" returned Monday to Hollywood to begin preparations for their second movie.

Word is passed around town that Irene Rich will be starred on the local stage in a new play to be produced by A. H. Wood.
 Warners. *Equity.*

One of the most popular stories ever written, a story so unique in conception and treatment that it still holds its place among those films that are to be made into a talking picture. It will be produced by Universal with Glenn Tryon, the "hoofer" of Universal's production of "Broadway," as the inimitable Skinner.

Mr. and Mrs. James Gleason are completing their play, "Shannon's of Hollywood," and will go East in September to present it, provided the Equity situation clears up. It is a follow-up of their famous play "Shannon's of Broadway," and deals with the breaking into pictures situation in Hollywood.

Talking pictures have established Frank Tuttle as one of the foremost motion picture directors. So successful has he been with his first two all-dialogue productions, "The Studio Murder Mystery" and "The Greene Murder Case," that Paramount has given him a new contract.

Louise Lorraine, Jack Perris, Frances Ford, Monroe Salisbury, Wilbur S. Mack and Leo White have been signed as the cast of "The Jade Box," which will be produced by Universal as a talking ten-episode Chapletplay.

The Ship from Shanghai has been announced for production by Metro-Goldwyn-Mayer as the title of Charles Brabin's forthcoming sead rama, adapted from Dale Collins' famous novel "Ordeal," and on which work will start shortly.

Little Sally Ellers seems to be getting her just dues in pictures after a run of hard luck that might have daunted any screen actress. She has been jettisoned, as a leading feminine lead of "A Sailor's Holiday" opposite Alan Hale, is now enacting a role opposite Hoot Gibson and, as soon as she completes his picture, Sally will do an important characterization for Warners in "The Girl Who Couldn't Say No."

Sporting his wings as full-fledged pilot, "Hoot" Gibson, Universal western star, flew in his plane to Salinas where he will make several sequences in his first picture under the $1,000,000 contract with Universal.

Morgan Farley, New York stage actor, who signed a featured players' contract by his performance in "The Greene Murder Case," has been assigned to his fourth all-talking picture role by Paul Golfin of Associated Artists. Bud Woodbridge in "The Love Doctor," which will star Richard Dix.

...Nita Martin and her freak "blue" victory ... Reiner begins work on his new musical-movie, "Road Show," in which Bessie Love and Charles King are to be featured.

The script and dialogue for "Out of the Night" having been completed, the production staff leave today (Friday) for Florida and Key West to make a final search for a suitable location to make Rida Johnson Young's story. Harry Han, production manager; Robert Haas, art director, and Richard Harlan, business manager, will accompany King. They will leave, and begin work in about two weeks, after which Mr. King will immediately begin production.

"Twelve Hours of Love" is to be the title of the new production William C. de Mille is now making at Metro-Goldwyn-Mayer. The script is by Clara Beranger.

Wadsworth Harris was the guest of honor of the Los Angeles Opera and Fine Arts Club, at the last meeting of the season, which took place at the "Mary Louise" Cafe. Mr. Harris gave a short sketch of Henry Wadsworth Longfellow, the man, closing with a poetic recital. William Wadsworth, veteran of the stage and screen, and cousin of Wadsworth Harris, and last seen here with the Abraham Lincoln Company, has a prominent part with the "Little Accident" Company, which is booked for the Los Angeles Belasco Theatre.

William Wellman, the man who directed "Wings," is to produce another aviation story for Paramount. The picture, "Young Eagles," will star Charles "Buddy" Rogers, who, with Richard Arlen, headed the "Wings" cast.

"The Girl in the Show" has been chosen by Metro-Goldwyn-Mayer as the title of the "talkie" just made by Edgar Selwyn from the New York stage production, "Evva, the Fifth." Principals in this amusing comedy of stranded Uncle Tom's Cabin company include Bessie Love, Raymond Hackett, Ford Sterling, Jed Prouty, Mary Doran and Eddie Nugent.

Joe Halloran, assistant to John B. O'Brien, pioneer director, announces that Mr. O'Brien contemplates all Equity pictures which will be made under the auspices of Equity with twenty-five of their foremost stars, directors and writers, none of whom ever receive less than $1,000 per week and all working in this picture for Equity at the minimum Equity wage of $51 weekly. Mr. O'Brien made the first union picture in 1919 for thanhouser co., with all union labor, trailer on it, which the exhibitors took off. It will also be remembered that he made the first all Equity picture in 1920 entitled "Lonely Heart," starring Kay Laurell for the Goldwyn company.

BUZZING AROUND:

Georgia Hale and Charley Chaplin, having a snack of food at Henry's ... Roselle Taylor, Lila Lee and James Kirkwood at the same place ... Noe Beery sitting in the gallery at the Equity meeting ... Georges Carpenter in conference at Warner Bros. studio ... Lottie Pickford visiting the marriage license bureau, wearing colored glasses ... Bobbie, the motion picture monkey, doing tricks for a group of actors on the Fox lot ... Jean Perry telling some of his friends about losing 15 pounds in 18 days (the diet, of course) ... Mae Murray walking down the Boulevard with a Filmo-graph in her hand (this is not advertising) ... M. A. Steele and Clyde Tryon, and of New York City, are walking down the street in their Rolls-Royce ... John Bowers, Mary Pickford and Douglas Fairbanks at the Metropolit- an airport ... Ed O'Malley, the scribe, starting on his night club tour at midnight ... Fritzi Ridgeway and her husband, Constantin Bakaleinikoff, getting a big kick out of the wrestling match at the Olympic Auditorium ... Victor Schertzinger boarding the train for New York.

Frank Dexter, Darmour-RKO technical director, had hardly recovered from his trip to New York when he was sent on a location trip via the airplane route for Larry Darmour, Frank is going to do some fancy exterior construction up in the Big Bear region.

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Lynn Overman, star of "Oh, Boy, etc.

Ernest Newmeyer, motion picture director.

Ernest Trux, star of "Six-Cylinder Tom," etc.

Erin O'Brien Moore, star of "Street Scenes."" Enid Markey, lead for Duffy Players.

Johyana Howland, star of Belasco "Gold Diggers."

Maude Fealy, leading woman for Sir Henry Irving.

Wm. Collier, Wm. Gillette

and many notable stars. Also road, stock, vaudeville and screen stars.
GEORGE OVEY
Phone, North Hollywood 476 Message, Gladstone 9502

Six pictures on which JOSEPH JACKSON worked last year were included in the list of box office record smashers compiled by the Motion Picture News

ALBERT DE MORD For Writing Dialogue on HAROLD LLOYD'S "WELCOME DANGER"

Paul Perez UNDER CONTRACT FIRST NATIONAL-VITAPHONE

DWIGHT CUMMINS WILLIAM FOX STUDIO

PLAYS REVIEWED

Review "The Mender"


The Mender" is a cogent message to mankind, spring from one of the most glorious exhortations of the scriptures—"Know the truth—the truth that sets us free." The message comes in the form of an itinerant tinker or "Mender," as he is commonly called, who has wandered back to his Indiana home, after many years of buffeting around the world. Affliction's dart has driven all the darkness from his soul, and he has come (in his homely little way) to be an apostle of smiles and happiness. He has a felicitous knack of driving hatred out of the souls of all he minimizes with.

Entering Luther Bradley's general grocery store, he meets with Brad- ley's daughter, Lucy, a wheelchair invalid. The grocer, a gripping, small-town hunk and money bag, has a kindly eye only for the girl, but the surliness with which he treats everyone else keeps her in a continual state of dejection.

The old "Mender" then instills the white light of faith into Lucy's soul, through his gospel of kindness and truth, and in a short space of time she recovers the use of her legs. The miracle wins the churchly Brad- ley from the shadow of hatred and all ends well when "The Mender" marries his "dear Libby," from whom a lover's quarrel had separated for many years.

Carlos Inskoop gave a capital performance of the title role, adopting a natural style of acting that was convincing and effective. Sally Irish invested the character of Lucy with a tender appeal that won its way into the hearts of all her auditors. All the other members of the cast played their parts well. Between the first and second acts, Miss Lily Kavos, internationally known pianist, gave two selections and for an encore did Kreisler's "Liebesfreud." She displayed masterly technique, fine interpretative ability and her grace of manner was that of a consummate artist.

"The Mender" is an excellent wholesome drama and is sure to furnish a good evening's enjoyment for those that like the spoken drama.—Ed O'Malley.

Review "This Is College"

Presented by Ralph Herman. At the Egan Theatre. Although "This Is College," which opened Tuesday night at the Egan Theatre, may not be an accurate presentation of college life, it is at moments a surprisingly fine dramatic play. One may learn very little about college itself, but one learns a great deal—although none of it is very news about the sex-mad, gin-and-jazz-crazed younger generation.

More than that, however, "This Is College" is the story of a woman who is growing old without ever having been young. Jealous of the youth about her and embittered by her own smug upbringing, she misconstrues the antics—they are little more than that—of the collegians with whom she is surrounded, and she uses her power as assistant dean of women to its worst advantage.

In the course of the play, the soured woman is outwitted by the ap- parent lovemaking of one of the stu- dents. Her life is completely changed by this love, which she believes sin- cere, and the final result is a tragic one.

This brief resume deals with but one thread of the plot, which is awk- wardly developed in six scenes. While there are frequent lapses in this play by Madeline Blackmore and Charles Crouch, certain scenes are strong in emotional appeal. There are a num- ber of superuous speeches which might easily be eliminated.

Hallene Hill brings a cultured sweetness to the part of the dean of women. Sylvia Pickel's work as a gullible freshman is refreshing. Mar- jorie Bonner's earlier scenes are weak, although she remedies this somewhat by capable acting later on. Duane Thompson as the chauvinist lead has a simple role which demands little more than an excess of sweetness and charm. Miss Thompson supplies it charmingly.

But it is Maryon Aye who dominates the play. As the assistant dean of women, she takes a role fraught with many difficulties and endows it with sincerity and significance. Her voice is nearly always clear, her stage presence is the same.

The male portion of the cast is Moore as Joe Graham, a perpetual senior, is most important, both in the number of lines he renders and the way in which he interprets them. The part he plays is not a graciously one, but it is handled effectively. He is most certainly adept in a moonlit camp.

William Kussman, James Aye, Warren Washburn, and George Clark complete the cast.

Ralph Herman, who presents "This Is College," is to be congratulated on his new enterprise. While it has many histrionic peers, it is significant in the advance it represents.—Fanya Graham.

ENTERTAIN

Eve Unsell had Sir Gilbert Parker as guest of honor at a small luncheon party at The Writers on Wednesday, when both renewed a friendship begun when Eve was head of the scenario depart- ment of Famous Players in Lon- don. The other guests were Dr. Wil- liam Moberly, the noted psycho- analyst, Mrs. Mardon and Lucile Enkine.

LEONIDOFF TO EUROPE

Leon Leonidoff, production assist- ant to S. L. Rothfel, "Roxy," a time becoming "G Chu," the most recent member of the Rough staff to take a European vacation. He will spend several weeks on the Continent, during which he will con- fer with the leading musical pro- ducers of Europe. He will also visit the International Exhibition at Barce- lona and after a rest in the Swiss Alps will again assume his duties at the Roxy. He is expected to return late in August.
Adolph Menjou Says He Is Victim of a Conspiracy

NEW YORK, July 18.—Adolph Menjou, sailing with his wife Katherine Carver, for France last Friday hinted to New York newspaper men who met him on the boat that there was a conspiracy among producers to keep him out of pictures in America. He said that he hoped he would find European producers more desirous of his services than he had found American makers of pictures and stated that there was a strong possibility that he would never return to this country.

"There must be a conspiracy against me," he said. "For the last six weeks I have been in New York looking for a job. The producers seem to be exerting every possible means to prevent me from obtaining employment."

"I think it is a shame that a man who has an attention to his business should be treated in this manner. I have never been involved in any scandals, and the books will show that every picture I have made has made money."

"Here I am an advanced star, with years of successes behind me, and I have got to cross the ocean to get a job. I must make money. I have a wife and mother to support."

Corrective Lens Aid To Talkers

NEW YORK, July 18.—A lens to correct the flat appearance which has been so noticeable in negatives under incandescent lighting and noiseless arcs, is being perfected by experts in the Bausch and Lomb Di-

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Adolph Menjou Says He Is Victim of a Conspiracy

NEW YORK, July 18.—Adolph Menjou, sailing with his wife Katherine Carver, for France last Friday hinted to New York newspaper men who met him on the boat that there was a conspiracy among producers to keep him out of pictures in America. He said that he hoped he would find European producers more desirous of his services than he had found American makers of pictures and stated that there was a strong possibility that he would never return to this country.

"There must be a conspiracy against me," he said. "For the last six weeks I have been in New York looking for a job. The producers seem to be exerting every possible means to prevent me from obtaining employment."

"I think it is a shame that a man who has an attention to his business should be treated in this manner. I have never been involved in any scandals, and the books will show that every picture I have made has made money."

"Here I am an advanced star, with years of successes behind me, and I have got to cross the ocean to get a job. I must make money. I have a wife and mother to support."

Corrective Lens Aid To Talkers

NEW YORK, July 18.—A lens to correct the flat appearance which has been so noticeable in negatives under incandescent lighting and noiseless arcs, is being perfected by experts in the Bausch and Lomb Di-
NEW YORK, July 18.—The week’s news for the boxing, the movies, and the restaurants is that variety is a keen desire to make death the only punishment for the person who asks “Is it hot enough for you?” for who has gotten up the energy to go out for frosted chocolates three times in the past seven days, thus reviving the age-old complaint many times, says that the restaurants are kicking that everybody is eating crackers and milk, except the common stock that makes it a $150,000,000 corporation. We can’t imagine how exhibitors are going to pay their tax bills and buy that much equipment on top of that. Publicity departments are not sending out as many fantastic yarns as is usual in the summer. Probably the heat is keeping them from working as hard, or the humidity has caused the horses to doze off more than usual. Be that as it may, however, one of Hy Daab’s hired men sent out a story about John Boles being so superstitious that getting a picture with a new hat that he had bought a ten gallon sombrero to break in before he started wearing it in his next Radio production and forgot to put in the name of the picture in which the hat will appear; and from First National came a four page story, prepared by one of the studio’s artists as a joke at Paramount. The first two will continue after the last named ends its week stay. A

Richard Asten is getting a break on Broadway this week, playing the lead in three different productions in as many pre-release and long run houses. The pictures are “Four Feathers” at the Criterion, “Thunderbolt” at the Rivoli and “A Little Girl of Twenty” at Paramount. The first two will continue after the last named ends its week stay. A

Billy Kelly, who is playing one of the undertakers in “His Operation” at the Pabst studio, is getting quite a bit of publicity over the fact that he advised Charlie Chaplin to stay out of pictures. He was in the vaudeville business in London; came from England, and when Chaplin consulted him about an offer to go into pictures, Kelly quotes himself as saying, “If I were you, I would stay away from them, they will ruin you forever.” Kelly himself has now joined the great throng that is willing to risk it. A

It’s peculiar the way things always seem to run contrarywise in motion picture studios. Carpenters, props, electricians and other members of the crew at the Paramount studios, taking Gertrude Lawrence as a demonstration, are practicing pronouncing “either” and “neither” with a roll on the “i” and learning other English against the time when Clive Brook starts working under the direction of Basil Dean, the noted English stage director, where the great ambition of directors of some pictures is to get a crew whose only linguistic accomplishment is to keep silent in any language.

And speaking of Gertrude Lawrence, the press has been played out to Charles E. McCarthy, Harold Finney, Blake McVeigh and others of the Paramount publicity staff. They sent invitations to a theatre party to “Show Girl” and let the party go on without the hostess in order to work to the studio. Two nights later she gave three of her off hours to drilling a chorus into singing a song. Both stories on the level and both in the same week.

Bruce Gallup and Warren Nolan, up at United Artists, pulled an ethical one this week in the reprinting of a derailed story this week. When Police Commissioner Whelan announced a secret squad of police to pose as cinema goers, the Evening Post gave it a picture morgue shot showing Whelan congratulating Roland West taken at the time “Alibi” opened. Now, at N. Y. P. and in the story Whelan hadn’t made that the U. A. publicity department refused to give out any more pictures, despite the sagging of this story would have caused him; it’s a dead clinch that traffic laws don’t have to be an excuse for Gallup being late for his golf game.

It must be the height of contrast, or something or other, that after Adolphe Menjou sailed for France, Paramount is now attempting to be a conspiracy to keep him from working here, trade papers blosomed with fantastic guesses as to what Menjou’s next picture will be, covered with “Close Harmony,” “Weary River,” “Mysterious Dr. Fu Manchu,” “Dynamite,” “Ritzey Rosey,” “Coquette” and other possibilities.

The original costumes worn by Rudolph Valentino in “Son of the Sheik” are part of the exhibit and prove of absorbing interest to all friends of the current movie pictures like “Close Harmony,” “Weary River,” “Mysterious Dr. Fu Manchu,” “Dynamite,” “Ritzey Rosey,” “Coquette” and other productions.

There is a display of jewelry worth a small fortune as well as an exhibit of wigs and hair goods that gives the fans topic for conversation.

All of the displays are authenticated by personally signed letters from one hundred and twenty-five screen players.

There is a Star’s Photo Gallery of framed and personally autographed photographs of five score screen favorites.

Corporations cooperating in the exhibit which is scheduled to continue until late in September include Universal Pictures Corporation; Paramount-Famous-Lasky Corp.; United Artists; First National; Metro-Goldwyn-Mayer; Fox Film Corp.; Pathé Exchange Corp.; United Artists; Evershades Motion Picture Corp.; Harold Lloyd Corp.; Warner Brothers; Pictures; Metropolitan Studios; Chris- tie Studios; Mack Sennett and others.

Forty-eight theaters at an aggregate cost of $3,086,300 were started in June according to a report of the F. W. Dodge Corporation.

Aiding Exhibitors to Obtain Credit

NEW YORK, July 19.—Elec- Research Products, Inc., the company which markets Vitaphone and Movietone theatre equipment has entered into an alliance with Credit Alliance Corporation for the purpose of aiding exhibitors to have the opportunity to obtain long term credit on talk- ing equipment. Exhibitors Reliance Corporation, the new company, was announced in New York this week among the directors of the new company are J. E. Otterson, president of Electrical Research Products; Clar- kell Paltrow, president of Credit Alliance Corporation a company which has $40,000,000 assets; C. W. Bunn, general sales manager of Electric Research Products; and Whitley, formerly picture booker for the Keith-Albee circuit of theatres.

Motion Picture Exhibit in Atlantic City

(Continued from Page 31.)

Lady” and the Japanese Bridal Gown worn by Greta Garbo in “Wild Oats” are two exhibits.

Exhibits from such well known productions as the “Ten Command- ments,” “King of Kings,” “Ben Hur,” “Noah’s Ark,” “Broadway” as well as some of the recent English pictures like “Close Harmony,” “Weary River,” “Mysterious Dr. Fu Manchu,” “Dynamite,” “Ritzey Rosey,” “Coquette” and other productions.

Jack Muhlatt discovered his sing- ing voice by accident. In a scene in “Two Weeks Off” he was required to sing his way out of an embarrass- ing situation and his singing was in- tended to be a farrago. The first rehearsals of the scene found that the chief trouble was in getting Jack’s voice to sound convincingly bad. His voice was too good for the situation. Then and there it was decided that he was better suited for the part and “Two Beds” presents him as a song writer singing his own composition “If You Were Mine.”

Mary Pickford, who had no suspi- cion that her pleasant speaking voice would record satisfactorily when singing, took a chance and sang one number, “I Love You, I Hate You,” and was taken into “Careers,” and her performance was registered as one of the outstanding bits of the film. In “The Careless Age” she is singing three numbers specially written for her, “Melody of Love,” “Say It With a Solitaire,” and “All I Want Right Now is You.” John Barrymore is to sing in “General Crack,” his forthcoming vechicle, his debut in talkies and his first foray into a singing role.

Betty Compson, Sally O’Neill, and Myrna Loy have all found their singing voices through the medium of Vitaphone. Betty Compson and Sally O’Neill are both singing performers in “On With the Show” and Myrna Loy found her voice in the course of the making of “The Honor System.”

Pauline Frederick, in “Evidence” will start her singing career to the tune of “Little Cavalier.”
HOLLYWOOD FILMOGRAPHY

"The Four Feathers" Doing Fine in New York

Adventure Film Playing To Capacity House In Fourth Week

NEW YORK, July 19.—A popular success of conversation in motion picture circles these days deals with the fine success now being enjoyed by "The Four Feathers," the spectacular adventure film produced by Carl Laemmle. Schoedsack and Cooper, and which is now in its fourth week of capacity business at the Criterion Theatre, not since that crashing hit, "Wings," turned away hundreds from the box office matinees and evenings two years ago has a $2 film done such business at the Criterion as the newest occupant.

The reason for the showmen's wondering comment is this: "The Four Feathers" is sound production, but contains no dialogue, and one gets the impression, from the public's reaction toward new films, it definitely chances on talking films.

Why, then, is "The Four Feathers" triumphing over all its dialogued competitors?

Among the answers vouchsafed is the fact that is a remarkable series motion picture with a story that grips the emotions; that it boasts a cast of extremely popular players, including William Powell, Claire Trevor, Richard Arlen and Fay Wray; that it contains several of those big spectacular thrill scenes which history has proved as successful ingredients in the formula of every big $2 film hit. These amazing scenes are the attack on a herd of flame-maddened hippopotami upon two men in a frail canoe, the flight of a tribe of baboons from a jungle fire, and the fierce assault of a herd of nine-foot-tall African Elephants by the gallant British Square. Then, too, that invaluable adjunct of the show business, word of mouth advertising, has played a potent part. Indeed, so far well has "The Four Feathers" a combination of "Beau Geste" and "Chariots of Fire" that it is a most acceptable two hours' entertainment.

In any event, the welcome accorded the film by Manhattan is a pretty good tribute to the acumen of Jesse Lasky in deciding that "The Four Feathers" would be most effective without the use of conversation, but that its dramatic and emotional qualities would be much enhanced by the stirring musical score and especially arranged sound effects.

The six-foot-four Schoedsack, one of the members of the film, waited in New York only long enough to read the proofs written by the New York dailies before setting off again on another mysterious assignment. It is reported that his destination is the South Pacific Settlement and that whatever the nature of the picture he brings back with him at some future time, it will be a sound production.

The trio of Schoedsack is not accompanied by Merian C. Cooper, the erstwhile war aviator, journalist, explorer, author, and co-maker of "Grass" and "Chang." Cooper is now one of the operating heads of a huge commercial aviation company in New York.

PROBLEMS OF SMALL EXHIBITOR MAY BE SOLVED

NEW YORK, July 18.—A serious attempt has been made in New York to bring about some solution of the problem which is facing the small exhibitor due to the cost of sound pictures. S. R. Kent, Paramount; James R. Granger, Fox; Claude Ezell, Columbia, and Phil Reisman, Pathé, all sales managers, have been formed into a committee to work out ways and means from the distributors' standpoint.

They are holding frequent sessions and before the end of the month will meet with a committee of five exhibitors, appointed by the Motion Picture Theatre Owners of America, to present their plans.

 Movietone Plane Is A Success

NEW YORK, July 18.—Fox Movietone Air News plane, equipped for both aerial and ground photography and sound, is more than accomplishing its purpose of popularizing Movietone News and incidentally aiding in the work of making the public air minded, according to reports received in the New York offices of the Fox Film Corporation.

The plane has been on its good will flight for a little over a week and has thus far entertained Gov. John Trumbull, of Connecticut, and Gov. Frank G. Allen of Massachusetts as well as the leading municipal executives of the main cities in New England.

The officials are taken on flights in the plane and recordings of their voices made, as a part of the ceremonies welcoming them in the city in which the plane makes a stop.

Following the New England tour which will be completed this week, it is planned to have the plane visit nearly 50 other cities in all parts of the country. The trip is in charge of Major A. E. Holland, with Will C. Sievert as pilot, and exhibitors in the cities visited are given a good break by the personal appearance of the Plane of Movietone planes with showings of a special Movietone picture on aviation events.

FORMER EXHIBITOR IS BEING SUED

NEW YORK, July 18.—Silvester Z. Poll, who sold the chain of New England Theatres bearing his name to William Fox a year ago for $26,000, is being sued in New Haven, Conn., for $1,300,000 commission on the sale. The New Haven, Hampton, Mass., and Pasgul Breglio and James A. Mahoney of Springfield, Mass., are the plaintiffs in the suit.

Talkers may bring the plays of George Bernard Shaw, marred by his refusal to sell any for silent versions. He also intimates that he may be tempted to write an original story.

NEWS YORK BRIEFS

NEW YORK, July 18.—Morton Downey and wife, the former Barbara Bennett, who have been making pictures for Pathé, have sailed for London where Downey has a four weeks engagement at the Cafe de Paris.

Glen W. Dickinson of the chain of theatres doing his name in an around Kansas City, has bought two additional houses from Glen E. Klock, bringing his total up to 26.

Talkie pictures are given the credit, or discredit, for having closed all the legitimate, burlesque and vaudeville houses in Louisville, Ky., except for one picture house with a "tab" show.

Loew Theatres in Greater New York will have the choice programs on Saturday and Wednesday instead of Monday and Thursday. The arrangement becomes effective tomorrow (July 20th).

Radio-Kieth-Orpheum has created a new bureau in its New York office to create and develop headline talent for vaudeville houses.

England has formed a large company for the manufacture of film with a paper base made from a new process for which 50% increase in strength and 25% increase in transparency is claimed.

Charles E. McCarthy who has been roadshowing talkers with a Paratone portable projector in North Dakota, has turned over the outfit to his brother and started for Hollywood to produce.

Disc device of General Talking Pictures Corporation is now being sold in England by British Talking Pictures, which also handles the DeForest Phonofilm there.

Universal is admittedly searching for a site of a building which will do for studio purposes with the avowed intention of starting production in the East. Shorts probable with stage talent.

Western Electric announces that it has received 89 orders for talkie picture equipment from Australian theatres. Eighteen houses in that country are already operating with W. E.

The Russian Soviet has issued instructions cutting and limiting production costs on future pictures to $80,000, and Andrews' guess is good as to what that amounts to in money.

RICHARD WALTON TULLY has been given a string of starving over contracts on "The Bird of Paradise" to Grace A. Fendler who won a plagiarist verdict from him, or go to jail.

World Wide Pictures has secured the distribution rights to Mack Sennett's first all talkie feature "Midnight Daddies."

J. Frank Brockliss, managing director for Tiffany-Stahl in Paris, is here consulting with Grant L. Cook, vice-president.

England has solved the problem of talking pictures for deaf people with a device of ear phones equipped with an amplifying control to vary the volume.

Universal Pictures Corporation announces that it will continue its complete service of RKO Productions, successful during the past two seasons.

JIMMY WALKER PAYS VAUDEVILLE A BIG COMPLIMENT

NEW YORK, July 19.—James J. Walker, Mayor of New York, paid vaudeville, as an industry and the artists of vaudeville, a rare compliment this past week. At the invitation of Hiram S. Brown, president of R-K-O, New York's popular Chief Executive spoke on the final program, until next Fall, of the R-K-O Radio Hour. It had been announced in advance that Mayor Walker would speak on "The City of New York," but when the time came and he found himself before a microphone, surrounded by Sophie Tucker, Guss Arnheim, Eddie Leonard, Bill Robinson, Tom Kennedy and the other stars of vaudeville, he changed his mind and devoted the eight minutes allotted him to eulogizing the profession, which is facing the regime of Radio-Kieth-Orpheum and the "Radio Family."

HIRAM BROWN ATTENDS CHICAGO MEETING

NEW YORK, July 19.—Hiram S. Brown, president of Radio-Kieth-Orpheum, and Joseph Plunkett, general manager of theatre operations, journeyed to Chicago on Thursday last to attend the convention held there last week of the RKO Productions, makers and distributors of "Radio Pictures," which will be featured next season in RKO theatres. An ambitious program was outlined at this convention and those vaudeville theatres which include sound features on their bills apparently have an interesting series to contemplate.

If It Is Good Enough for Filmograph It Sure Should Be Good Enough For You

SARDI'S RESTAURANT

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Filmmaker's New York Headquarters—903 Sardi Building
And We Eat at Sardi's
### Doings in New York Studios and Nearby Cities

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Closed Models
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WE WILL NEVER GIVE IN!" SAY PRODUCERS ANSWERING EQUITY'S DEMAND

HOLLYWOOD

JULY 27, 1929 Vol. 9 No. 30

Published 10¢ Weekly

HARRY LANGDON
JOHN ADOLFI

SUPERVISING DIRECTOR

"SHOW OF SHOWS"

WARNER BROS. STUDIOS
Equity Leaders Claim Victory in Sight

OPTIMISTIC SPEECHES CHEER
THOUSANDS AT WEDNESDAY
NIGHT'S MEETING
Capt. O'Hay Talks

"The end is in sight!"
Intimating that "things are happening" and that the Equity struggle will soon end, Frank Gillmore addressed an assembly of nearly 500 at Legion Stadium on Wednesday night. His cheering announcement was received with enthusiasm and almost every speaker that followed throughout the evening reiterated the declaration that the boys will be out of the trenches long before the leaves begin to fall.

It was a mighty meeting—one that climaxied seven weeks of bitter fighting. The stadium was crowded to the exits. Around the arena were groups of cowboys with blazing kerchiefs tied around their necks, Indians in war paint, Mexicans with bright robes, Russians in native costume, and Arabs with varicolored turban crowd was entertained by a few off the shingles with the usual players who don't behave. We don't need this assistance as our players and contented. When the time comes that they get to breaking contracts may be we will take advantage of Mr. Gillmore's kind offer to help.

"In some twelve years of experience in the hiring of players and stars during which I have found contract troubles to be very rare I would like to know how many contracts have been broken in those twelve years. When we find any conditions that are not as they should be, we first try to remedy them and we have always done so. I believe that wrongs are redressed faster in picture production than in any other business in the world."

A few have been wondering how long Equity can provide speakers for these mass meetings. They are certainly showing no signs of weakening, for Wednesday night's program was the best yet.

War Veteran Speaks

Patrick Irving O'Hay, veteran of many battles, and who has been termed by Irving Cobb "a connoisseur of wars," was the outstanding speaker of the evening. His talk made the asbestos shield around the heating stove in the corner curl up, and he did not mince words when referring to various personalities who have shown antagonism toward Equity.

He prefaced his talk with a series of "billy laughs," saying, "I may not be as logical as the other speakers, but I will be a d —— sight louder."

His talk was like a few off the hottest shots picked from "What Price Glory" and "The Front Page." There were no slips of the tongue. Pat (Continued on Page 10)

Six Pantages Theatres
Purchased By R-K-O

Houses in San Diego, San Francisco, Portland, Seattle and Salt Lake City Are Included

Authorization to close the deal purchasing six theatres of the Pantages circuit on the Pacific Coast was received here Thursday by Frank W. Vincent, Los Angeles representative of the Radio-Keith-Orpheum interests. It has been known for some time that the R-K-O interests contemplated such an expansion on the Coast and the visit early this week of Joseph L. Plunkett, general manager, from the east practically assured the proposition.

The purchase will include the Pantages theatres in San Diego, San Francisco, Tacoma, Portland, Seattle and Salt Lake City and will culminate the efforts of the R-K-O group to acquire a large scope in the West.

"We have been negotiating for some time for the purchase of these Pantages theatres," Mr. Vincent said, "but the actual transfer has not yet taken place. I have, however, received a wire from my New York office to close the deal and I expect that within a few days it will be completed.

Mr. Vincent did not disclose the consideration involved in the sale of the properties, but indicated that a part of the sale price would include an exchange of real estate or theatre property. It also was indicated that the six theatres, when acquired by R-K-O, would be operated as Radio-Keith-Orpheum Theatres, showing the feature films produced at its own studios as well as vaudeville.

Alexander Pantages said last night that it would probably require another week to complete negotiations for the purchase of the six theatres, "if the deal goes through."

"I have not talked with Mr. Vincent since Tuesday, so I do not know what instructions he has from New York. Otherwise the situation is the same," he said.

Central Labor Council Broadcasts
Letter to All Unions

The Central Labor Council of Los Angeles is launching this week a campaign to aid Equity in the fight to force producers to make films using all-Equity casts.

A circular letter has been broadcast to all labor organizations through the country advising them that certain stars and producing companies are unfair to labor. The communication is addressed to the central bodies of the federations of labor and signed "Fraternally yours, J. W. Buzzell, secretary-treasurer, Los Angeles Central Labor Council" advising recipients that Equity is in controversy with picture producers and that "six or eight" actors have denounced Equity.

Accordingly, the letter calls on the councils to adopt resolutions supporting Equity "and condemning the action of Conrad Nagel, Clara Bow, Lionel Barrymore, Louise Dresser, Marie Dressler and Noah Beery." It requests that the resolutions be sent to the producers named and begs leave to suggest "that you have a committee call upon your local theatres and ask them not to show pictures in which they appear and it would be extremely helpful if time to time when pictures with these performers in them are shown a demonstration was made in those theatres in disapproval of these stars and actresses and it wouldn't hurt any at all if during these demonstrations a large part of the audience walked out of the house."
Hollywood Filmograph
Inc.

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IT WAS OUR BATTLE!

Lest you forget!

Hollywood Filmograph does not claim the distinction of ALWAYS being right.

Of course, we make mistakes!

Back in those good old days when we, like the lone wolf, fought the good battle single handed we were condemned by many, but subsequent events have proven beyond a reason of a doubt that we were right on the track.

There are a few of you who will remember our vigorous campaign against the fleecers of suckers—the motion picture studios. We battled this monster with but one thought in mind. That was the encroachment upon an industry founded upon honesty and fairness.

Yes, friends, it was the fight of a lone wolf. We were sued and censored because for what we believed was right. And today we stand vindicated!

Hollywood Filmograph has only the highest praise and commendation for City Prosecutor Nix, who had the intestinal fortitude to throw down the gauntlet to these parasites who have mulcted countless thousands of hard earned shekels.

Yes—it was OUR BATTLE!

We are thankful that the Los Angeles newspapers have seen fit to devote columns to OUR CAUSE.

But—lest you forget!

It was your own Filmograph, in 1927, that stood the brunt of a lawsuit to the tune of $300,000. Under a terrific bombardment we held our ground. With gas masks affixed we fought on and on.

We again repeat—we have been VINDICATED!

The gafters are now beating a hasty retreat and we stand ready to administer a drum-head court martial.

Your paper spent thousands of dollars that right might triumph.

Tonight we bow our heads in thanks! RIGHT HAS TRIUMPHED! The money-changers have been driven from the temple!

REORGANIZE SYMPHONY

Reorganization of the Los Angeles Symphony Orchestra under the name of the Symphony of Los Angeles, with the initial performance to be given soon, was announced by Mme. Norma Lutge, impresario, who has been making her home in California. Mme. Lutge, who is 70 years of age, claims the distinction of bringing the first symphony to Los Angeles in 1894, Fritz Scheel being the conductor.

GILBERT ON TOUR

John Gilbert and his wife, Ina Claire, left this week for New York from which place they will sail for England, to enjoy a honeymoon. The trip East was made by plane. This is Gilbert's first trip outside the boundaries of the U. S.

JACK GOODRICH AND STEPPERS OPEN

Jack Goodrich and his California Steppers opened at the Orpheum Theatre in Oakland on July 26. This organization has appeared in "Fox Folies," "Paris Bound," "Show of Shows" and other talking films. It is a real torrid band and should enjoy a fine run at the Oakland theatre.

VIOLET KANE IS ADDED

Violet Kane has been added to the cast of "Mr. Antonio," starring Leo Carrillo and Virginia Veil. This little miss has played opposite Norma Talmadge, Belle Bennett, Sally O'Neill and H. B. Warner and has a promising future in talking pictures as her voice registers one-hundred percent and she is only seven years old.

Let's See...Who's Who

Clarence Brown
The man who gave the world "Flesh and the Devil" and other hits, predicts that some years from now there won't be any screen at all.

Not that Clarence Brown predicts the death of the movies. It's just that he believes that a new form of projector will be invented which will project figures by conflicting light rays, rather than on a sheet.

This one of the pet theories of the director of "Wonder Of Women," Metro-Goldwyn-Mayer's vivid drama of Europe's war years, Paul Peggy Wood, famous stage star, makes her debut in talking pictures. Lewis Stone is the leading man and the cast is seen in the spectacular new drama, which is now showing at Loew's State Theatre with sound and dialogue.

"The future," predicts Brown, "will see pictures projected by a series of projectors from different angles, so that the light rays coming from each other will generate literal phantoms—figures of players appearing in the air. Of course they will be three-dimensional.

As their current stage offering, Fanchon and Marco are presenting their "Speed" idea, featuring an all star cast of stage entertainers, the Sunskist Beauties, and the ever popular Rube Wolf and band.

Edward Sloman
Edward Sloman has been signed by Tiffany-Stahl to do the first pro- duction of "The Lost Zeppelin," featuring Claire Windsor and Conway Tearle. Sloman is a pioneer director in the business and spent many years on the Universal lot.

Production on The Lost Zeppelin will start about July 25. He is just finishing "Klitzten," a Paramount production.

"The Lost Zeppelin" will be one of the specials released by Tiffany-Stahl. A number of the show sequences will be photographed on location in the Canadian Rockies. Larry Kent will play opposite Miss Windsor in the production.

Bob Florey is going to call it quits when he finishes cutting "The Gay Lady" at the Hal Roach studio and pack up and take a vacation. He is taking his pretty wife along with him and destination unannounced.

Sam Jaffe
During the three and one-half years that Sam Jaffe has been affiliated with the Paramount studios, he has made himself a valuable asset to the studio office, but the effect that Jaffe will continue in his capacity of production manager for a long period to come is not an easy one. It demands constant attention to an irritating mass of detail, necessitating a comprehensive understanding of every phase of motion picture production. Jaffe's past several years on the Paramount lot have indoctrinated his abilities along these lines and the new contract recognizes this in the most material way possible.

Robert Edeson
This character actor, easily one of the best known on the stage and screen today, has appeared in so many Cecil B. de Mille's productions that a de Mille film would be inconceivable without his familiar countenance. So Robert Edeson has a featured role in "Dynanite," the pretentious de Mille picture which opened at the Carthay Circle Theatre Thursday night.

The praise which Edeson's portrayal has elicited represents just one additional triumph. Successes follow one another so rapidly in the life of Mr. Edeson that one wonders whether even he can keep track of them. His recent achievement in "The World We Live In," has not been erased from the memories of local theatre-goers.

Mr. Edeson's last picture was "Little Johnny Jones," which Mervyn LeRoy is directing on the First National lot. Another recent film, which followed the success of "The World We Live In," was "Marianne," Marion Davies' picture for Metro-Goldwyn-Mayer.

July 27, 1929
Refuses to Discuss Equity Situation—Praises Talkers

Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., has arrived in the city as reported in our last issue, for his July visit. Mr. Hays has come to Hollywood for the semi-annual July meetings of the association for seven years. He stopped at Vermejo Park, New Mexico, on his way to the Coast for a vacation on the Vermejo Ranch, which is owned largely by Los Angeles people.

In discussing the industry yesterday, Mr. Hays said:

“There is no longer any doubt, of course, about the great public appeal of sound pictures.

Thirty per cent more is being spent on pictures this year than ever before. Since May 15 we have been at the peak in the number of persons employed and the number of pictures produced; of course, attaining a new high mark in quality of entertainment. In all English-speaking countries exhibition is increasing this year about thirty per cent.

“We are, however, going through a period of trial and adjustment and it will take another year to reach a level of production and exhibition. As always, the public will be the final judge and decide the character of entertainment it desires. All producing factors realize the situation, which is serious but not unparalleled in cooperating earnestly and unitedly to work it out in the best way.”

The Equity situation, according to Mr. Hays, secretary, Fred Beetsom, is entirely a West Coast matter, and while Mr. Hays may look over the trouble, it is probable there will be no comment from him now or in the future. Mr. Beetsom asserted the Equity contract battle did not bring Mr. Hays to Hollywood; that this is his regular semi-annual visit for the July meetings of the Association of Motion Picture Producers, which he heads.

Tom Patricola, eccentric dancer and banjo player, of the Fox Movietone productions at one time. He plays a racy rambler in the all-talking revue, “Words and Music,” this week, and is on disc record as “Mr. Pickford in Hollywood,” a dancing comic in “Frozen Justice” and yesterday was cast in “Three Sisters,” to be directed by Paul Strand with Louise Dresser in the leading role.

HOLLYWOOD FILMOGRAPH

Will H. Hays in Hollywood on Annual Visit

Academy Rounds Up Allied Arts for Conference

Nationwide Survey of Screen Proportions Started—John Seitz Chairman of First Conference

CRITICS VOTE FOR TEN BEST DIRECTORS IN THE FILM DAILY

Ernest Lubitsch, George Fitzmaurice, Victor Fleming, Cecil DeMille, F. W. Murnau, William Wellman, Clarence Brown, Raoul Walsh, and Frank Lloyd. Three hundred and four fan trade newspaper critics covering forty-five states, District of Columbia and Canada, representing 25,000,000 in circulation, voted for “Ten Best of 1928-1929.” Vote based on pictures released from May 1, 1928, to May 1, 1929. Road shows and specials that have played limited number of engagements not included.

RKO Manager Is Visitor Here

Joseph F. Plunkett, general manager of the RKO Radio Pictures circuit, comprising more than 700 houses through the United States and Canada, arrived here this week on an inspection tour. He was accompanied by Milton Schwartwold, RKO guest musical conductor.

“Talkies are the greatest boon bestowed on vaudeville in ages,” declared Plunkett.

RUGGLES DIRECTING

Wesley Ruggles has completed his period of rehearsal, and started direction of Ronald Colman, Ann Harding, and other members of the cast of “Condemned,” produced by Samuel Goldwyn for United Artists release. This is Ruggles’ first picture for the U. A. program, the director having recently completed “Street Girl” for RKO.

Ottawa (Canada) labor unions are considering a proposition to force the theaters equipped with talking devices to add a force of two stage hands.

Anita Stewart Is Week’s Bride

Anita Stewart and George P. Converse were married this week at the Chateau Elysee. Miss Stewart was attended by her sister, Mrs. Lucille Murphy. Others in the wedding party were Prince Holm of Denmark, C. M. Converse, a brother of the groom, and Baroness Von Romberg, former Emily Hall of Santa Barbara, a cousin of Converse.

Irving Lesser, general sales manager of General Talking Pictures Corporation, has started on a country-wide sales trip.

M. C. Levee Goes to Paramount

M. C. Levee has been appointed executive manager for the Paramount Hollywood studios, it was announced by Jesse L. Lasky, first vice-president in charge of production. The appointment of J. J. Gain to a special executive post in connection with the operation of both the Hollywood and Long Island studios was likewise announced by Lasky. For the present Gain will continue as executive manager of the Hollywood plant until Levee is able to conclude his duties as general manager at the United Artists studio.
DENIS KING IS SIGNED TO PLAY LEAD AND LUDWIG BERGER WILL DIRECT

With the selection of the leading players, the assignment of the director, and the appointment of the supervisor, final plans for the production of "The Vagabond King" are being completed by Paramount-Famous Players-Lasky Studios. This picture is expected to be an elaborate singing and talking film version of this spectacular stage work which proved very successful on Broadway several seasons ago. It is based on the novel "If I Were King" by Justin Huntly McCarthy.

Denis King, whose fame as a star of the musical stage was greatly accentuated by his work in "The Vagabond King," has been signed by Paramount to portray the same role in the talkie. King has just completed a long engagement of the star of "The Three Musketeers," a Florenz Ziegfeld musical show. "Rose Marie" was another of his vehicles.

Ludwig Berger, Paramount director, who was formerly a musical director in Europe and who has achieved screen note for his work with Emil Jannings in "Sins of the Sheik" and with Pola Negri in "The Woman From Moscow," has been assigned to wield the megaphone on "The Vagabond King." It is expected that his experience directing musical productions in Europe will be invaluable during the making of this picture.


Handing the supervisory end of the production will be J. G. Bachman, associate producer at Paramount, who is considered one of the most experienced motion picture industry. Bachman filled a similar capacity on "The Patriot," Emil Jannings' picture, which was acclaimed the best picture of 1922. Bachman's other productions have been "The Last Command," "Docks of New York," "Interference," "Sins of the Fathers," "The Wheel of Life," and a number of other Paramount successes.

Playing opposite Denis King will be Jeanette McDonald, another New York musical comedy star. Miss McDonald has played the leading feminine roles in such musical shows as "Yes, Yes, Yes," "Lucky Days," "Boom Eeoon," and "Angeele." She came to Hollywood to play in support of Maurice Chevalier in "The Love Parade," the screen's first original operetta. Paramount has since placed her under long-term contract.

Two other actors who have been cast for "The Vagabond King" are Lilian Roth and O. P. Heggie. Both players are under contract to Paramount.

The talking and singing production will contain the famous melody hits by Rudolph Friml, among the most outstanding of which is "The Song of the Vagabond."
Legal Counsel Submits Report and Number of Recommendations

Following a careful survey of the Equity situation in Hollywood, Paul N. Turner, legal counsel for the Actors' Equity Association, has made the following report. We will hereafter print and summarize a number of recommendations from the Actors' Equity Association.

Attention Executive Secretary and Board of Directors,

45 West 47th Street,
New York City.

Dear Paul Duzell and Gentlemen:

The following is the result of my survey of the situation to date:

ORGANIZATION. Our experience is reflected in the highly efficient organization which has been built up in a few weeks. President Gillmore is entitled to the highest commendation, and his co-workers on the Advisory Board, particularly Mr. Tully, including Charles Miller, to un- linked praise. I say this without re- serve. To me it is marvelous what has been accomplished in so short a time. I followed to the end the workings in each branch, and sugges- tions to secure added efficiency have been received.

MEETINGS. These are well at- tended and enthusiastic. The present attendance averages in excess of 2750.

MEMBERSHIP. In view of the difficulties of the local situation, the increase has been more than gratifying. It is really astonishing. Ac- cording to latest reports we have en- cumbered in the Los Angeles local 1500 new members in the last five weeks, and I do not think it any reflection on the quality of this enrollment that a comparatively small number of the whole have been obliged to add. The initiation fee and dues be paid in install- ments, or in some cases deferred un- till employment had been gained. This re- quest, of course, comes from the new workers, and, as we know, their condition is the most deplorable and the nearest to hearts.

SUSPENSIONS. The number today is 19 and the names are as fol- lows: Holmes Herbert, William Or- lamond, Hedda Hopper, Wheeler Oak- man, Andre Beranger, Jimmy Millard, Mary Forbes, Charles Quarrma, Cosmo Kyrie Bellew, John Miljan, Eugene Borden, Albert Gran, Elke Craven, Jule White, Francesco Buzzell, James Stuart, Louis Jean, John O'Connell, Louis How- ard, Louise Dresser, Raymond Hat- ton, Eugene Beserker, Phyllis Crane. When we realize that in 1919 the Fi- delity League, in one month of the strike claimed over 600 members, in- cluding nearly 50 stars and leading men and women, you can readily un- derstand how low is the percentage of disloyalty.

NON-UNIONISTS. As you can realize from the increase in membership, this group is rapidly reaching a dissension of accomplishment. If we can keep up our increase in membership to August 1 at the rate we have been going, we should have the acting group prac- tically organized.

In connection with suspensions and non-unionists, I have conferred with the president and we propose to make the following recommendation to you and to the Advisory Board here:

That the time limit for applications for membership for union eligib- ility and of non-unionists to become members, is August 1, 1929. That after that date all non-unionists ap- plyng for membership will be classi- fied as suspended members for the purpose of determining terms of ad- mission.

Mr. Gillmore and I further recom- mended that all workers in this recommenda- tion be included or the conditions to be imposed upon all applicants who are now working here, for membership, and that an ad- dition be made to the conditions: members ap- plying for reinstatement, shall be as follows:

Day workers, a fine equal to the full amount of their earnings and sus- pension or non-admission for four months. Term contract workers, double the amount of their earnings and one year's suspension or non-admis- sion for four months. May of these, of course, are: so incensed at the new and the small producers that they did not order otherwise they would use every possible means of reducing their con- tracts of little value. The producers, however, have not been so observant of the law or good faith. They know, of course, that the persons on the above suspended list were members of Equity, and many of the producers, with their eyes wide open, made con- tracts knowing that the members in making these contracts were violating their own agreements with Equity. I have therefore caused to be instituted a test action and having the papers prepared for the proper number of actions to secure the same injunction against the pro- ducers. We will suspend all those who are found to be in breach of the agreements with Equity, and that the service contract between the producer and the sus- pended Equity member be declared void, that the suspended member be enjoined from doing work or re- ceiving pay from the producer. I see no reason why these actions should not succeed. This is one of the number of efforts of producers to alienate Equity members and to in- duce them to break their agreement with their Association. I see no reason why further action will not lie restraining producers and agents from persuading or endeavoring to persuade Equity members to break their contracts with their Association. The law has stated the inviolability of contracts in favor of the employer. At their re- quire more, without the possibility of any penalty.

ACTIVITIES. The activities have been confined to Los Angeles. We are pleased to say that the Equity members have felt that in view of the tremendous loyalty shown, the increasing difficul- ties of the producers and the other factors in the situation, that we will get an agreement without requiring that kind of cooperation from union labor, that might endanger motion picture patronage as a whole. Obvi- ously, however, there is a limit to this policy and a situation has arisen which may require a new decision. That sit- uation is this: As you know we have required all of our contract play- ers to keep their agreements with their employers. Many of these, of course, are: so incensed at the new and the small producers that they did not order otherwise they would use every possible means of reducing their con- tracts of little value. The producers, however, have not been so observant of the law or good faith. They know, of course, that the persons on the above suspended list were members of Equity, and many of the producers, with their eyes wide open, made con- tracts knowing that the members in making these contracts were violating their own agreements with Equity. I have therefore caused to be instituted a test action and having the papers prepared for the proper number of actions to secure the same injunction against the pro- ducers. We will suspend all those who are found to be in breach of the agreements with Equity, and that the service contract between the producer and the sus- pended Equity member be declared void, that the suspended member be enjoined from doing work or re- ceiving pay from the producer. I see no reason why these actions should not succeed. This is one of the number of efforts of producers to alienate Equity members and to in- duce them to break their agreement with their Association. I see no reason why further action will not lie restraining producers and agents from persuading or endeavoring to persuade Equity members to break their contracts with their Association. The law has stated the inviolability of contracts in favor of the employer. At their re- quire more, without the possibility of any penalty.

We have not had the whole- hearted cooperation of Central Labor Council, J. W. Buzzell, secretary- treasurer, and A. R. Gifford, president, who have given the most valuable and sympathetic cooperation. At the union labor in the studios has witnessed the vast increase in our labor mem- bership and a vast increase in the power and have realized how effective our organization has been to achieve this in so short a time, we have an increasing number of applications for operation. I will render a further re- port on this subject within the next few days, but I may say that at this time the Los Angeles Board will respond in that degree which will be necessary to secure for us recogni- tion and a fair agreement. This, how- ever, is of a national opinion.

PRODUCERS' ATTITUDE. The producers are having a hard time even among themselves justifying their present action. They know they have not any sensible arguments to con- sole each other with, and they get small comfort when lying to each other.

When Mr. Gillmore and I were here several years ago, labor was not organized in the studios and, as they were operating in an open shop town and using a great deal of open-shop money, they naturally did not want labor to get an opening wedge, so on that score there was a good reason to turn us down. That reason no longer exists.

They cannot object to the working conditions because we have offered to arbitrate anything which they claim to be objectionable. They cannot criti- cize Equity because they know that they would be laughed at. They know well enough just how fair Equity has been and they always will believe that it has been to give all its energy and re- sources to the general good of the theatre, and they know that what Equity has done in the legitimate is fair, and they will honestly do in the pictures.

From private conversations I know that among the union producers there is more genuine desire to reach agreement that neither of these branches of the in- dustry will ever become so all-around powerful that the cooperation of Equi- ty and its various groups will be valueless. So from the standpoint of argu- ment they have nothing effective to stand on, and they know it. I believe that not only the leaders know it, but also their subordinates who know the facts know it, and one of the big rea-

(Continued on Page 22)
Camera Slants On Picture Folks

Frank Reicher is doing the dialogue direction for Tiffany-Stahl in the picture, "Mr. Antonio," starring Leo Carrillo.

Melville Brown is directing "Boomerang," a Paramount production.

Left—Alice Day is playing opposite Eddie Buzzell in "Little Johnny Jones.

Below—Liska March, former Ziegfeld Follies girl, whose voice you will hear in "Melody Lane," starring Eddie Leonard.

Richard Dix has concluded his Paramount contract and will soon take up duties with RKO.
We Pictorially Present To You—

A FEW PERSONALITIES AND SOME OF THE THINGS THEY ARE DOING

Tom Tyler is leaving for South America on August 10th to play the lead in a feature production. F. W. Murnau will direct the picture.

Natalie Kingston plays the feature role of "Mexico" in "River of Romance," showing at the Paramount in Los Angeles this week.

Lewis Foster is directing Harry Langdon in his next comedy at the Roach Studios. Mr. Foster's direction of Laurel and Hardy had much to do with the success of this team.

E. H. Griffith, Pathé director, will handle the dialogue and direction of "Rich People." Constance Bennett will be featured. "Paris Bound" was his last picture.

Lawrence Grant Talks

The highlight of Lawrence Grant's talk on Wednesday night was his attack on certain newspaper reporters. After speaking the Los Angeles Times over his head, he said: "I'd be ashamed to be a writer on such a darnable rag." Many in the audience arose at their seats and hissed as they peered at the busy row of pencil-pushers.

"It is high time we lose our polish and taken to fighting," said Grant. "The end looks nearer tonight than it has at any time during the struggle."

Reporters Hit Again

Jetta Goudal, the "Joan of Arc" of Equity, lost her calm demeanor for a time Wednesday night and bit off some scorching words into the mouth of the "mike." Her anger was aroused when she started to comment upon some statements printed in the Herald and which had been attributed to her. She denied that she had uttered any such remarks and said the reporters had misconstrued her speech. Quoting Mother Godam in the second act saying, "You tell him that if he is tough I'll be in town for a month."

"He told of the struggles of Equity in previous fights and asked those present to try and remember the names of a few who had turned traitor.

Scores Will Hays

Will H. Hays came in for a verbalrouncing at the hands of the stalwart Fishmen.

He said, "I've known Will H. Hays for a good many years and am perhaps better acquainted with him than anyone in this house. I also know Frank Gillmore, and Frank has more manhood in his little finger than that little whisper-snapper has in his entire anatomy."

This statement was a bombshell and the house went into an uproar. Even the notables on the stage applauded loudly.

"They've attacked your leader," O'Hay said. "They're shooting at the captain to demoralize the forces. I know most of the foremost producers and individually, they are great, but collectively—not so good. They're fighting the same is true of the actors."

Fighting For Equality

"The successful fight is conducted more with strategy than with actual contact," Captain O'Hay continued. "Do not waer in the midst of this fight. If you go to bed it is with a knockout blow. We are fighting, not for supremacy, but for equality."

Montague Love made a short talk and George Walsh told of the "dirty deal" deal in the central hotel. He said he was called from Rome after being assigned to play Ben-Hur as Godwyn production. He said he was told by his attorney that unless he accepted an expense settlement he would not be allowed to work in pictures again. He said the acting was a hard struggle to convince the profession and the public that he had not fallen down in the past instead of being "railroaded" out of it.

Ken Maynard and His "Cowboy Choir"

Ken Maynard leads the singing among a group of old cowboys and Plainsmen who appear in "The Wagon Master," the Universal western talking picture starring Maynard. Maynard plays both the fiddle and the guitar and is introducing popular old cowboy melodies in his new pictures. He is under a five year contract to Universal to produce as well as star in western productions.
AROUND PARAMOUNT LOT

By BERT LEVY

Clara Bow

George Bancroft in "The Mighty"

Maurice Chevalier in "The Love Parade"

Nancy Carroll
Meet A Builder of Successful Pictures

MILLARD WEBB

Youthful director of First National Pictures, who is now directing Billie Dove in "The Broadway Hostess." Mr. Webb has the reputation of writing his own adaptations of stories placed in production.
“DYNAMITE”

C. B. DeMille, directed this picture as his first “Talkie” as well as his first independent production which was released by Paramount at West Coast’s Westlake Theater. The sets were a marvel of all that was possible on film, but it was the brilliant sets that thrilled those that thrilled at those effusions. The houses of Malone and Evans instead of being steeped entirely in bootleg intrigues are dominated Thursday night at Carthay Circle Theater. It is a typical De Mille epic, it has everything that any of his past efforts have ever contained. Just what the public will think of it remains to be seen. It is built for audience purposes—to make one laugh, to make one cry.

Director De Mille has taken a common place story, written by Jeanie MacPherson and made it into an entertaining piece of amusement for theatergoers, at the same time he has brought to the screen a new star in Kay Johnson, who runs the gamut of emotions throughout the story to such heights, that she places herself among the leading players of the screen.

Second in rank of the acting roles is that of Charles Bickford, who enacts the role of the man who enters into a marriage of convenience as he is slated to die on the gallows for a crime. It is later revealed that he did not commit and when he shows up to claim his wife, he learns the truth, about why the marriage was consummated.

There are many inconsistencies in the story, the sets are all over the stage, throughout, especially the coal mining sequences, which is the most interesting and thrilling, thanks to De Mille’s great effects and the direction. Conrad Nagel plays the lover. He is fine in the early part of the picture, but when his character becomes false, the entire story suffers. In addition, his bargaining with Kay Johnson and Charles Bickford as to who should set off the dynamos doesn’t ring true. Director De Mille saw to it that the picture as to sets were within keeping of his high standard.

Two clever children command attention. Muriel McCormack proved to be a very capable little actress, with a future. A young top, Douglas Fairbanks, Scott is indeed a find, and like Muriel, has a perfect screen voice.

Julia Faye and Jane Keckley are deserving of special mention. Miss Keckley gave a very dramatic interpretation of a mother, Robert Eder son, dressed as a young chauffeur, and Altman, one of the best, TOKEN. June Nash, Nancy Overton, Clar ence Burton, James Farley, Robert Haines, Jerry Zier, Joel McCre, ad other added their roles to make the picture what it proved to be, to a very fine attendance at the Carthay Circle world’s premiere.

HARRY BURNS.

Ruth Chatterton is being seen on stage in New York in two definite hits, Metro-Goldwyn Mayer’s “Madame X,” and Paramount’s “Disraeli.” Her performance is splendid performances she gives in two. She does not resort to grand stands; she is a marvelous actress whose voice carry you like a trip to Venice—it may also be used for diving suits and underwater scenes, do away with the necessity of the old time tank.
Theatre, Vaudeville and Melody

TIN PAN ALLEY NOTES

Two songs, excellently spotted, will be heard to advantage in the M-G-M production, “Wonder of Women.” They are Ich Liebe Dich” by Fred Fisher and Martin Broone and “At Close of Day,” by Raymond Liagas, Jesse Greer and Martin Broone. The picture will feature Lewis Stone and Peggy Wood.

R. A. Whiting, the composer of “Till We Meet Again,” “Japanese Songman,” “Louise” and other big song hits, has written the music for “Sweetie,” a Paramount comedy of campus life, with Nancy Carroll in the leading role.

Not only will Al Jolson introduce six new songs in his next Vitaphone picture, “Say It With Songs,” but he will also render an old favorite with which lovers of popular music identify him, “Back In Your Own Back Yard.” The half a dozen new numbers that he recorded on the Vitaphone for this new Warner Bros. production are “Crazy For You,” “I Used To Be A Dame,” “I’m Waiting For A Seventh Heaven,” “Just One Sweet Kiss” and “Why Can’t You?"

One of the sales leaders on music counters throughout the country at this time is “Pagan Love Song,” by Arthur Freed and Nacio Herb Brown, and featured in the sensational Metro-Goldwyn-Mayer photoplay, “The Pagan,” Ramon Novarro, featured in the picture, personally sings “Pagan Love Song” twenty times throughout the film, which is one of the salient reasons for its great popularity. It is played, instrumentally at least another dozen times.

Al Dubin and Joe Burke, Warner Bros. song writers, have composed the theme song for Pauline Frederick’s new Vitaphone starring picture, “Evidence.” It is called “Little Cavalier” and will be published by M. Witmark Sons. Miss Frederick herself sings the composition during the action of the story.

Grant Clarke and Harvey Akst composed new songs for Ted Lewis that introduce him in his first Vitaphone vehicle, “Is Everybody Happy?” to syncopation of Lewis’ jazz band, the star sings this trio: “Wouldn’t It Be Wonderful?” “I’m the Medicine Man for the Blues” and “I’m Blue For You, New Orleans.” “Samoa,” by the same team, is sung by Ann Pennington, also in the production.

It always seemed to me that criticism was just one man’s (or woman’s) opinion. And as such, is not of much value. Anyway who cares What the individual says? It is the opinion of the majority that counts. By the way this is preliminary to Confessing that I must be hopelessly out of step with my fellow-man for there are many things They enjoy which Offend me—however As I said before Who cares? Anyway I was sent to the Orpheum Show and ordered to write About it so here Goes. Opening the Bill, Wilson, Keppel and Betty—two men and Girl to show us a Typical English Music Hall turn. As such it was novel to American audiences. The Dixie Four repeated their act of last week. I did not enjoy them but the audience Did. After them came Nathel who succeeded in accomplishing what Every woman desires To do that is to make a monkey out of A man. Nathel is refreshingly novel And good showman. Peter Higgins was Splendid until he Drifted into something cheap Lyrics “I’d do anything For you.” Threw them Out, Peter, they are not We, artistically A band follows And for no reason at all Plays in a setting Of crudely painted skyscrapers. There Are some good people In the skyscrapers act But they are handicapped By their frightful Background. Kay Spangler is Particularly stunning And Buddy Page Radiates nervous energy But the big laugh of the act is a couple Of clowning Schroeders Cooper and Clifton. They would be perfect entertainers if They did not feature The big fellow’s falling pants. So many Alleged comedians depend On the laughs of their spectators For their laughs. It seems to me this Week’s Orpheum Bill Is excellent with Master of Ceremonies and bands—but Even this fault has been corrected For one of the M. C.’s is Benny Rubin and One of the bands is Ted Lewis’ some Nice boy Benny Deserves his success As for Ted Lewis— An artist, a gentleman. The Old Vaudevillian Bert Levy speaking. I thank you.

Mabel Wayne, famous song-writer among whose outstanding hits are “Ramona,” “In a Little Spanish Town” and many others, and Vincent Rose, lyricist, who wrote “I’ve a Feeling I’m Falling For You,” among countless other popular songs, are busily engaged at Universal in writing a complete sheaf of new songs for “The King of Jazz,” the forthcoming Carl Laemmle, Jr., super-production in which Paul Whiteman and his entire orchestra will star. A new number to be called “The Melting Pot” is being written by Ferde Groe, one of Whiteman’s arrangers, who wrote the stirring “Metropolis” which opened the last Universal super-production, “Broadway.” Arthur Franklin, musical director, and Carl Laemmle, Jr., throughout “Broadway,” is continuing in the same capacity for “The King of Jazz,” which is being directed by Dr. Paul Fejos with Hal Mohr behind the camera.

There is small chance for any question as to the favorite orchestra of Pathé Studio executives. Earl Burtett and his famous group of musical lads from the Hotel Biltmore in Los Angeles, are back again at the Culver City film plant, providing orchestral accompaniment for balcony scenes in “Her Private Affairs.” This follows close on the heels of similar engagements during the making of “The Sophomore” and “The Flying Fool,” two recently completed Pathé pictures.

Harry Richman, New York musical comedy star, whose engagement to Clara Bow was recently announced, was guest of honor at the Blossom Room of the Hotel Roosevelt Thursday night. Irving Aaronson and his Commanders aided in making the occasion a gala event.

Review

Hillstreet

He was the kind of an aviator who loved to find ‘em, fool ‘em and forget ‘em. And when William Boyd pulls his line about the dames—well, this goes on throughout his latest all-talking picture, “The Flying Fool,” the past week at the Hillstreet Theater, he pulls the women and sells the pride of the male contingents. But he runs true to form. Having fooled and forgotten a lot of dates, he finds his jinx in the gal his own brother is crazy to marry. In order to steer the kid straight, he looks the gal over and eventually comes to the conclusion that she is O. K. It is then the kid brother is made to realize by the gal that she loves his brother, and the Yanks it gracefully. Although the picture is inconstant in its story treatment, the fact remains that the audience just literally "ate" it up. And this can be directly added to the credit of James Gleason, who wrote the dialogue. Plenty of laughs, and they come fast—sometimes render the audience the tendency to grasp them. All together it is first-class audience picture, with Marie Prevost singing a number that looks like a hit. Russell Gleeson is excellent as the kid brother, and Tom O’Brien gets over creditably. Other members of the cast include Dan Wolheim who does a splendid bit, and so can also be said of Kate Bruce and Dorothy Ward.

Eddie Borden’s latest comic, headlines the RKO stage show, and gets over with his patter. On the bill also are Marcelle and Williams, Jimmy Allard and company, Hickman Brother and company, and a number of other interesting acts.

DAD.
“Hope springs eternal in the human breast,” wrote a wise man.

Hope is indeed the essence of human life: A condition of the human mind fitting man from the carnal to the spiritual.

Hope for material comfort is the usual behind every step resulting in achievement. This hope-inspired energy, MISAPPLIED, is the cause of a babylonic civilization in which the end overshadows the means.

In our present stage of social development, this hope-inspired power, chiefly economic, political, and social. In America, the social angle is last, and money—concentrated in a few hands, the residue of human energy is searched for financially; and it allies itself with political power. "Society" is the background of the feminine portion of our plutocracy.

If psychology means anything (and very little of something), then we have a massed, human hope is the power behind organization and, the greater the mass, the greater the force contained in the hope. A product of collective human hope is the Institution known as Organized Labor, including men and women who have their collective power object to being classed as laborers.

Of course, all are laborers only our present imperfect state of social development blinds us to the fact. We have produced some great geniuses, like Michelangelo, Milton and Shakespeare, but the social development of man remains a thing of chaos. To realize this we must turn to some of the earth's least ancient inhabitants. Our little fellow earth denizens, the bee and the ant.

Our social development is spotted with perfection as represented by a few great ones; but, does their human genius exceed the perfection of the collective social and industrial development of the bee and the ant, both tireless workers?

Through countless ages of time the insects have attained social and industrial perfection; a firmly established order of existence no bee or ant can improve upon. Then INHERIT perfection, instinctively following its faultless dictates. Man, in his arrogance, says these tiny people do not reason. Since they LIVE bee and ant perfection without reasoning brains, when comes their perfection?

Our logic: normal man's logic, suggests a divine MIND. Enters metaphysical speculation—that somewhere we switch back to beautiful sun-kissed Hollywood and an army of hope-inspired motion picture workers, the hope-inspired motion picture producers, who hope the workers will stop hoping for better working conditions—a very hopeless hope.

Here we come to two diametrically opposed kinds of human hope. One represents a few men of money and some politicians playing they shall not lose the smallest iota of either. The other kind of hope represents several thousand WORKERS, hoping it shall be their good luck to have regular work at decent wages, and with complete freedom from tyranny.

So we find that "hope" is a vastly significant word. Collective hope, inspiring collective energy, becomes a FORCE whose potential power is in direct ratio with its mass. The present struggle represents some four million workers hoping collectively.

This vast force cannot be halted by any opposition to RIGHTEOUSNESS, invincible. Its units, holding together, like the atoms composing all universes, constitute power to great for resistance. Slowly, this force is gathering momentum. Its slightest movement is felt throughout the entire length and breadth of the country. There is no neutral ground; soon there will be wider and more disturbing movement. It is collective hope turned to ACTION.

In this Hollywood situation, on the one side hope is floundering, on the other, the few, and the other represents ALL. Man, who denies REASON to the perishing, and the perfecion at man's IMPERFECTION, will not like this view. If asked, the bee and the ant would consider mad that man who tries to favor the few against the ENTIRE COMMUNITY. For reasons beyond our ken, that is insect psychology.

And WHY it is insect psychology is beyond the REASONING brain of tongue-twangling man. Speculation prompts the HOPE that it is the eternal JUSTICE of the Power holding in the palm of its hand everything contained. We addressed oneself, then dubbed we "Man." Of course, it IS that Power: but men who cannot comprehend common verities cannot comprehend the truth involved.

In this dilemma the best among man's spiritual-minded turn to that Power for guidance. The non-spiritual-minded, practical, unhitching human minds resort to their acquired property. The hope-inspired mass turn to massed resistance; and the result is—just what we have in our fair Hollywood, a prolonged clash of man's property with REASON. And the socially and industrially perfect INSECTS are entitled to laugh. Reasoning man has less sense than. RESTLESS INSECTS.

Hope and reason, harmonized, tend to what passes for human perfection. In this Hollywood disappearance side refuses to reason with the other. The actors are.getting the behind, will, ready ARBITRATE. The producers refuse to talk. The world, sitting as a jury, will have no difficulty finding a verdict. An army of special correspondents, syndicate writers and news agency representatives are kept busy, the newspapers are full of news, and the postmen busy, and the world reads.

An outstanding feature of the situation is the robust optimism of the actors and their sublime faith in their leaders.

"Are we downhearted?" asks President Underwood, the technic in charge of the meeting. The answering "NO!" from several thousand standing, wildy cheering Equity members and followers shatters the weiken, and, no doubt, has shatter some producer nerves.

That's the kind of HOPE behind the men and women of Equity. It is the hope of workers who know the Union, who have the intelligence of the ant and the bee: the intelligence to work COLLECTIVELY for the good of ALL. Their hope, massed, is a mighty power, and behind their power is the power of THREE MILLION other workers, and HOPING they shall win. If our laws were not so many, if the psychologists claim they are (and again we affirm), this massed power cannot fail to have its objective.

Here's hoping the men opposing these massed workers PROVE wrong the statement that hope is the perfection of the insects, the ants and the bees, either of which could, with one of their armies, empty and destroy the largest studio in Hollywood. Attempting to retard man's evolutionary advancement, his march forward toward the social and industrial perfection of lesser life forms is useless. This Hollywood action by the workers is part of the inevitable.

**Technicians Plan To Enlarge Business**

"Enlarging and expanding to accommodate our ever-increasing business," announced last week by Peter Mole of the firm of Mole & Richardson, stage electrical and lighting technicians and manufacturers at 941 North Sycamore. The most recent large job turned out by the firm was a special order of 275 twenty-four-inch Sun Spots, said to be the largest number of lamps ever used on any set, which were also augmented by a series of special studio lamps, in the recent production of the Warner-First National Vitaphone-Special "Sally." Under the supervision of Frank Murphy, working with Walter Heins, special M & R Nos. 35's were designed, manufactured and placed on the set in record-breaking time, according to Mr. Mole.

"BROTHERS" CONTINUE NEW YORK, July 26.—"Brothers" which is drawing good after a six months run in New York, will continue despite a closing notice. The closing was announced because Bert Lytell, who is featured in the production, has a movie contract which would cause him to leave the cast. After some negotiation, the movie contract was postponed until the end of the New York run of "Brothers" and the show is still drawing them in at the Forty-Eight Street Theatre.

**PARAMOUNT IN OMAHA**

Paramount has secured the Sun and the World theatres in Omaha, Neb., for a new corporation. This gives the company four first run houses in the city, it already owning the Paramount and Rich- allo.

**ROY MACK SIGNED WITH FIRST NATIONAL**

Lancaster has signed to the services of Roy Mack and he is now under contract at First National. Mr. Mack will be the third director to be placed under the direction of Mr. Calebis. He was formerly connected with Fancher and Larrow, and was brought by them from New York to stage their West Coast "Ideas."
Charles F. Adams, whose articles on "Equity's Fight," as viewed from a legal standpoint, have been appearing in Hollywood's Tinselgraph, grandly closed from the University of California, in 1908, has been engaged in the practice of law in California.

Mr. Adams was a candidate for a seat in the California legislature and, when he was defeated, he took up the practice of law in Hollywood.

Mr. Adams is also an instructor in Business Law at the Hollywood High School. His offices are located at 312 Warner Brothers' Theatre Building.

**By CHARLES F. ADAMS**

**Attorney-at-Law**

Last Saturday was heard in the Superior Court of Los Angeles county an action by Actors' Equity Association against Warner Brothers Pictures, Inc., a Delaware corporation, and Tully Marshall, in which it is alleged that the Actors' Equity Association was formed in 1913 and has had a continuous existence since that time; that in 1919 certain contracts were entered into with producers of the legitimate stage, which contracts have resulted in the development of harmonious relations in the legitimate theatre, and that the Actors' Equity Association by many years of effort and the expenditure of much money has created for the good of the actors a good will that is of inestimable value; that the defendant, Tully Marshall, joined the association and agreed to be bound by its constitution and by-laws and all lawful orders of the organization; that pursuant to the powers vested in it by the constitution, the Council adopted a resolution that and after June 5, 1929, all Equity members should refrain from entering into with Warner Brothers any contract covering his personal services as an actor in talking and/or sound motion pictures if and when non-members of Equity were working as actors in the said picture; that contrary to this said agreement the said Tully Marshall, on about July 1, 1929, entered into a contract with Warner Brothers Picture, Inc., and did perform services thereunder contrary to his contract with Equity; that this agreement is the result of a conspiracy between the producer and the actor to destroy the morale of the members of Equity by inducing others to sign similar contracts and others have been induced to sign such contracts, Equity, as a result, is losing money which it would otherwise be able to earn.

The law of this state with reference to enjoining one from engaging in an employment contrary to agreement is found in section 526 of the Code of Civil Procedure and sections 1673-1674 and 1675 of the Civil Code. Without discussing these sections it is sufficient to say that an injunction will not lie in this case to restrain the defendant from engaging in an employment contrary to his membership in Equity, based upon that membership alone, nor does this action contemplate that. It is based upon the right to make contracts with Equity. What constitutes such a conspiracy as to be the subject of injunction is a very indefinite matter—it is a subject very largely for the discretion of the court. The important elements of conspiracy are the intent and concerted action to accomplish an unlawful purpose or to injure the plaintiff or to prevent the production of motion pictures, and the injury to the other, whether this property consists of real estate or personal rights.

### May Allow Damages

As for exemplary damages, the law provides that in cases of fraud, oppression and malice, beyond the actual damages, the court may allow exemplary damages.

(Continued on Page 17)
Bob Blair, manager of the Publix Seattle house, has had quite a colorful career in the theatrical industry. He began his career in Los Angeles, California, with the notable Sid Grauman back in the early days when the industry was on its first legs. His first job was that of treasurer of the old Rialto Theatre. He was later transferred to the Million Dollar Theatre in the same capacity, his growing initiative carried him to the position of house manager, and when Mr. Grauman opened the Metropolitan Theatre he was moved to that theatre in the same capacity. He was later made managing director of this theatre, in which position he came in contact with the production end of stage extravaganzas, and from that on has shown a marked intuition for that end of the business. His first call to Publix came when that company started an expansion campaign in Texas. His first position with Publix was that of city manager at San Antonio, Texas, where he had the Empire, Princess and Rivoli Theatres under his direction, and while in this capacity opened the big de luxe theatre, the Texas, in San Antonio. After a successful career in Texas he was transferred to Portland, Oregon, to assist in the opening of the Portland Theatre and was later moved to Seattle as managing director of the Seattle Theatre in which position he now directs the destinies of that theatre.

The Seattle Lions' last Whoopee last Monday night in the honor of Seattle's mayor, Lion Frank Edwards, and having had the honor to be among those present as a guest of Lion Frank Ashton, who acts as chairman of the program committee. I'll say it was a real Whoopee, a very well arranged program consisting of band music by the twenty-four piece Seattle Police Band, several close harmony numbers by the Firemen's Quartet, Miss Helena Casey crooned some very tuneful numbers to the two hundred tired business men and by the end of her second number they were any and every thing but tired. Lt. E. Mackay of the Fire Department sang two operatic numbers. He well deserves the billing of Seattle's Caruso. Speeches were given by Dolo Walker, subject Seattle, after which Chief of Police Louis J. Forbes was called on to tell "Why Is a Police-man?". He admitted that he did not know. As the finale Hon. Mayor Frank Edwards gave a speech and introduced several members of the city department heads, and closed the Whoopee by leading the Lions in their roar. A good time was enjoyed by all.

Will Hartung, now manager of the Orpheum Theatre, is proving himself to be one of the best managers the R-K-O has. Since his arrival from Omaha under the manage ment of the Seattle Orpheum he has made various changes and found out the secret of what the Seattleites want. Business has jumped, and many nights people are turned away. Matinee business is extraordinary for this hot weather. Yes, sir, any man who could take this weak sister in Seattle and put it over is capable of big things.

Ron and Don are very busy planning a well-earned vacation after playing at the Seattle Publix Theatre for eighteen months without a lay off. Of course, they are very anxious to visit Los Angeles and Hollywood and they would be very grateful to anyone who could show them how they could make the round trip in one week.

Les Theuerkauf, manager of the Pathé Exchange in Seattle, has landed another big scoop, in booking the all-talking natural color picture of the recent Elks' Convention held in Los Angeles, at the Orpheum Theatre. On the same bill is Mack Sennett's first all-talking natural color two-reel comedy, "Jazz Mamma," also released by Pathé.

"On With the Show" now on its second week at the Music Box Theatre, is doing S. R. O. business and the present indications are that it will run for several weeks.

Alice White Will Remain At First National

Alice White, First National's demure star, is going to remain with the organisation for some time to come. Announcement comes from Jack Warner, chief executive of both Warner Brothers and First National, that the petite Miss White had affixed her signature to a new contract which gives her a much increased remuneration.

As further appreciation of her excellent work during her association with First National, the Warner Brothers presented Miss White with a new sedan of expen sive make.

The tremendous success which this star scored in "Broadway Babies," an all talking Vitaphone production, permanently cemented the studio executives that Miss White's popularity with the public is so regarded as second to no one on the screen. Her ability as a dancer and singer proved most surprising to even her most ardent admirers, as she revealed a thorough understanding of both these arts.

Miss White's first starring vehicle under her new contract will be "Playing Around," based on Vina Delmar's popular story "Whittin' the Breakdown," which appeared as leading man opposite this star in "Hot Stuff," has again been assigned to play a similarly important role at the new opus.

Equity's Fight

(Continued from Page 16)

tion for damages and an action for an injunction are alternative actions. You cannot have both. The plaintiff before going to trial is obligated to elect whether to sue for damages or for an injunction.

The question may arise in this case as to whether the relief sought by the contracts sued upon are contracts to public policy. That also is a term that has no exact definition. The public interest is the controlling consideration and the restraint placed upon a party is limited to that which is fairly or reasonably necessary, in the circumstances, in the particular case, for the protection of the contracting party.

Because of the uncertainty of what a judge may decide, the filing of this action may have a psychological effect in causing other actors and producers to be cautious about entering into new contracts contrary to the agreements by which the members of Equity are bound.

Equity Leaders

Claim Victory

(Continued from Page 10)

Joe E. Brown There

The famous comedian, Joe E. Brown, talked about the 1919 Equity fight. He said that he had recently been offered an Equity contract by Mrs. Wallace Reid and Cliff Broughton and may accept it.

Excerpts from a wiregram regarding Adolph Menjou were read. It was sent by the American Sound Recording Corporation of New York and it stated that Menjou had been hired to take his place and that pictures would be filmed, with a cast of all-Equity.

Equity Blood Used

It was announced that an Equity member, J. Carrol Naish, gave a pint of his blood to save the life of William Fox following his serious injury in an auto accident in New York.

Gillmore touched on the subject of qualifying agents as to whether they were in sympathy with Equity. He said there was no room for agents who remained "on the fence."

Paul Turner, New York legal counsel of Equity, and Attorney I. B. Kornblum, who represents Equity in Los Angeles, spoke briefly. The latter spoke of the Marshall-Warner Bros. suit and Mr. Turner made comment on his report which is printed in full elsewhere in this issue.

James Kirkwood spoke again at the Saturday meeting, referring to the use of "scabs" in making pictures. The meeting ended at 11 o'clock after which hundreds remained in the studio to discuss the progress of the struggle.

CAMERAMAN IS SIGNED

Jack Rose, well known cameraman, has been signed to a long term contract by John M. Staahl, director general of Tiffany-Staahl, and his first assignment will be "Woman to Woman," to be directed by Victor Saville of London for the above company. Production will start about July 27.

After a brief visit to Europe Norman Kerry has returned to Hollywood.
JETTA GOUDAL

Explains Stand of Equity in Present Situation

TO THE PUBLIC:

It is due to the extreme courtesy and the admirable Equity spirit of Filmograph that I will have the opportunity to refute the erroneous statement which appeared in last week’s number in a two page paid advertisement, signed by John Miljan.

WHO THIS MILJAN WAS.—A stage actor, a member of Equity, who accepted and enjoyed all advantages, all privileges Equity obtained for him and his fellow-workers. How did he get into pictures? With the aid of one of his fellow-workers who supported and fed him for 18 months. What did he say when Equity asked its members did they want Equity to represent them in talking pictures? He said YES and signed it with the same signature with which he had signed his pledge to the Actors’ Equity Association to abide by their rules and orders. And when Equity, on his written and signed request, came, what did he do? HE WENT BACK ON BOTH THOSE SIGNATURES. HE BECAME A QUITTER, A DISHONORABLE DESERTER. Dishonorable, because he did not honor his own signature; a deserter because in time of crisis he deserted the ranks of his brothers and sisters. Because in his shortsightedness he could no longer see personal advantage in sticking to his organization, he turned his back on his fellow-workers, on the fellow-workers who got for him what he has today. That was the man who gave you last week’s information about Equity.

THE TRUTH: What Is EQUITY?—the organization of the actors of the stage. Their President is an actor; their Council formed of actors, chosen by actors. It is an organization that brought system into the theatre, and made it a decent place to work in; it protects both the employer and the actor, and guarantees both in full the deal they bargain for. It is the only Union that works for the general good of the people; it was instrumental in the Government abolishing tax on all tickets over three dollars, such as for football games, etc. It was instrumental in the formation of the Church and Drama Association; it formed the American Theatre Board; it has published a book about the economics in the theatre (to appear in the fall). IT HAS ESTABLISHED FOR ITSELF SUCH A STANDING OF INTEGRITY AND FAIRNESS that Professor Gimmel of the University of Pennsylvania after a survey of nine months singled it out as an example of advanced Unionism which opinion has been accepted by the Department of Labor of the Government of the United States and is referred to in their pamphlets and reports. THAT IS EQUITY and why any and every member can be proud of belonging to such an organization.

WHY IS EQUITY HERE? Because its members asked it to come. In September of last year Equity sent out questionnaires to get tangible proofs whether or not it was the paramount wish of the membership of the Coast to be represented by their organization in the new realm of stagecraft, the talking pictures. The ballot showed A MAJORITY OF 90 PER CENT IN FAVOR. What could be plainer. It is true that among that 90 per cent were some of the present deserters, like Miljan; but a majority it remains.

DOES EQUITY MAKE UNREASONABLE DEMANDS? Equity only wants the same right for its members that everybody else has, including the Producers: the RIGHT TO ORGANIZE, THE RIGHT TO MAKE A CONTRACT INTO A REAL BUSINESS DEAL. Equity wants it specified what the actor receives and what he gives: what he gives will be 48 hours work per week for whatever salary he may receive. Equity it broad minded and knows the conditions in pictures; it does not say 8 hours a day; it knows that there are occasionally days when some actor is not needed; that time can be applied to another day or other days of the week. The Producer can arrange his schedule as he sees fit; he can call the actors from 9 A. M. to 6 P. M., or from 9 P. M. to 6 A. M. He has first choice of our time. Would not any fairminded person call that liberal? Equity does not even ask that we shall be paid for the hours not spent in making up, in getting in and out of our costumes and wigs, nor for the hours spent on fittings, on tests. EQUITY DOES NOT— I would.

DOES EQUITY DICTATE ITS TERMS TO THE PRODUCERS? Equity offers OUTSIDE, UNBIASED ARBITRATION OF ANY TERMS; Equity has offered to discuss the terms over the table. It is so sure of its Righteousness that it can afford ARBITRATION, and the Producers can arrange their schedule as they see fit; they DO NOT DARE TO ACCEPT ARBITRATION. They keep postponing the issue.

WILL THE EQUITY CONTRACT MEAN INCREASED COST OF PRODUCTION? Not at all, it may mean Economy, and it will mean SYSTEM instead of the present chaos of production system.
Equity has to step into Talking Pictures.

WHOM WILL EQUITY BENEFIT? Besides the Producers (and I mean this seriously), Equity will mainly benefit the lesser paid actors; on the other hand it is only fair that also for the higher paid actors a standard should be established. BUSINESS IS BUSINESS. On the stage Star and Chorus alike give eight performances a week, regardless of their salaries. A Ford and a Rolls are both good cars and are both needed. The prices differ slightly, maybe with good reason, maybe not; it depends on the specimen in question—anyhow there are fewer Rolls—but who ever heard of getting as much as a spare tire free of charge with either one.

TRAITORS. Mr. Public, what did you call during the war those who—under the pretense that they “did not think their Government had gone about it in the right way,” went over to the enemy and so prolonged your struggle—what did you call those, what did you feel for them? A justified scorn, a bitter contempt that was merely an indication of your own decency. DID YOU THINK THOSE TRAITORS HAD COURAGE? Perhaps it takes a murderer COURAGE to stick a steel blade between the shoulders of an innocent passer-by—perhaps so!

Dear Readers, forgive me if I make you cry; I know it is deeply touching: our Deserters say they are only deserters because they are SORRY for the Poor Producer, that frail body of gentlemen, that pathetic group of millionaires. Forgive me, I know you are moved to tears. Other Slackers resent they were not given enough inside information. Thank Heaven for that. Some say they should have been informed in advance. Did ever any Marshal give out his plan of campaign to the ranks. Come, come, we know better.

HALF LOADED AND ALL WET. Mr. Public, you were told last week that we are HALF LOADED. Don’t you believe it! We are 99 and a half per cent loaded and that missing half per cent covers the traitors.

Come to one of our meetings; go to the dozen or more offices that Equity has now; assist at a Labor Unions meeting and judge for yourself.

But it is true that we are “ALL WET” and we are duly proud of it. I apologize, it may not be ladylike nor aesthetic, but—it has been so awfully warm these days and we all work—time and overtime; but we also get paid time and overtime, paid in the international currency of SATISFACTION; the satisfaction of having done one’s duty and having helped the other fellow. Poor scabs, they don’t know what they are missing.

HEROES—OUR HEROES. I admit that a great part of the burden of our hardships right now is carried by the smaller people, but so beautifully, that it is impressive and inspiring. They know it is unavoidable, they know their leaders do the best they can to alleviate the weight, they have confidence, they have FAITH, they are fighting for their own ideals, their own betterment; they know that Light comes after Darkness, and they have not forgotten the song: “Keep your troubles in your own kitbag and SMILE, SMILE, SMILE.”

Next to them, with them, shoulder to shoulder, fight those who contribute part of their important salaries, lump sums, the Oil to make the Equity machine run smoothly, and IT DOES THAT.

We admire the Producers for their loyalty to their Association, for standing together like a stone wall, whether they are right or wrong. We, too, are loyal to our Organization; we, too, have our stone wall. They have our respect, our Friendship: we want theirs. We need them and they need us. We want to co-operate, to work with them constructively, for the public’s good; for our good; for our good.

We are standing with outstretched hands—why, Messrs. Producers, wait to accept them? A GRAND GESTURE WINS BY SPONTANEITY, and if EVERY INDUSTRY succeeds with organized labor, if you yourself succeeded by being organized, WHY should we be the exception?

VICTORY IN 1919—VICTORY NOW. In 1919 Equity won their battle in New York. THEN as NOW they wanted RECOGNITION, THE RIGHT TO ORGANIZE, THE END OF ABUSES, THE LIMITATION OF WORKING HOURS, WE DID NOT DECLARE THEN, NO MORE THAN WE DO NOW. WE WON THEN AS WE WILL NOW—BECAUSE WE WERE RIGHT THEN AND WE ARE RIGHT NOW!

I hope, Readers that I have been clear, that I have brought you closer to our cause, that you will give us your sympathy.

Again and again, my most heartfelt appreciation and gratitude to the Filmograph and its broadminded policy. May the daily papers follow in their footsteps, and may our Equity members for the years to come remember their friend, the Filmograph.

Yours in Equity

Delia Landau
Member of the A. E. A., Actors’ Equity Association.
A. E. A. STANDARD BEARER

JETTA MILLER Answers MILJAN

Explains Stand of Equity in Present Situation

TO THE PUBLIC:

It is to the extreme courtesy and the admirable Equity spirit of Filmmakers that I will have the opportunity to restate the dramatic statements which appeared in last week's number in two-page paid advertisement, signed by John Milius.

WHO THIS MILJAN WAS—A stage actor, a member of Equity, who accepted and enjoyed all advantages, all privileges Equity afforded him and his fellow-workers. How did he get into pictures? With the aid of one of his fellow-workers who supported and fed him for months. What did he say when Equity sued for his returns of all wages, all the money he had spent in talking pictures? He said YES and signed it with the same signature which he had signed his pledge to the Actors' Equity Association to abide by its rules and orders. And when Equity, on his written and signed request, came, what did he do? HE WENT BACK ON BOTH THOSE SIGNATURES. HE BECAME A QUINTER, A DISHONORABLE DESERTER. Dishonorable, because of the unbroken signature of a deserter because in time of crisis he deserted the ranks of his brothers and sisters. Because of his shrivelled-upset he could no longer see personnel advantages, he deserted to talk pictures. He turned his back on his fellow-workers, on the fellowship of one who for him had been too much. That was the man who gave you last week's information about Equity.

THE TRUTH: What is Equity?—the organization of the actors of the stage. Their President is an actor; their Council formed of actors. Equity is an organization that brought system into the theatre, and made it a decent place to work in; it protects both the theatre and the actor, and guarantees both in full the deal they bargain for. It is the only Union that works for the general good of the people; it was instrumental in the Government allowing the theatre to open up after the war, even though it was against such for football games, etc. It was instrumental in the formation of the Church and Drama Association; it formed the American Theatre Board. It published a book about the community in the theatre in the fall of 1915. It has established for itself such a system, that to the producers of a film Equity has not; exists at a Labor Unions meeting and judge for yourself.

DOES EQUITY MAKE UNREASONABLE DEMANDS? Equity only wants the same right for its members that everybody else has, including the Producers, the RIGHT TO ORGANIZE, THE RIGHT TO MAKE A CONTRACT INTO A REAL BUSINESS DEAL. Equity wants it, specified what the actor receives and what he gives; what he gives will he be 48 hours work per week for whatever salary he may receive. Equity it broad-minded and knows the conditions in pictures; it does not say 8 hours a day; it knows that there are occasionally days when some actor is not needed; that time can be applied to another day or other days of the week. The Producer can arrange his schedule as he sees fit; he can call in actors from 9 A.M. to 6 P.M. He has first choice of our time. Would not any reasonable person call that liberal? Equity does not even require the producers to be paid for the hours spent in making up, in getting in and out of our costumes and wigs, or the hours spent on fittings, on tests. EQUITY DOES NOT—I would.

IS EQUITY CLOSED OR OPEN? There is an ill-concealed, between the two as there is between SOFT EQUITY MEM- BER and a DISREPUTABLE. A closed shop is a closed Union, a closed shop is a closed shop. Anyone who acts to whom it is welcomed anybody who acts on stage.

STAGE WORK: SCREEN WORK. It is true that some stage work and screen work. It is true that the salaries are sometimes double, TRIPLED, QUADRUPELED, FULLY MUCH MORE PUBLIC, WE DO NOT and the unions you have to SIT for it and why WE WANT don't to all our questions you have to SIT for more SEASON. We do not want to do at all our questions; you must believe serious, if at all. We are not council; they don't council, but rather are we machinations. Every law is a law.

WILL THE EQUITY CONTRACT MEAN INCREASED COST OF PRODUCTION? Not at all. Equity has been and always been the system of the stage before and the screen. Of course it is a matter of a month, in the system last of the chaos of pro-duction system.

HEROES—OUR HEROES. I admit that a great part of the burden of the hardships now falls on the smaller people, but so beautifully, that it is beautiful and inspiring. They know that they are invaluable, they know their labor do best, they can exhaust the weight; they have confidence, they have FAITH, they are fighting for their ideals, their own betterment; they know that Light comes after Darkness, and they have not forgotten the magic; "Keep your troubles in your own bin. SMILE, SMILE, SMILE."

Next to them, with them, shoulder to shoulder, fight those who contribute part of their important salaries, lump sums, the Oil to make the Equity machine run smoothly, and IT DOES THAT.

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VICTORY IN 1939—VICTORY NOW. In 1939 Equity that we NOW we wanted RECOGNITION, THE RIGHT TO ORGANIZE, THE LIMITATION OF WORKING HOURS. WE WON THEN, WE WERE RIGHT THEN AND WE ARE RIGHT NOW! We were RIGHT THEN AND WE ARE RIGHT NOW!

I hope, Readers that I have been there, that I have brought you closer to our own, that you will live in your sympathy.

Again and again, my most heartfelt appreciation and gratitude to the Filmmakers and its broad-minded policy. May the daily follow-ers in their footsteps, may they continue to send their sons for the years to come remember their friends, the Filmmakers.

Yours in Equity

JETTA MILLER
Member of the A. E. A. Actors' Equity Association.
American M a d e Films
Go Silent as Patent Fight Deepens

BERLIN, July 26.—German talkie patent groups, successful in harrasing American talkies from being shown in Germany on Western Electric apparatus, are planning a world-wide offensive against the American producing system.

Tobis Film and Klang Film, subsidiaries of the German Electric Trust, having won a great victory in securing a permanent injunction against the Western Electric, intend to carry the fight to England, France and Austria.

The Kammergericht, highest Prussian court, today confirmed in writing the decision handed down Saturday granting a permanent injunction against the Western Electric. As a result, even "The Singing Fool," which continued to show Saturday and Sunday, was withdrawn tonight, and Berlin is again a town without talkies.

No American talkies will be shown in Germany hereafter if American producers insist on reproduction with Western Electric apparatus. So far American producers' representatives here are opposed to use of the German system because they are not satisfied with its performance.

Several newspapers fear a film crisis in Germany, and blame the situation on the struggle between the electric group in America and the electric group in Germany. An early edition of the Vossische Zeitung says a really big German talkie will not be ready before autumn.

Will Stanton has been added to the cast of "Broadway Hostess," featuring Billie Dove and Edmund Lowe.

Pathe Observes 25th Birthday
In The Film Business

Pioneer Company Enjoys Triumphant March of Progress Through Quarter of Century

Twenty-five years ago this month, just after the Wright Brothers had made their first airplane flight and when the Floradora Sextette was the toast of Broadway, Charles Pathe, of the French company bearing his name, sent to this country J. A. Berst, with a trunk full of films in 160 to 400 foot lengths. It was the inception of the American Pathe company.

Last week this company announced a schedule of production for 1929-30 including thirty all-talking feature length productions, every one of which will have sequences in color.

Such is the march of progress that this pioneer motion picture company points to on its silver anniversary.

In the intervening years Pathe's record has been fraught with the struggles of pioneers and blessed with the prosperity that comes to the survivors. Many innovations which have had a lasting effect upon the motion picture business were credited to Pathe during that quarter of a century. For instance, in 1910 Pathe Weekly, the first newsreel, was launched. The newsreel, as any other factor, educated the public to motion picture entertainment.

The first company to use color on film was Pathe and the concern was first to produce serials, with success so great that serials have continued for sixteen years, "Perils of Pauline," featuring Pearl White, was the first of these. It grossed more than a million dollars.

Pathe also produced the first motion picture comedies, introducing the well remembered Max Linder. The company was first also in the service of America during the war as distributor of the Allied War Review, the official war pictures being English, France and America. The vast field of amateur motion pictures was also first entered by Pathe with the Pathex camera and projector, and the Pathexgrams.

The company was first also in the field of educational pictures with a producing alliance with Harvard University.

Now, with the introduction of talking pictures, Pathe was the first to introduce the variable area sound-on-film recording method, the RCA Photophone system.

Six years ago the Pathe company passed into the hands of Americans with the acquisition of controlling interest by Merrill Lynch & Co. Inc. and that time Blair & Company has purchased that interest. In 1928 Joseph P. Kennedy, who has since been made chairman of the Board of Directors, became unofficial advisor of the company and Pathe took over the big modern studios of Cecil B. DeMille in Culver City and began the production of feature pictures on a large scale. Up until that time Pathe had concentrated on comedies and short features in the production field and maintained a worldwide distribution organization for independent producers. William Sistrum is general manager of the Culver City Studios.

At the present time Pathe has under contract such outstanding stars and featured players as William Boyd, Ina Claire, Ann Harding, Alan Hale, Eddie Quillan, Carol Lombard, Robert Armstrong, Russell Gleason, and Jeanette Loff. Among the directors are Marshall Neilan, Howard Higgin, Gregory La Cava, Tay Garnett, E. H. Griffith, Leo McCarthy, Paul, Stein, Frank Newmeyer and Spencer Bennett.

BACK FROM EUROPE

After a four months' trip through Europe, Roy Pomeroy, motion picture director and sound expert, is back in Hollywood. Mr. Pomeroy after visiting various continental film capitals, stated that England is maintaining a watchful waiting attitude on the talking picture situation.

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David Kay
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Joseph Kearns
M. J. Levins
Ed O'Malley
Fanya Graham
"Dad" Zanfretta
Kenneth E. Moffett
Mac McLellon
Anyone else representing themselves from Hollywood FilmoGraph are imposters. Please report them to our office without delay.

Mole & Richardson's next picture for Pathe will be "Hot and Bothered" from an original story by Leo McCrarey and William Counselman, McCrarey will direct.
Australian Government Offers Film Prize

Majority of Scenes Must Be Shot in Australia; Three Prizes Given

Phoebe Levy, Filmograph's correspondent in Australia, sent the following interesting story from Melbourne:

The offer by the Federal Government of £5000 for the best film produced in Australia by British interests between January 1, 1939, and March 1, 1930, and of second and third prizes of £2500 and £1500 respectively, should help to stimulate interest in picture-making in Australia, although it is difficult to understand why the industry has not been developed without artificial stimulus. The conditions provide that 75 per cent of the scenes shall be photographed in Australia or the mandated territories; that the capital employed shall be substantially British; and that at least 50 per cent of those employed shall be British subjects who have lived for at least two years in Australia.

There appears to be nothing to prevent the employment of foreign principals or a foreign director, and seemingly such films as those which the British and Dominions Films Corporation intends to make in Australia will be eligible for the competition. It is understood that several producers are already planning films. The films previously made in Australia have not been particularly good or particularly successful. In most cases the outdoor scenes have been excellent, but scenes indoors have often been poorly lighted and badly set. There are technical faults which only an experienced director with ample capital can be expected to overcome. There seems to be a boundless scope for outdoor pictures of adventure and vastness based on the American "Westerns." These are the cheapest to produce and they are always popular in certain theatres. There is no reason why a picture on which little money is spent should not be good. Josef von Sternberg, now one of the foremost directors of the United States, made his reputation a picture which he produced himself, "The Salvation Hunters," at a cost far less than that of some Australian pictures already made.

That outdoor photography in Australia is as good as that anywhere in the world is shown by the short films of various phases of Australian life made for the Development and Migration Commission and distributed by Metro-Goldwyn-Mayer. A new series was privately shown last week and, as in previous films, the photography was concisely good. One scenes, the "Seeds of the Pioneers," showing a Boy Scout camp in the bush, gave indications of what an imaginative director and cameraman might do in Australian outdoor drama, and another with unusual views of shipping in Sydney harbor with the city buildings in the background was equally pleasing. Other scenes in the country and on beaches show what a wide field there is for a producer who will have sufficient originality not to attempt to imitate Hollywood stories and settings. The Development and Migration Commission's films are among the best propaganda pictures produced.

VIDA SPRAYS ANKLE

Vida, one of the dance team of Manuel and Vida, which has been featured at the Montmartre during the past three months, has sprained her ankle. It is expected that she will be incapacitated for some six weeks. She is being attended by Dr. R. J. McDonald.

WANTED! ARABS!

The Central Casting bureau is seeking an army of Arabs. They are to be used in the foreign legion picture, "The Bugle Sounds," which stars Lon Chaney. Although Hollywood is the city with many nationalities it seems that there are few Arabs to be had.

The new picture is a filming of Major Zinovi Peckoff's book on the legion. George Hill will direct the picture.

Congratulations!
Mr. and Mrs. Zeidman

A "farewell to bachelorhood" surprise banquet was tendered this week at the Ambassador Hotel to B. F. Zeidman, Hollywood's newest bridegroom, by a number of the stars, executives, directors and writers at the Paramount studios. Among other gifts, a chest of silver was presented to the newlyweds by Zeidman's studio co-workers. He is one of the Paramount associates on the executive staff of B. P. Schulberg. Zeidman's marriage to Miss Beatrice Weinberg, of Philadelphia, came as a surprise to the film colony a fortnight ago.

Albert A. Kaufman was in charge of the banquet arrangements, and Herman J. Mankiewicz acted as toastmaster.

Helen Hayes' "Coquette" closes this week at Belasco theater and on July 28th "The Front Page" will open. The same cast that appeared in the show previously here will be used. The play will have a limited run of two weeks.

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AN OLD RELIABLE FIRM
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Fine Progress

(Continued from Page 7)

...sions they are going to fail is because there is increasing dissension in their own ranks. Personally, I feel quite sure that when two or three men who have grown extremely wealthy get a new point of view, recognition will be in the offing.

As I have time to collect the necessary information I will add to this report.

In the meantime I want to congratulate you on your foresight in backing up the Equity motion picture actors here in their request for the present movement, and to assure you that I never was more confident of a satisfactory outcome than I am at this moment. We are ahead of 1919 in every respect.

"Very truly yours, PauL N. TURNER."

ORGANIST IS INVENTOR
NEW YORK, July 26.—William Hoffman, organist at Loew's State Theatre in New York has constructed a device, which he claims will permit any expert organist to obtain a polyphonie effect. The device consists of a rod long enough to reach the third or fourth manuals, which is attached to his head by a head band.

With little practice, Hoffman says, it is possible to play melodies on either of the upper manuals with the rod, leaving both hands free for variations, second touch effects, etc. He calls the device "The Eleventh Finger."

If you scintillate, even momentarily, in any of the nocturnal gayeties visualizing the future of Los Angeles' swell cabarets and cafes, the Night Hawk will get you. He may assume the character of a Puck at times, but at Kitsom Art Beth's gibes are not meant to be tipped with the slightest malice—allons. Oh yes—Peggy Gray, Minerva Pearson and Martha John- son, three venders of the Rose- belt Hotel Blossom room, could easily be taken respectively for Eleanora Boardman, Joan Crawford and Billie Dove. Oh look who is passing under the orange blossom arbor just as you enter the modern "Mid-Summer Night's Dream"—Jinet Gaynor, Lilly Damita, Lillian Tash- man. Lupe Valzex, Grant Withers (always strolling), John Barrymore, Sal- lie O'Neill (an Irishman's flea), etc.

Pauline Garon (elle parle francoise), June Collyer (always parked behind two columns of dimples), Betty Bron- se (always young), Ruth Taylor (a blonde with a dash of hag's eyes), Ed- wards, Charley King (Broadway's best bet) and Buster West. The rosebowl fellow can get a good kick out of Rich- arick and his side kick, Adolph Bodner, are maitre d'hôtel Sr. and Jr. and how!

Ivan Kahn about to leave for a European vacation being noiselessly (?) entertained by Sallie O'Neill, Lou- ella Parsons and Doc. Martin laughing their heads off at Phil Sax's "hunter and the rabbit" and Red Stanley's "heavenly hop"; Loyd Tyer and his charming wife; Hunt Strom- berg entertaining a party of forty in one of the dining rooms overlooking the Blossom Room, and Edmund Lowe with the inimitable Lillian Tashman showing they are as great leaning on a table cover as they are on the screen. But let's away from the Roosevelt to Arbuckle's Plantation.

Roscoe Jingles Bells
"Big Shot" Joe Mann (he counts with his fingers) on the verge of zoonis trying to figure out the Planta- tion cross-word puzzle, "the five-way split"... Johnny Mann all by his lonesomes in a snug little corner crooning, "It's Not This Way on Spring Street"... Charley McDonald (trying to imitate John D. Rocke- feller with lead dimes) entertaining Lupe Valzex's sister right under the gun of Mrs. McDonald and can't get to first base... Clara Bow and Harry Richman snuggling cozily in a by path; Clara nosing a bunch of violets languidly and exchanging goo goo eyes with Harry, the mildest, meekest couple present and oh how the dreamy eyes of love change "whoopee" into "mope"... Her- man Spitzel wearing a yiddisher skull to keep from being recognized... Oh you, Willie Bernstein, with, some said it was Lolita Duncan... Elmer Rosin distinguished by being Abe Roman's fellow on the loose in the plantation and giving the dey to all husbands... J. Selby sent over from Paris by Abe Lyman (this from that schmitch, Joe Mann)...

Up and Down THE Boulevard
By the NIGHTHawk

Ove at Frank Sebastian's Cotton Club, the cabaret king is making great preparations for his new "Blue Rhythm Revue" right from dear old Paris which will get under full swing Friday, July 26. Extremely bizarre costumes have been designed for this show which will be headed by Bernfeld and Greeley and Car- lynne Snowden. New ritzu stuff will be injected into the many turns and the spirit of "whoopiee" will be ever present in the air.

As to the audience, as at the Alhambra pavilion. Oh yes—Mrs. L. Stevens and C. F. Sexton won the dancer's cup last Sunday night while Theda Bara looked on as a good crowd cheered lastily. Martha Ritchie a knockout, singing "On Broadway."
James Spottswood Enthusiastic About Talking Pictures

Although it’s only a matter of minutes before his nerves will have all been shattered, his hair tousled, his tie thrust behind one ear, and his reputation all besmirched—for the three acts of "Jonezy," current Franklin Pangborn offering at the Vine Street Theatre, are strenuous ones. James Spottswood is nevertheless very much the poised artist of the stage and screen—and the talkies—as he sits manipulating greasepaint into his well-tanned face ten minutes before the first curtain goes up.

Those expertly flying fingers demand little concentration, so distract have they become during the many years that James Spottswood has been before the footlights. So the hero of this interview is ready to give the writer all the attention he wishes.

First of all, he dismisses the talkies with a peremptory wave of one hand. He has absolutely no patience with those pessimistically inclined on this score. "Why," he exclaims, "how anyone can see some one of these later talking pictures—which have been produced by men who know their stage technique—and not be enthusiastic about their future is something I simply can’t see. Imagine anyone seeing Madame X and then being pessimistic about the talkies!" Ruth Chatterton’s acting was superb! Lionel Barrymore’s direction—incomparable! Good Lord, I don’t see how anyone can put on a long face and bemoan the talking picture situation. It’s inconceivable! I can’t fathom it!"

Coming from James Spottswood, who is one of Broadway’s foremost players, to say nothing of his local reputation, this has been considerably enhanced by "The Lady Next Door," "Jonezy," a number of talking pictures, and certain astonishingly successful sketches at the Writers’ Club, such an outburst is significant. For it is not a question of climbing on the band-wagon. Spottswood’s last talking picture was "Thunderbolt," but he refers to what was left of his part in it with a grimace. Evidently the cutters used their divine prerogative for the all-important sake of brevity.

Since it is the fashionable thing these days to be in a position to choose off-handedly between the stage and the screen, Mr. Spottswood is now in the throes of making up his mind whether to go back to New York and star in Elmer Rice’s new play this coming season or whether to remain here in Hollywood and see if some big break isn’t coming his way. When one remembers that Elmer Rice wrote "Street Scene," one can see why the Broadway temptation is a strong one.

We inferred, however, that Mr. Spottswood is inclined to remain here and try his hand at—and his voice in—a short talking sketch or two. It doesn’t matter particularly whether it’s comedy or drama, for Spottswood is just as much at home in either field. He can send the thrills cascading down your spine or he can keep the giggles gurgling up your throat. It’s six of one or a half-dozen of the other.

—FANYA GRAHAM.

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KIDDIES KORNER
By BABS MULLEN

Helen Hendry, with her mother, is spending the summer in the East, where they are enjoying a vacation. Helen will return in time to enter the Conservatoire in September.

On Wednesday, July 17, Billy Haynes celebrated his 15th birthday. A large party was held in his honor. He has completely recovered from a recent nervous breakdown.

Bobby Gordon, during the illness of his mother, has been sent to the Isthmus Boys Camp. He will remain there for the summer. This camp is under the direction of Fred Windemere, well-known motion picture director.

Tommy Hicks, who appeared as a clown in the pageant at the opening of the North Hollywood Swimming pool, was taken ill following the performance and has been under the constant care of a physician.

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Noted Character Actor Passes Away

MELBOURNE, Australia, July 22.
—Many playwrights and friends in the theatrical profession will regret the loss of Mr. John D. O’Hara, the noted character actor, which occurred yesterday at his home in St. Kilda. Mr. O’Hara became ill in Sydney last week. When it was known that his illness was serious he returned to Melbourne, where he had made his home for several years since his retirement from the stage.

With an experience of more than 50 years in the theatre Mr. O’Hara was one of the veteran actors of the American stage. He arrived in Melbourne about nine years ago to play in “Lightnin’,” in which he made his name as a character actor in Australia. The play, which he founded on the Reno divorce procedure, was not an especially good one, but the sound character acting of Mr. O’Hara as “Lightnin’” Ellis Jones, the old innkeeper, made a popular appeal, and his reputation in Australia was assured. After “Lightnin'” Mr. O’Hara played in “Kempy.” He visited the United States again, but returned shortly afterwards and appeared in “The Laughter of Fools” and other plays at the Theatre Royal. He retired from the stage several years ago. During his retirement he read a number of Australian plays, and otherwise encouraged and advised Australian writers. Mr. O’Hara was fond of recalling that he began life as a newspaper reporter, and that his first chance to act was given by the manager of a touring company whose “juvenile lead” was unable to appear. Mr. O’Hara, who was born in Chicago, was twice married.

AID TO PEARCE
Lynn Shores, former FBO director, is collaborating with A. Leslie Pearce as pictorial director for “The Delightful Rogue.”

ANOTHER RECORD FOR HOLLYWOOD
A bathing beauty parade was held at Venice, California, on July 9. Each entrant represented a different lodge of the Elks. Fifty-three girls were entered—21 of the girls were members of the “Hollywood Girl Club Association.”

Nineteen cups were presented, the “Hollywood Girl Club” walking off with 14 of them; also the honor of the grand sweepstake proclaiming “Billie Irene Busche” the most outstanding girl and the Queen of the convention.

Jolson and Whiteman To Appear At Hollywood Midsummer Jubilee

Although Al Jolson and Paul Whiteman have been friends and theatrical headliners for many years they have never played on the same bill together, and when they eventually meet professionally on the same stage at Hollywood Bowl, Wednesday night, August 7, at the Hollywood Midsummer Jubilee, the audience will witness a scene seldom paralleled. The two stars, whose combined fortunes total millions of dollars, were among the first to offer their services for the Jubilee performance, which will be the means of raising thousands of dollars to aid the Los Angeles Sanitarium, the Free Tuberculosis Institution at Duarte, which entailed a heavy deficit last year as the result of caring for scores of afflicted persons who needed immediate professional attention.

With Jolson and Whiteman on the great volunteer program of entertainment at the Bowl, August 7, are numerous other feature attractions from the screen, vaudeville and musical world. Every act is a headliner in its respective field, and all are under the charge of Mr. Koenig, who is in charge of the field, is asserted by William and monster show. There will be numerous big singing and dancing presentations as well as a selected group of instrumental numbers. The program, which will start promptly at 8:30 p.m., will terminate at 11:30, allowing persons living at distant points ample time to make bus, street car and train connections before midnight.

Tickets for the Jubilee can be had at the committee headquarters, 632 Hollywood Boulevard; at all recognized ticket agencies; at the motion picture studios as well as at the leading department stores. Those anticipating attending the big special Bowl performance are urged to secure their tickets at once, to avoid disappointment, as a sell-out of the great amphitheatre is anticipated before the end of the week.

AUTHORITY ON ANTIQUES
Arthur Weigall, for many years inspector-general of antiquities to the Egyptian government, is in Hollywood for a short visit. Mr. Weigall is the author of many books, the most important being “The Life and Times of Cheopatra.” He also writes an occasional novel and Paramount a few years ago made a successful film of his “Burning Sands.”
Fashions and Beauty to Vie for Honors at Agua Caliente

There have been many Fashion Shows but none that have had as glamorous a setting as the Revue to be staged at Agua Caliente on August the fourth. In the show place of Mexico, the world- renowned Casino which rivals even the world- famed Monte Carlo, Miss Kathryn Campbell's Fashion Revue is looked forward to with eager anticipation as the most interesting of all Mid- Summer events which have taken place in this famous Mexican resort. You may listen to an old Spanish tune and at the same time feast your eyes on a display of Beauty and Fashion which will make all the fashion arbiters during this important event at Agua Caliente.

Hollywood, the "Fashion Center of the World" will send a host of beauti- ful models who will display to the best advantage fashions from the Motion Picture Capitol. That other fashion center, New York, also is starting to show their stuff. Nothing can surpass the production and excitement in color of Hollywood for Hollywood style shows today. The day that Hollywood will set the styles for the whole recognized world of fashion is here. Hollywood stars are the criterion for style. They not only live in Hollywood, but they buy in Hollywood. Paris and New York firms have moved to Hol- lywood to supply this demand, and are designing and making new styles, manufacturing and rapidly making a new world style center right here in Hollywood.

Among the Hollywood shops repre- sented is the Lido Gown Shop of 2103 Highland Avenue. The shop is owned by Mrs. Don Alvarado who with dark, brilliant coloring makes a stunning Miss Lido. She will wear many of the gowns from Lido's. An unusual model in toasted blue chiffon with taffeta cap will be shown. A Lido Red Taffeta Evening Gown will be worn by Estelle Ettorre, who was sketched by James Montgomery Flagg and de- clared by him to be the most beauti- ful girl in Hollywood. Lido will also show original models in dull black and green Sport Suits.

Another shop showing at the Agua Caliente Fashion Revue is the Knit Shop, one of Hollywood's most ex- clusive sport line stores, Adrian Markobe, the shop's manager. The store also features original models in dull black and green Sport Suits.

TO WORLDS' STYLE CENTER

Twenty-five years on Fifth Avenue, New York, is the record of the Meyer Millinery Company, now located in Hollywood. When such reputable firms as this come to Hollywood from Fifth Avenue, we know that Holly- wood is fast becoming the style cen- ter of the world. Right at this time Millinery has a world-class Spring showing of chic Velvet, and Imported Felt Hats. For evening wear, there are smart creations in metallic and velvet, and some lovely ensembles for the fashions of the remainder of the season, as the Mid-Summer Sale which

V. Fur

V. Fur and W. Fur are among the most interesting of the shows. The unusual trim of Furs, the tanned metallic look of the dull natural shows, are showing in the Baker Fur Co., located on Hollywood Blvd.

Jerry Vaughan announces that he will be glad to meet all of his friends, old and new, at the Actors' Equity Carnival on August 3rd. The place is the Ed- geswater Cafe, 111 West and one hour until midnight—and then some!

There is nothing more attractive than a bright, cheerful looking awning. I might also say that there is nothing more comfortable! Cool comfort is what you want, so if you haven't already ordered your Sum- mer Awnings, do so at once. You will find a chair or two and a porch that is comfortable also to cool comfort. Good Awnings guaranteed to last from three to four years are made by the Vine Awnings Co., 756 El Centro, Phone Gladstone 2305.

One of the well-dressed younger ac- tors of Hollywood is Ken Duncan, now known in the "Front Page." Mr. Dun- can wears to the best advantage an Ellion Blue Suit with White Vest—one of the very late models from Mcintosh.

FASHION FAVORS CAPR

Capes follow fashion around the clock. They are chic on tailored cos- tumes as well as chinning evening gowns. Esther Ralphs wears a se- ries of capped frocks in "The Wheel of Life," an all-dialogue Paramount pro- duction starring Richard Dix, that prove the flattering grace of this costume. A chiffon afternoon frock with eggshell bust a cap that starts from one shoulder and attains its length over the opposite shoulder. Both cape and frock are painted with mauve and rose flowers. A black net evening gown is cut in a deep oval at the back, but a small circular cape flutters from the decolletage. Travis Ban- ton, creator of Paramount wardrobe, designed these caped costumes for Miss Ralphs.

"OPULENCE OF YOUTH"

What a world of wealth the word implies! It is to be found at the Duches Beauty Parlor where a very unique beauty is being featured on a natural and beautiful Permanent Wave. You will save exactly five dollars on a ten dollar wave by dropping in at the Duchess this week and next. Phone Gladstone 6198.

"MODERN STYLES HAD THEIR INCEPTION AMONG NATIVES"

Feminism receives still another blow.

The popular belief that the present mode for extreme simplicity in wo- men's apparel is an ultra-modern ges- ture, was blasted with finality in an interview with Merian C. Cooper and Ernest B. Schoedsack, soldiers of ad- venture, who recently returned from the African Soudan, where they made thousands of feet of film for Para- mount's "The Four Feathers."

Having lived and worked with the Wuzzy tribe of the Sudanian coun- try for more than a year, Cooper and Schoedsack tell innumerable and interesting tales of the unusual habits of this ancient tribe that existed cen- turies before the prehistoric Egyptians.

Simplicity Stands Out

"The are no accessories of this mode which have dressed in the same fashion since the white man found them thriving on the east coast of Central Africa," they say.

"TANNED LEGS" WIN PART

Radio Pictures may feature the best-looking pair of tanned legs in Hollywood.

The tanned legs in question belong to Jane Fonda, the bleached, blonde-haired actress. The combination won her a contract to play a leading role in "Tanned Legs," an original story by George Hull, which goes into production next week.

A number of beautiful legs have paraded in and out of the casting office at R-K-O, seeking the title role in the fast-moving story of a sum- mer resort college crowd. None were just right until Miss Clyde came along.

William Le Baron, vice-president in charge of production, signed the contract.

Before her legs won her fame Jane's singing voice won her a bit in "Side Street," which Mal St. Clair has just finished on the R-K-O lot, with the stars Kip Marlowe—Owen, Tom and Matt—featured.

She is short. She is young. She eats asparagus with her fingers, and plays "foxtail," a game in—oh, yes, that title again—"Tanned Legs."

William Fox, who was seriously in- jured in a street accident at the hotel in New York, was able to leave the hospital this week.

The simplicity of the costume does not detract from its summate grace and streamline effects.

"When the spring season arrives the Wuzzy Wuzzy women send their husbands several thousand dollars to the nearest British settlements to purchase seven yards of cotton ma- terial. It is usually red, the brighter the better."

Women Stay at Home

"Mrs. Wuzzy Wuzzy does not go traveling with her spouse, for this tribe believe a woman's place is at home, and mean it. When the ma- terial is delivered there is no distressing labor of scissors, needles or thread. They simply snap the brilliant clot about her waist, down to the ankles, then up again, splitting the ends. the end of each.

"The double cape effect is very useful, for it forms a hood, and a cover- ing for the face when walking abroad. No Wuzzy Wuzzy woman has ever been viewed by any member out- side the tribe without the protecting folds of her gown-cape ensemble."
Pilgrimage Play Again Shows to Thousands

Although The Pilgrimage Play has established itself as one of Southern California’s most significant traditions, its rendition has never before attained the splendour which characterizes its 1929 production. Upon this Harris Berry, its manager, and the entire gigantic cast is to be congratulated.

Each principal in the cast plays his role with unvaried ardor, emotion, and sincerity. Ian MacAfee, who has interpreted the Christ figure in years past, is even greater this season than ever before. His work is compelling and his voice clear and resonant. He has a rare understanding of the Saviour he personifies.

The few important feminine figures in the play are in the hands of powerful actresses. Virginia Pearson’s Mary Magdalene represents one of the most effective portrayals in the presentation. Katherine Edson makes the Adulteress a vivid figure, while Mary Worth as Mary is as fine as she has always been. Nancy Jackson, Eulalie Jensen, Belle Mitchell, Arthur Clayton, James Guilfoyle, William Raymond, Gale Gordon, and Harrison King handle the remaining important roles more than capably.

Phil Whiting’s direction is indeed praiseworthy. His handling of the large cast is intelligent. All in all, the effect of the Pilgrimage Play is incomparably fine.

Review

“Musketeers’ Sunday Night”
Presented by the Musketeers
July 21, 1929

Bringing into the filmline certain artists with real talent, last Sunday night at the Musketeers represented several hours well spent. Two sketches, several varied acts, and musical renditions constituted the evening’s program.

Outstanding in the evening’s entertainment was “Decency,” a sketch written by Symonia Boniface, who also plays the leading role. The sketch is a cleverly constructed one of the sort which would lend itself admirably to a short talking picture version. Miss Boniface is indeed talented, both as a writer and an actress.

The other sketch, “The Beauty Contest,” written by Madeline Blackmore, showed off Mary Mahony to excellent advantage as the wayward daughter. The skit is a tragic one. Temple Piggott plays her part admirably.

Eleanor Hammond, introduced as “The Banjo Girl,” is a clever performer, whom we expect to see on a big-time circuit very shortly. She held her audience spell-bound during her all-too-short act.

Others on the program were Louis Hintze on the piano and violin, Max Asher, who, with an assistant, did some comedy and card tricks, Jack Richardson in a dog act, Wally Clark who sang some songs, accompanied by Stanley Beart, and Lucille De Woll, who also sang some songs, accompanied by Hazel Lindorff.

As another feature on the program, Madame Bauma presented Pietro Rebuffo and Italian harpist, who scored highly, accompanied by Ann Gentile. HARRY BURNS.

NEW COMPANY WORKING

The Carlisle Productions are working at Tec-Art Studios, shooting a production titled, “Medicine Man.” Tom Santsch and Blanche McFarren are featured in the picture. Jack Irwin is the director. This company recently returned from the Carlisle Caves in New Mexico where they shot a number of scenes.

Hecht’s New Mystery Drama Is Titled

“Unholy Night” was announced yesterday by Metro-Goldwyn-Mayer as the final release title for Ben Hecht’s new mystery story, filmed under the working title “The Green Ghost” and directed by Lionel Barrymore.

The new play, an all talking mystery drama, is a vivid London murder mystery solved in a strange sequence. With Dorothy Sebastian as the principal woman and Leonard Penn as a powerful den of the tale, Ernest Torrence, Roland Young, noted stage star, and an elaborate cast were given.

The story is an adaptation of Hecht’s recent fiction hit, “The Doomed Regiment.”

EXCELATONE

COMING

H. M. HORKHEIMER, Pres.

HOOey

By Bill Attic, 95% Nutty

local forecast—wet, agents gorn

o’kay, film’s ad spot, carrin’ de ban-

ner on de buil’ly’v’g yard ‘bab’

mullen, hour straw-

berry blond, says

her trobil’s are

little woes . . .

herself, it’s work-

in’ fer his unklill

he is doi’n’ muttin’

wif’ feellin’

de you’ll’

worse’ll, i o b e r

herd de way’tress

say, it done ma-

ter if dare are toodlees de tey’al.

i am nut souph’fishin’ . . . if yore

wife don’t liessin ter wont you gotta

say, try talkin’ in yore sleep . . .

room 201 wanna be a de ‘fire escape’ . . . pepul fum boston

nut aloud on sound stages, y’ . . .

al, jolson, window shop’in’ lookin’ at Mervin, de young player,

now workin’ de cash register at de

one-arm lunch . . . b.b.b. byein a

box of cigars at oshash, fordy sorra

. . . de aeten day die’t is re-duclin’

life . . . if you gotta give pepul’a

piece of yore mind, talk de ‘dummy’ maw’boy in front of henry’s

i gotta bye glasses if de wumin
dont ware stockin’s soon . . . its de

or’ful trait dat ina claire, knoeds no

dubbol tober de her singin’ . . . a die’t

ter reducexsia, eat g’d, dry ap-

bles, den drink sum hot water . . .

‘bugs after bezel’ press report, tort he

c was caged for a talkle . . . “herr’-

berliner, reedin a sign ‘families sup-

plied’ wot 4 . . . gonna go down de

fire escape, bill collectors hafter me

. . . n. b. fritz schmidt, local butcher

is soonin his wife fer dppor, k’dor-

kor she cums his shop in wen dare

are a lotta cuss’timers darein, an

makes it so hot fer him de he gotta
go into de ice cream, so cool of, is

afraid he git pomo .

Series of New Short Subjects

Dixie McCoy, promises the public a unique treat in the first of a series of novel short subjects that she is producing with dialogue and sound effects at the Tec-Art Studios.

The story of the first production, “A Thousand Feet of Life” is told entirely by feet and voices and not once is the face or the figure of a character seen, yet it unfolds a story as interesting and as powerful as seen in many of the big feature productions.

Ramon Romero, the writer is di-

rector. This is his first directorial assignmet and it promises a brilliant future.
Brilliant Week in Prospect
At Hollywood Bowl

EUGENE GOOSENS

Modern composers are going to crowd the classicists considerably on the programs of Eugene Goossens' second week at Hollywood Bowl.

Strauss, Sibelius, Respighi, Enesco and Hanson are the contemporary contenders for positions on the bill, which are the scintillate with coast premieres of new compositions, grand opera artists, a pianistic favorite, another operatic masterpiece in "concertized" form and a climactic "popular" program on Saturday night that is expected to leave nothing in the nature of typical summer park music to be desired.

A concert pianist who has won widespread praise for her renditions of the showy Liszt concertos, Marguerite LeGrand, makes her Hollywood debut on the same program, playing the difficult concerto in A major.

Presentation of the vocal and orchestral gems of "Die Walküre" is scheduled for the night of Friday, with the great Elsa Alsen singing the outstanding arias both of Brunnhilde and Sieglinde; with Paul Althouse retained for the Siegund music after his triumph with Alice Gentle in a similar treatment last week of "Carmen," and with Tudor Williams, who has sung in operatic works at the Adriano in Rome, assisting as exponent of the sweeping Wotan measures.

A program of real week-end appeal, with lifting light opera, scintillating dance temp and spectacular overtures to quicken the pulses, will be presented on Saturday night.

Here is the complete repertoire for the week:

TUESDAY, JULY 30
Overture—Rosemarie
Schubert Symphony No. 1
Sibelius Intermezzo
Tone Poem—This Speaks Zarathustra
THURSDAY, AUGUST 1
Overture—Roy Elsa
Mendelssohn Symphonic Poem—North and West—Hanson Concerto in A Major
Liszt Sonatina: Marguerite Le Grand, Pianist
Intermezzo—The Festival of Rome—Respighi
FRIDAY, AUGUST 2
Great Moments from " Valkyrie" by Wagner
Soliotas: Elsa Alsen, soprano; Paul Althouse, tenor; Tudor Williams, basso
Introduction Act I; Raining Motive in Siegund's Love Song, and Duet
Introduction to Act II
Brunnhilde's Battle Cry
Summer Loops
Side of the Valkyries
Final Scene between Wotan and Brunhilde
Wotan's Farewell and Magic Fire Music
SATURDAY, AUGUST 3
Overture—Tristan Program
Atelier Norwegian Rhapsody
Lalo Symphonic Rhapsody No. 3
Enesco Periodo to Act III, "Lehningrin"—Wagner Intermezzo
Spanish Cupid's—Slimsky-Korsakov
Overture—William Tell—Rossini

Colorart Synchrotron Offers Thirty Thousand Shares

An offering of 30,000 shares, all common stock, in Colorart Synchrotron, Ltd., a Delaware corporation, has been forthcoming this week from G. B. Berntafelt, broker. The officers of the corporation are all well-known banking and motion picture executives, with widespread interests in Southern California.

Capitalized at $10,000,000, Colorart Synchrotron, Ltd., represents an amalgamation of Colorart Pictures and other companies. The organization is equipped with the patents and contracts necessary for expansion in color and sound picture production.

Present plans indicate that the short features in natural colors will now be made with sound, with twice-a-month releases scheduled.

Feature productions, with sound and color devices, are also being considered. F. W. Murnau and J. J. Flaherty are now said to be producing the first of these.

In addition to the manufacture of pictures, Colorart Synchrotron Corporation is engaged in the construction and sale of sound reproducing equipment to theatres.

MGM BUYS EXCHANGES

Six exchanges in Japan, Java and the Straits Settlements which have been operated by United Artists have been sold to Metro-Goldwyn-Mayer. The exchanges have handled the product of both companies and will continue to do so, but the operations will be under the direction of the M-G-M foreign department.

Included in the exchanges are the branches at Tokyo, Asmori, Kinshu and Osaka in Japan; Weltevreden in Java; and Singapore in Straits Settlements which operates all through the Federated Malay States, Indo-China and Japan.

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AMERICAN, EUROPEAN and ORIENTAL NOVELTIES

VALUES

AMERICAN / EUROPEAN

**A Thousand Gifts of Distinction**

<table>
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<th>Oscar Balzer</th>
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<td>5510 Wilshire Boulevard</td>
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Wilshire Blvd.
West of La Brea

Hollywood Blvd.
West of Vine
Jannings, recognition of Von Sternberg's ability was inspired by the association of the two in the making of "The Last Command," one of the outstanding of the star's American productions.

"It is with pleasure that we have granted Von Sternberg the privilege of directing Europe's greatest star," said Lasky, in his announcement. "The fact that Jannings himself insisted upon Von Sternberg is a tribute to on of our foremost directors, particularly when we consider that the production will be in the German tongue."

Jack Donovan Has a Brilliant Party

Jack Donovan's beautiful beach home at 136 Georgina Street in Santa Monica was the scene of a gay gathering of motion picture and theatrical celebrities last Saturday night. The night being balmy, the guests foregathered in the palm-shaded patio where dancing was enjoyed in the light of the full moon while a Hawaiian orchestra played from the balconies overhead.

Rosita Duncan delighted everyone present when she played some numbers on her mouth-organ and ukulele. Her impersonations caused certain of the guests to howl with laughter.

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LOS ANGELES

Grandmother of Belle Bennett
Answers Call of Great Beyond

Children thronged the funeral parlor of Strother's in Hollywood on the afternoon of July 16 to pay the tribute of tears to the memory of Mrs. James Blackburn, 76, grandmother of Belle Bennett, noted star of stage and screen.

Most of them were grandchildren of Mrs. Blackburn, others screen kiddies who had played in the film dramas of the noted actress. Miss Bennett's son, Theodore, and his wife were there, but their younger, whose arrival cast Miss Bennett for the first time in the life role of grandmother, was at home in charge of a governess, too young to share in the sorrow of his tearful cousins.

Mrs. Blackburn, a widow, was brought by Miss Bennett from her home in Milaca, Minn., fourteen months ago to spend her declining years at the star's Toledo Lake home. It was her first transcontinental trip since she migrated from her birthplace in Oklahoma to Minnesota as a child and both the star and her aged grandmother were interviewed and photographed at every important center en route.
FLICKER FLASHERS

by Vic Enyart

Joyce Compton, the "flaming youth" of Hollywood's younger screen players, has been placed under a long-term contract by Fox Films and has been assigned to the most important roles of "The Sky Hawk," all-talking Fox-Movietone dramatic spectacle of the Zeppelin raids on London.

Chester Morris, well-known Broadway actor, has been selected by J. L. Warner as Dolores Costello's next leading man. He will play opposite her in the all-talking Vitaphone picture, "The Sultana," Saturday evening, with serial novel, "Second Choke." The script is now in preparation and when it is completed it will be given to Howard Bretherton to direct.

Kathryn McGuire is playing her first speaking role in the pictures. This favorite of Broadway has just signed in opposite Hoot Gibson in "The Rambling Kid," the special he is making for Universal release.

David Burton, one of Broadway's most famous stage directors, is the latest to succumb to the lure of the talking picture. Burton has just signed a contract to direct at the Metro-Goldwyn-Mayer studios.

William Bonney and a uniform are becoming synonymous. The Pathe star's next appearance will be as a young khaki cavalier of the United States Cavalry in "His First Command," a new talking picture written especially for him by Jack Jungmeyer and Ray Harris.

Ann Dempster, formerly under contract to Universal Pictures, has returned to Hollywood from New York, where she has been appearing on both the stage and screen.

Miss Dempster's last local stage engagement for leaving for the East was in a number of plays at the Broadway Palace Theatre.

Leading roles are being showered on Doris Hill, red-haired triumph of Baby Star of 1929, the latest being the assignment to carry the leading feminine part in Paramount's all-dialogue filmization of Edith Wharton's "The Children."

Julian Retinge, one of the foremost stars of both the legitimate and vaudeville stage, is the latest acquisition to talking pictures, having been signed by the Jesse Wein Productions for a series of four talking features.

Billie Dove's new address is The Pacific Ocean, near Malibu Ranch. She has turned her Hollywood house over to the gardeners and is commuting from the beach to First National Vitaphone studios for wardrobe fittings for "Broadway Hostages," in which she appears in her next starring film, while living in a bathing suit and getting an artistic "sun-tan."

Bull Montana, whose lack of beauty was so impressive that he gave up a career as an important wrestler and successfully became a well-known movie star, has been added to the cast of "Tiger Rose."

"The Boot" is doubling in brass, for he is also appearing in one of the coming pictures of "Silent Shows," Warner Brothers' splashy revue, which is now in the filming.

Dorothy Sebastian has been borrowed by Pathe from Metro-Goldwyn-Mayer to play the leading feminine opposite William Boyd in "His First Command."

BUZZING AROUND:

Harry Langdon doing a scene on an ice floe, in temperature of 105, in the Hal Roach studio. Lewis Stone making an impressive talk at the Equity meeting. Benny Rubin, the m. c. at the Cumeum, rushes in to find his date between engagements. Ben Lyon enjoying a bottle of pop at the lunch stand near the Hollywood stadium. George K. Arthur, cruising along the Boulevard with a bag of candy in his hand. Johnnie Morris arriving in Los Angeles, having completed a long vaudeville tour, his first question was, "How did "Innocents of Paris" go over in L. A.?" Red Grange at the Sea Island Inn, guest of honor. Jack Mulhall buying a suit for Sir Thomas Lipton's picture. Colleen Moore at the opening of "This Is College" playing at the Egan Theatre. Colleen's brother Clem plays the lead. Ted Lewis seen on L. A.'s Rialto, many of his friends and admirers at him as he passes. The Who's Who of filmdom attending the opening of "The Pilgrimage Play." John Kennedy unpacking snow shovels, which were sent among the effects from the East, and wondering what to do with them. Ethel Barrymore visiting the Paramount studio. Ethlyn Claire waiting for a table in Henry's, we didn't see Ern Westmore, but we bet he was there. Time's up.

Cronie to Direct Drowing Picture

George Crone, having supervised Eddie Dowling's first talking picture, will now direct his second one. Eddie is a well-known musical comedy star from New York's Broadway. Naturally he wants a director well skilled in screen comedy technique. And Mr. Crone should know his comedy. He was with the Douglas MacLean Productions for several years as director and supervisor of that farce's star.

Dowling's new picture will be entitled "A Year and a Day." Mr. Crone is writing the dialogue for it and can appear in it in a few days. Several well-known film actresses are being considered for the feminine lure in the picture.

Irene Rich Asks Fans Advice

"Which shall it be—the stage or the screen?"

Irene Rich, who recently returned from a triumphant vaudeville tour, is asking this question of not a few of her thousands of admirers in order to definitely decide on a lucrative starring contract which has been offered her by A. H. Woods, prominent New York theatrical producer. Miss Rich's return to Hollywood to share honors with Will Rogers in the Fox all-talking production, "They Had to See Paris," was inspired by the numerous letters which appeared in the various film fan magazines asking when they could again expect to see their favorite actress, Miss Rich, on the screen.

However, the announcement that she was concluding her stage tour to make her debut in talking pictures engendered an avalanche of letters from new found admirers urging her to continue on the stage.

In order to settle the question, Miss Rich made a list of those who sent in written requests for autographed personal pictures since her last tour and sent a query to each name, asking that they express themselves. On their decision depends her decision for the future.

NEW HILLS OFFERED

The Vine Street is announcing a new bill to follow "Jonesey," coming next Sunday, and the Orange Grove will bring a novelty comedy by Octavus Roy Cohen to the boards. The title, "Come Seven," promises to be fully justified by the actors, selected from the most popular of those Lafayette Players who have kept theater goers entertained for the last fifty weeks or more at the Lincoln theater on Central Avenue.

CHARLES F. ADAMS
ATTORNEY-AT-LAW
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6425 Hollywood Blvd.
Phone Hollywood 5172

Cortlandt Studios Will Be Built At Burbank

Cortlandt Pictures Corporation, one of the largest independent moving picture companies, recently incorporated at Sacramento for $500,000, has taken an option on property near Burbank, where its studio will probably be built. Although no definite announcement has been made by officials of the corporation as to the actual time and place of construction, preliminary plans of the organization are specific.

According to Cortlandt J. Van Deusen, president, Cortlandt Pictures will produce feature dramas, a series of short domestic farces, and legitimate plays in Los Angeles and possibly in the East. The organization will also buy and sell play rights.

Van Deusen, an actor, director and producer of many years' experience, recently came from Indiana, where he had his own studios. Besides acting as ranking executive, he will also serve as supervising director of productions. Other executives of the newly organized company are L. F. Marsh, vice-president, a well known Los Angeles attorney, and Hunter Keasy, secretary-treasurer and general manager, for fifteen years an active theatrical impresario in the middle west.

Cortlandt Pictures Corporation now has offices in the Baine Building, 6605 Hollywood boulevard. Although it is one of the few moving picture companies authorized to sell stock in California it will remain a closed corporation, it is stated.

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Fred Newmeyer, motion picture director.
Lynn Overman, star of "Oh, Boy, etc.
Ernest Truax, star of "Six-Cylinder Tom," etc.
Erin O'Brien Moore, star of "Street Scenes."
Indy Mardke, lead for Dudley Fitzgerald.
Jobyna Howland, winning role in "Basilisco Post-Diggers.
Maude Feally, leading woman for Sir Henry Irving.
Wm. Collier, Wm. Gillette.

and many notable stars. Also road, stock, vaudeville and screen stars.
Lupe Velez Signed by Inspiration

With Henry King and his production staff in Florida and Key West making final arrangements for locations, J. Boyce-Smith, vice-president of Inspiration Pictures, has completed negotiations with United Artists for the services of Lupe Velez in the featured role of Henry King's next Inspiration picture.

Production will begin immediately after Miss Velez completes her present engagement. In the interim, Mr. King will select the remainder of his cast which will be announced upon his return to Hollywood.

Jack Jungmeyer
STAFF WRITER

GEORGE OVEY
Phone, North Hollywood 476
Message, Gladstone 902

Six pictures on which
JOSEPH JACKSON
worked last year were included in the list of box office record smashers compiled by the Motion Picture News.

Paul Perez
UNDER CONTRACT
FIRST NATIONAL-VITAPHONE

Dwight Cummins
WILLIAM FOX STUDIO

SUCCESS and HAPPINESS lie in finding your job and doing it with all your might.

Most of the failures in life are due to inharmony between the man and his job.

Our Personal Service Department exists for no other purpose than to help people who are trying to find the place they are best qualified to fill.

YOURS FOR SUCCESS—
CO-OPERATIVE GUILD, INC.
728 North Wilton Place
Gladstone 9657

Will Rogers Talks Up In Meeting

"The laugh is on somebody else, not me," says Will Rogers, the quaint and lovable philosopher, now in the midst of production on his first all-talking picture, "They Had to See Paris," a Fox-Movietone, directed by Frank Borzage. Mr. Rogers found, on his arrival at Fox-Movietone City, that Winfield Sheehan, vice-president of Fox Films, had ordered a special bungalow constructed for him at the main entrance. It was of Spanish architecture and called "The Elcendra," the most unique and complete edifice ever built on a studio lot. One room in "The Elcendra" is lavishly equipped with mirrors, dressing tables, shower baths, and the like, for Will to make up in.

When it was time for the picture to start, it was discovered that Rogers used no make-up, hence the particular dressing room is untouched and unused as yet.

Will dresses in the living-room and keeps most of his limited wardrobe, needed in the picture, in his car.

GOLDEN IN TALKERS

NEW YORK, July 26—John Gold- en, who rose to his present eminence as a New York stage producer through "Lightnin'" and "Figs" has announced that he will make four talker productions of his stage successes this coming year. "Let Us Be Gay" now running in New York with Frannie Lacerimore in the leading role, may be the first one.

A. B. Lasker, former chairman of the U. S. Shipping Board, and John Hertz, founder of the Yellow Taxi Cab Company, both of Chicago, understood to be associated with Golden in the new producing company. New York production stage casts will be used, and as voice tests are made, it is expected that the desirability of the players will be ascertained.

The Writing Craft


"The Play, the Thing," is an old chestnut, aged, but it is truthfully adapted to motion pictures. Where the story is of primary importance in the success of every film, according to Edward J. Montague, Editor-in-chief of the Paramount coast studios, who supervised the story making of "Show Boat," the lavish million dollar spectacle now showing at Fox's Criterion, which Universal produced, Montague, as former head of the Universal scenario department before joining the Paramount organization, is credited with much of the success of this colorful production, as his creative contributions during the preparation of the opus played a prominent part in the ultimate results, it is claimed.

Jackie Taylor and his Coconut Grove orchestra have just signed a long-term contract with the Victor Recording organization, Taylor has also added several prominent musicians to his ever-increasing orchestra.

JOSEPH JACKSON WILL WRITE BRICE STORY

Fannie Brice's first all-dialogue picture for United Artists will be an original story by Joseph Jackson, famous young Hollywood scenarist and playwright.

Purchase of Jackson's manuscript, temporarily titled "The Champ," after a long search for a vehicle particularly suited to the talents of the New York comedienne, was announced yesterday by John W. Considine, Jr., general production executive at the United Artists studios.

Simultaneous announcement was made that Jackson has been borrowed from Warner Brothers through an arrangement between Considine and Daryl Zanuck, Warner executive, and will start work immediately at the United Artists studios on the screen adaptation of his own story.

When Jackson started writing "The Champ," which will undergo a change of title before it reaches the screen, he had in mind Brice for a main role, but by the time he had finished it, a woman developed into the chief character. Jackson has written and dialogued several of the outstanding talking picture successes. A former newspaperman, Jackson by a coincidence returns as a scenarist to the Joseph M. Schenck organization, for which he worked as a publicity man several years ago.
**NEW YORK**

**JULY 27, 1929**

**SECTION**

**HOLLYWOOD**

**filmograph**

NEW YORK OFFICE—236 WEST 44TH STREET—ROOM 903—PHONE PEN. 0633

**P-F-L CORPORATION SHOWS BIG PROFIT**

Belasco Play to Open August 5th

NEW YORK, July 25.—In one or another house out of town, the August dramas, harbingers of a new sea-son in the theater, will get under way within the next few lays.

This far ahead it seems that the honor task, or whatever you want to call it, for the film of the month on Broadway will fall upon David Belasco. But it is just possible that the busy Sublets, who are turning out shows as fast as they can be listed, will bring “The Idol,” the William Farnum starring play, to town first. “The Idol,” which Martin Brown wrote, is on view at Werba’s Jamai-ca Theater this week, and will come to the Manhattan. But it may go elsewhere first.

It is fairly certain, however, that Belasco’s “It’s a Wise Child!” will make its Broadway bow during the month of August. In fact, the opening has been set for Tuesday evening, August 6.

A. R. McNichol, pioneer Canadian motion picture exhibitor of Winnipeg, has donated his second million dol-lars to charities.

**Paramount Group Report on Earnings Over Two Million Dollars**

NEW YORK, July 26.—(Special) — Paramount - Famous - Lasky Corporation is doing a stupendous business this year. In a report just issued in New York the estimated profits of the company for April, May and June were given as $2,550,000. This is 58 per cent greater than the same three months in 1928, which up to that time had provided a record for the earn-ings of the company for the spring months. For the half year ended on June 30 the profits are estimated at $5,112,000, which is 32 per cent ahead of the same six months in 1928.

For shareholders these estimated earnings would supply a dividend of $1.14 a share. A year ago the appreciation of the stock amounted to 78 cents a share, and two years ago for the similar three months the earnings were 76 cents a share. For the periods from December to June the earnings in 1929 are estimated at $2.30 a share, in 1928 they were $1.88 a share and in 1927, $1.87. Earnings for 1927 were far ahead of any year prior to that in the history of the company.

**Erlanger and Tyler, Famous Producers, Now Partners**

NEW YORK, July 25.—(Special) — A. L. Erlanger and George C. Tyler, two of the best known theatrical producers in the world, have announced their producing partnership effective immediately, with main offices of the firm in New York City. The two men have been asso-ciated before in the production of individual plays, but it is the inten-tion of the new firm to go into producing as extensively, perhaps, as did Klaw & Erlanger, the previous firm with which Mr. Erlanger was associated.

Six plays are announced for immediate production by the new firm in an announcement that characterizes itself as a preliminary state-ment. The first states that many more are to follow.

A new play for Mrs. Fiske, temporarily called “The Mixed Jury,” heads the list. The play is by Fred Ballard, author of “Young Amer-ica” and “Believe Me, Xanipipe.” It will be produced by the famed Mrs. Fiske and open in the New York stage, in Baltimore, and Atlantic City and will arrive at the Avon Theatre, in New York, on October 14. After her appearance in this play, Mrs. Fiske will go on tour in repertoire.

“House Party,” by Kenneth Philip Britten and Roy Harragve, will open in New York at the Knickerbocker Theatre on September 25. The cast includes Mr. Harragre, Anne Sotherland, Harriet McElhiney and Penelope Hubbard. Philip Dunning has written the script for this play, which will be produced by Mr. Harragre, and will open in Chicago early in September. The other plays on the preliminary list, in connection with which neither casts nor opening dates are announced, are “Traveller’s Ghost,” a play written by Dwight Taylor, son of Laurette Taylor, and “The Rose Bush of a Thousand Tears,” dramatized by Katherine Chisholm Cushing from the story of the same name by Mabel Wagnalls.

H. B. Warner, who has been starring in talking pictures for Weiss Brothers at the De Forest Studios, will appear in an early picture production by the new firm, the title of which has not yet been anounced.

**JACK PEPPER HURT**

Jack Pepper, formerly of the vaude-ville team of Salt and Pepper, had his foot crushed in New York while trying to rescue a child playing on the street. The child, with its back turned, was unaware of an approaching truck, which was moving slowly backward. Pepper, passing by, dashed underneath the truck and pulled the child to safety, but in so doing had his own foot run over.

**MIDWEST CORP. FORMED**

Midwest Topkea Theatre Corporation, controlling sixteen theaters in Kansas and three in Missouri has been formed. M. Miller is head of the new company; C. L. Hooper, vice president; Maurice Jenks, secretary, and E. C. Rhodes, treasurer.

The company controls the Grand, Jay-hawk, Orpheum, Novelty, Gen, Best, Crystal and Iris theatres in Topkea, and also has houses in Kansas City, Winfield, Wellington, Liberal, Newton, Dodge City, in Kansas and in Kan-sas City, Excelsior Springs and Kirk-ville, in Missouri.
Broadway In Person

By AL SHERMAN

TERRY TURNER, the press-agent-producer, has already put his "Insults of 1929" in rehearsal.

GRACE GEORGE will not only star, but turn producer as well this fall. For she's gonna put Sinjin Ervine's comedy, "The First Mrs. Fraser," on for the edification of Broadwayites.

VIOLET HEMING and A. E. ANSON will be featured in Lew Cantor's new play "Soldiers and Women."

PATSY CLARK, the vaude warbler, has leased a home in South Norwalk, Connecticut, of all places.

CHARLIE DORNBERGER, who leads a mean orchestra, was first pick for the new Auditorium in Atlantic City.

MARIA GAMBARELLI, better known as Gamby, is back at work again training her dance troupe.

FRANCES SHELLEY, who's as cute as they make 'em, just made a short for Vitaphone.

WILLIE AND EUGENE HOWARD are gonna be back with George White in the new "Scandals."

LARRY FACE lost certain books the Federal government wanted and as a result the cabaret manager had to hand over $200 to the judge.

LILLIAN MORTON, the mimie, is now practicing herdardest with a brand new act.

HARRIS AND RADCLIFFE were given long-term contracts by George Godfrey over the R-K-O circuit.

TED GUNTER now has his own band together, and they're helping make the Munich Tavner popular nightly.

ESTHER MUIR likes tennis a whole lot, especially since Vince Richards started to teach her how.

THE FOUR HI-HATTERS are soon to be featured in a Publici unit.

BUDDY LOCKE says the best way to keep cool on hot nights is to just forget about the heat.

JEAN LA MARK simply won't ride in an airplane.

BOB BENTLEY is minus a sweetheart, they say.

LEON AND BEBE are at the Palace with Frances Williams, but they're gonna go back to Paree, anyway.

JAY BERNARD, who's a real picture possibility, says he'll stick to the stage—just to be contrary.

Leao Reisman and Orchestra
Making Vitaphone Shorts

New Recordings Being Made in New York—Present
New Form of Audible Visualization

NEW YORK, July 26.—Recording was started this week on the second of a series of orchestra Vitaphone shorts which Leo Reisman and his orchestra are making at the Brooklyn Studios of Vitaphone. The first of the shorts is now running on Broadway in conjunction with "On With the Show," the Warner Brothers special.

Leo Reisman's Vitaphone debut is being discussed along Broadway as an event of singular importance in the field of sound recording, for it marks a new departure in popular orchestral presentations. Reisman and his orchestra have established an enviable reputation for pre-emience in the semi-classical rendition of jazz.

Reisman himself is a product of the best conservatories of music and has made a definite impression on higher musical circles with his interpretations of jazz compositions in the modern classical manner. At the present time his orchestra is supplying the most faddish and exclusive rendezvous in New York with its dance music and entertainment at the Central Park Casino. He was brought from Boston by the social leaders who established the Casino.

In the Vitaphone versions of his music, Reisman is attempting a new form of "audible visualization." It is expected that Reisman's method will eventually revolutionize that form of presentation. It is known as the "silhouette" method and consists in submerging the presence of the orchestra to the sound. Detail of form and figure, instruments and props, are all considered secondary to the actual sound and music of the orchestra. Even the leader himself is submerged in tones of dark, so that only his pantomime actions in conducting his orchestra are visible. The old principle of the orchestra hidden in the pit or behind foliage is carried out, Reisman believing that an orchestra should be heard but not seen—too much. Sound authorities believe that Reisman's ideas will eventually prevail in the recording of orchestra pictures.

AT THE ROOSEVELT

Lew Brice, brother of Fanny Brice, is registered at the Roosevelt Hotel. Lew is a comedian of note and is negotiating with producers to do a talker here.

Along Music Row

With Herman Pincus

Buddy Morris, youthful executive of M. Witmark & Sons, took his marital vows recently, and a song especially written for the occasion was featured during the ceremony. The song "BECAUSE YOU BELONG TO ME," proved to be such a hit that it will be synchronized in Dur-othy's Mackall's next vehicle "The Woman On The Jury."

"HUGGABLE, KISSABLE YOU," published by Bibo-Lang, ranks with the top-notch sellers and has been 100 per cent mechanical. Irving Bibo, the writer of the number will soon leave for the Coast where he will no doubt do a little them-songing. Phil Davis, who for the past twenty years was a vaudeville headline is now a professional manager for Bibo-Lang.

Abe Olman, Manager of Forster Music Co.'s New York office, has just gotten over a bad case of sun-burn. "He gets the blues when it rains" and gets burned when the sun shines. Why don't you make friends with the Weather man, Abe?"

Charlie (Curly) Isaacsen, who is quite a song plugger, has recently celebrated his seventh anniversary in the employ of Irving Berlin Inc. by having seven Berlin songs featured over seven radio stations in one day.

Miss Patricia, vaudeville headliner, not only has opened a gas station in Long Island, but has also written a song entitled "MY GRAY SKIES ARE BLUE SKIES NOW," which is published by George and Arthur Pantadosi. Well "Pat" what next? Jack Stanley, formerly master of Ceremonies at Warner's Maubain in Philadelphia, is in town for a week's engagement. He may accept an offer which he has received and follow Horace Greeley's advice.

Harry Pease and Ed Nelson, who have been a "publishing standard" for the past decade, are two of the busi-est song-writers in the East. In colaboration with Charles O'Flynn, they have written "WHERE THE BAB—BABBLING BROOK GOES BUB—BUB—GULLYING BY," published by DeSylva, Brown & Henderson, and "TWO PALS," published by Shapiro-Bernstein, "WE BOTH LOVE THE SAME SWEET-HEART," published by Witmark, "MY MOTHER'S PHOTOGRAPH," published by Waterson, Berlin & Snyder, and were just seen coming out of Phil Murray's office.

The Pease-Nelson combination is also responsible for about four numbers on the A. J. Staffy catalogue. Don't be partial boys. Give the other publishers a break.

Joe Morris and Archie Fletcher are back from Europe, where they assigned their European rights to Com- bell-Conely.

July 27, 1929
Paramount Magnafilm

Viewed by Representative
group

NEW YORK, July 26.—What was hailed Thursday, by a specially invited audience, as another revolutionary development in photography, comparable to the advent of dialogue films, was a demonstration by the Paramount Famous Lasky Corporation at the Rivoli Theatre of the Paramount magnafilm, which threw a picture on the screen that filled the entire width of the theatre. At first glance it gave proof that the efforts of scientists to develop commercial stereoscopic pictures were near fruition. The demonstration which included scenes of the seashore and a country road as well as a four-reel talking and singing feature, lasted for more than an hour. The reproduction was witnessed as by an audience of three hundred publishers, editors, bankers, scientists and motion picture executives.

Use 56 m.m. Film

The pictures photographed on fifty-six millimeter film were projected on a screen forty feet wide and twenty feet high. Standard film is thirty-five millimeters, and the pictures shown on the regular screen at the Rivoli was seventeen feet, four inches wide and thirteen feet, six inches high.

This demonstration of Paramount magnafilm climax experiments which were begun fifteen years ago by Adolph Zukor at the old twenty-sixth street studio of the Famous Players Company in 1914. Mr. Zukor and Edwin S. Porter, now consulting engineer for the International Projection Company began experiments with the view of eventually developing a wide film which would give greater depth of focus than the regular film in use. The results of the experiments were burned in the fire that destroyed the studio in 1915.

Projected on Wide Screen

The exigencies of the situation at the time forced Mr. Zukor to give up temporarily these plans for development of a wide film that would give a full stage picture. However, he was able to show that some day he would be able to show motion pictures on a wide screen which would give greater stereoscopic values than those obtained in the present thirty-five millimeter film.

Yesterday, he realized the fulfillment of his plans made fifteen years ago.

Paramount magnafilm has passed the experimental stage. The feature shown yesterday, “You’re in the Army Now,” was shown to an audience at the Rivoli known as vaudeville star, is now ready to be shown in the theatres. The first public showing will be given on Broadway soon. Public attention was focused on the increased entertainment value of the large screen on the night of December 6, 1926, when Paramount introduced the magnafilm in connection with the showing of “Old Ironside.” The effect on the audience at the premiere of that picture was electrifying when suddenly the screen filled the entire stage width. The increased size of the picture through magnafocus was obtained by the use of magnifying lenses and not from increased film width.

Development Slow

It was then Mr. Zukor had Lorenzio Zaciricco, who invented the magnafilm, begin intensive experimental work on wide film. Work was carried on by Mr. Delriccio and a staff of engineers. The subsequent experiments in Hollywood and New York. Just as they were perfecting their cameras and lenses for this wide film, the new element of sound was added to itself in the picture. This brought forth an entirely new problem to meet. Mr. Zukor had Mr. Delriccio equip an experimental laboratory adjacent to the screen from the Paramount studio in Astoria, L. I., and there for the last two years he has been perfecting the Paramount magnafilm which was demonstrated yesterday at the Rivoli. Wide film in itself is not new, having been used thirty-three years ago, but Paramount magnafilm is the first wide film to be developed along commercially practical lines. A wide screen was shown in the picture for the first time in New York in 1896, when Professor Latham projected film two inches wide by three-quarters of an inch thick on a thirty-five millimeter film, now known as the Broadway and Twenty-eighth street, according to Mr. Porter. Also, the Corbett-Fitzsimmons fights at Carson City and the Palmer-McGovern fight at Tuckahoe in 1898 were photographed on wide film but on account of the special machines that had to be built, none of these early experiments were commercially successful.

Project Exhibitor

Being mindful of these aspects to the early work on wide film, Mr. Zukor set down three points to be given first consideration by Mr. Delriccio in his experiments. First, there must be no change in sound equipment through the use of wide film. Second, the screen must not be so high that the balcony in regular stage theatre would cut off the view of the top of the screen and third, the changes in projection equipment in minimum when a wide film would not put an expensive burden on the exhibitor.

With these stipulations in mind, Mr. Delriccio developed magnafilm. It is fifty-six millimeters wide and nineteen and one-half millimeters high. The sound track is on the film the same as on the standard size film. The projection equipment has been so built that it can be put on the standard projection machine in five minutes and can be adjusted to throw a picture on the screen that will fit the special requirements of the individual theatre.

At the Rivoli Theatre yesterday, the picture was twenty feet high and forty feet wide. The subjects which were demonstrated yesterday were from special scenes of the camera, the first of its kind to be used in a motion picture studio. Paramount magnafilm gives third dimension to the picture on the screen, due to the increased area, Mr. Delriccio says. His particular problem focuses his attention upon the center of action in the screen and in so doing the other portions of the picture resolve themselves into the original planes occupied by the characters or properties, Delriccio explained. Thus, this new medium gets a more feeling of the relationship of planes that has not been evident on the previous screen, where the eye of the observer could embrace the entire area.

This new area does not produce any eyestrain because it is still less than the entire angle of vision of the normal eye. Stereoscopic values are also evident in magnafilm, due to new methods of lighting the the cameras, which have been made possible. For the first time magnafilm will introduce an entirely new technique in the direction of projection, Mr. Zukor said, and Mr. Delriccio, who explained that with this new medium, the director will now be able to complete action within the angle of the lens, which hitherto he has had to show on the screen by resorting to different cuts in his action and in unusual photographic angles.

The picture shown yesterday, “You’re in the Army Now,” was produced at the Paramount Long Island studio. Plans are now being made to produce Paramount-Famous Lasky Corporation, in charge of production, has already organized the organization of a force of mechanics for the purpose of building new cameras and equipment for producing the Paramount magnafilm in Hollywood and New York City.

New York Theatre Guild

Adds Four Cities

Enlargement Plan Is Justified as Result of Experience Last Year

NEW YORK, July 26.—(Special).—The New York Theatre Guild has announced the extension of its subscription plan to four additional cities this coming season. Six cities were organized on a subscription basis last year and the success with which the guild shows met in all of them is the justification for the enlargement of the plan this coming season.

The four new cities to be added to the guild “road” this year are St. Louis, Detroit, Cincinnati and Washington. Those which are already established are Chicago, Boston, Philadelphia, Baltimore, Pittsburgh and Cleveland.

Of these, Cleveland was the only place in which the subscription plan of the guild did not come up to expectations, but the box office business done there is such to make it just a little less as a money town. Chicago has 10,000 subscribers, Boston and Philadelphia each have 6800 signed on the dotted line to pay for tickets for each production, and Baltimore and Pittsburgh each affixed 2500 to the guild rolls.

The productions scheduled for the coming year include Bernard Shaw’s “The Apple Cart”, Leonard Frank’s “Kismet”, Kipling’s “The Game of Love and Death”; Turgenov’s “A Month in the Country”, and Sil Varti’s “The Genius and His Brother”, “Meteor”, a new play by S. N. Behrman, said to have a leading character very similar to Jed Harris, the producer, will be presented by the guild in January as a vehicle for a welcome home to Alfred Lunt and Lynn Fontaine after their recent London triumph.

In addition to these two performers, the guild has the following players under contract and will use all of them in productions during the coming season:

### Doings in New York Studios and Nearby Cities

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<td>Phil Quinn</td>
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### The BROADWAY Screen

**NEW YORK, July 26.—**Certain types of war pictures which have made the Italian film soldier conspicuous by his total absence from all fighting sequences and even minor atmosphere, long ago were banned in the country of the patriotic Latin.

Since his edict, which has kept this brand of popular movie entertainment always on the other side of the Pyrenees, Mussolini's firm hand has literally only in exception—Paramount's "Wings."

Premier Mussolini has contended that since his nation played a big part in winning the World War for the Allies, the warriors who fought under the red, white and green flag should have equal credit in motion pictures with the American, British and French.

This equality will be realized in mobilization scenes in "The Gay Lady," which is being shot at Paramount's Long Island studio, as seen by Gertrude Lawrence, musical comedy prima donna, in the title role. American, French, Italian and English soldiers last week spent days marching through the sound stages of Montmartre before and after the Armistice, while three bands played martial tunes and hundreds of civilians waved flags of all nations and cheered as people do in war time.

In spite of the heat, Miss Lawrence and Charles Rogers, Walter Patter, Joe King and Arthur Treacher, all of whom are taking important parts in the film, carried on before the camera like the seasoned troopers they are.

It was a record week at the studio. More than a thousand extras were used in scenes for "The Gay Lady" and "Applause" and both of the huge stages were in use night and day for these two productions.

An interlude in the proceedings was furnished by Miss Lawrence Thursday afternoon when she took the entire company and technical staff to see "Show Girl." Ziegfeld Theatre. Luncheon was served to the company at Miss Lawrence's apartment before the performance and after the show all went to the studio and worked all night in a Montmartre cafe where Miss Lawrence sang one of the hits of the picture, "Here Comes the Bandwagon," written especially for her by Cole Porter.

Helen Morgan, Joan Peers, Fuller Mellish, Jr., and Henry Wadsworth labored under the incandescent in a tawdry burlesque theatre scene for Applause, while forty chorus girls went through their antics. For these scenes five hundred extras were used.

Basil Dean and Bartlett Carrnam have completed the script for "The Return of Sherlock Holmes," and will be ready to go into production within the next ten days.

Monte Brice arrived this week from the Paramount Studios in Hollywood to take up his duties as director and writer of short subjects at the Long Island Studio.

Clive Brook is on his way here from Hollywood to play the title role in a dialogue film, "The Return of Sherlock Holmes," to be produced in the Long Island Studio, under the direction of Basil Dean, the noted English stage director. Dean will also direct Brook in another picture, "Escape," a talking film adaptation of Galsworthy's stage hit of the same name.

Brook, who has become one of the most popular actors in Hollywood, and with this new picture signed a new contract with Paramount this week.

**EUGENE O'NEILL MARRIES**

Eugene O'Neill, playwright, was married in Paris last Monday to Carlotta Tavares, actress, who was announced by Harry Weinberg, O'Neill's New York Attorney. The couple are spending their honeymoon in Tyrol.

### NEW YORK BRIEFS

Raycol British Corporation, an English company, announces that it has an optical arrangement that will project color from ordinary black and white film.

Herbert Hays and Bertha Kalbi, both of the Eddie Small offices, are back from vacations. Herbert came back in the pink and Bertha with a beautiful burn. (Note to composer: Don't drop that "e".)

A truck equipped with talker reproducing device, with amplification sufficient to throw sound five miles is being used in Brooklyn, N. Y., to boost Fox Movietone News.

King Studios of Dallas, Tex., have developed a new fabric which can be used for decorative effects in a theatre and at the same time highly improve acoustical properties.

Ideal Films, Ltd., of London will handle the entire output of R-K-O for the British Isles by a contract just completed by Joe Schnitzer, who is abroad looking after foreign distribution for his company.
NEW ISSUE

Colorart Synchrostone Corporation, Ltd.
A DELAWARE CORPORATION

Capitization $10,000,000

ALL COMMON STOCK

PRESENT OFFERING: 30,000 Shares—Par Value $10.00

This stock is all common stock, and enjoys full voting power. Dividends are exempt from present Normal Federal Income Tax.

No Funded Debt

FULLY PAID and NON-ASSASSEBLE

TRANSFER AGENTS

Los Angeles Investment Trust Co.
Los Angeles, California

United States Corporation Co.
Dover, Del.

Two shares in this company will give you a chance to be a partner in the largest and most successful venture in the history of the industry.

REGISTRARS

Metropolitan Trust Co. of California
Los Angeles, California

United States Corporation Co.
Dover, Del.

Corporation, Ltd., has summarized recently in a letter to us:

PREPARING AND SOUND EQUIPMENT: The original feature of the Synchrostone equipment proved irresistible and controlled us, to a perfected synchronizing and reproducing apparatus for the transmission of sound and voice to the screen in motion picture form. It is mechanically complete, efficient, and extremely economical. Experts consider it as equal as any competitive apparatus in point of mechanical simplicity, compactness and effective performance. Furthermore, it sells to exhibitors at a price so low that its adoption by the majority of unwired theaters throughout the world is anticipated as fast as deliveries can be made. The Synchrostone assembly in fully protected by patent applications.

PRESENT PRODUCTION: The Colorart unit of this corporation has been in production for over three years, producing and releasing an average of one picture every two weeks. The first super-feature, in an augmented program, is being made under the direction of F. W. Murnau and R. J. Flaherty. Distribution of Colorart short subjects is handled through Tiffany-Stahl Productions, Inc., who now operate thirty branch offices in America alone.

PURPOSE OF ISSUE: The purpose of this issue is to provide additional working capital for expansion and development, and to make possible public participation in the enterprise.


LISTING: It is the intention of the Corporation to make application to list securities on some of the prominent curb and stock exchanges of the United States.

RESUME: The advent of talking and color pictures has created a condition in the motion picture industry that enables the profitable expansion and operation of a concern such as this one; and its ultimate development into a major producing and distributing company, with resulting healthy profits to investors.

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An invitation to the Motion Picture Fraternity and its Allied Interests to participate in the initial offering of the common stock of the Colorart Synchrostone Corporation, Ltd., at the original offering price of $10.00 per share.

Tear off here and return at once.

To: G. D. Bernhardt;

Stocks and Bonds,
617 So. Olive St.,
Los Angeles, Calif.

I am willing to be shown why you recommend COLORART SYNCHROTONE CORPORATION, LTD., Stock as the outstanding investment on the market today.

Name:

Address:

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ARTISTS...
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WRITERS...

You are cordially invited to call and have a chat with me at my new office

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MOVED TO NEW OFFICES
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Publicity
Producers Agree To Meet Equity Officials

Five Thousand Hear Strong Arguments

SIX STARS ASK FOR CONFERENCE BETWEEN PRODUCERS AND EQUITY... MET FRIDAY

Hollywood Filmograph, in last week’s issue, made the prediction that before 72 hours had turned on the dial, the producers would announce their willingness to meet with Equity as the first move in adjusting their differences.

Friday of this week this prophecy came true.

It was on Thursday morning at ten o’clock that a representative of Filmograph met a representative of the producers by appointment. On the same day, but three hours later, the announcement was given to the press of the nation that they were ready to seat themselves elbow to elbow with Equity and “talk things over.”

A committee representing the Association of Motion Picture Producers conferred Friday afternoon with a committee of the Actors’ Equity Association. It goes without saying that the only thing under discussion was the demand of A. E. A. for Equity contracts in the motion picture studios.

This meeting is the first sign of peace following eight weeks of strenuous activities on the part of Equity. The bombshell was a letter received by the producers from six actors and actresses. They urgently requested the producers to meet with Equity and hear their story.

The letter follows:

“At length, we, the undersigned, do not agree with all the particulars of the demands made upon you by the Actors’ Equity Association through its president, Frank Gillmore, and having the best interest of all actors and of the motion picture industry at heart, we feel these interests can best be furthered by a meeting between a committee appointed by the president of your association and a committee appointed by the president of the Actors’ Equity Association.

“We respectfully urge your favorable consideration. We have ascertained that this conference will be entirely agreeable to the president of the Actors’ Equity Association.

“Awaiting your reply, “Sincerely yours,”

Conrad Nagel, Lois Wilson, Edmund Lowe, Noah Beery, Louise Dresser and Ralph Forbes.”

It matters little whether this letter was drafted because certain producers had suggested such an “out.” The fact remains that it is a move in the right direction. The producers immediately issued a statement as follows:

“Letter signed by six motion picture artists engaged in the Hollywood studios, is self-explanatory and the producers’ committee has agreed to meet a committee representing the Actors’ Equity Association on Friday, August 2.”

Since June 4th Equity has been waging a bitter fight for recognition of its contract.

Hollywood Filmograph started a vigorous campaign for Arbitration and it seems that at last our efforts have been rewarded.

The deadlock should be broken before many days pass and peace again shall prevail in an industry which is upon the threshold of great prosperity.

MEETING WEDNESDAY NIGHT

Five thousand shouting followers of Equity jammed the Legion fight arena on Wednesday night and cheered the speakers until the rafters of the building reverberated with the echoes.

The meeting started with the singing of the National Anthem and then the official cheer leader lead the singing of the official Equity song. The usual opening ceremonies took place and after Frank Gillmore had shouted the war cry of A. E. A. the speakers were introduced. It was the general consensus of opinion that Wednesday night’s program was not set any new high standard that heretofore had not been reached. The speeches were very much along the same lines as those which had been given before. The press came in for the usual “punch in the nose” and the “scabs” were hissed and booted as per schedule.

Numerous letters and telegrams supporting Equity were read by the chairman and the announcement of additional donations to the relief fund brought prolonged cheers.

Some Fine Speakers

Louis Wolheim, Emma Dunn, Lot-tie Pickford, Paul Turner, James Young, J. W. Gillette, Major Pease, Clark Silvernill, George Arlis, Patrick O’Hair, and Sam Hardy spoke on the same subject. They all received similar receptions.

The suspension of William Orland was lifted, Pres. Gillmore announced, and the audience applauded wildly.

The rumors that Ethel Barrymore had renounced Equity were spiked by Mr. Gillmore. He said that Miss Barrymore had called him to state that she would rather renounce her own children than throw Equity aside.

Jetta Goudal came in for her usual reception and several of the speakers paid her tribute.

George Arlis There

George Arlis made the outstanding speech of the meeting. “We do not regard the producers as scoundrels,” said Mr. Arlis. “This is not a personal matter. It is a fight against the producers as a whole. This is an association of actors who desire the right to regulate the lives of its members. We want to bring this industry up from a state of chaos in which the producers have failed to do. There has been mismanagement and gross waste. It is NOW OR NEVER! We are in this fight and we must stick to the finish.”

Tell’s of Walkout

J. W. Gillette, president of the Los Angeles Musicians’ Union, tendered a check for $1000 donated by his organization and said that they would stand the walkout and all times. He spoke of the walkout this week of 100 musicians of the Symphony Orchestra at the Hollywood Bowl. He explained in detail that the walkout was caused because a $3.50 per day non-union man had been doing the work of a skilled laborer who was to receive $12.50 per day. He denied that Equity had anything to do with the walkout. “There will be no sympathy concert in the Bowl until the crafts that belong there are represented,” said Mr. Gillette. His donation announcement was received with a mighty demonstration.

“A national razzberry” against unfair films was advocated by one of the speakers and this epigram seemed to be the keynote of the evening.

The next Equity meeting will be held on next Wednesday evening. August 7th, at the Legion fight stadium.

HOLLYWOOD BOWL BOARD OF DIRECTORS TELEGRAPH GREEN Word has reached us as we are about to go to press, that the Hollywood Bowl Association’s Board of Directors telegraphed Wm. Green, President of the American Federation of Labor, appealing to him to try and adjust the present labor union troubles that forced them to discontinue their concerts last Tuesday night owing to the fact that there was a non-union man handling the switchboard on the bandstand.

It is said by the Board that since the Bowl does not come under the heading of a theatre, they feel it is not their right to hold them to the union scale — and ask the ban be lifted so that the Concerts can proceed without interference. In the meantime volunteer musicians are being staged.

The concensus of opinion is that President Green will rule, since an admittance is charged to the concerts and that the musicians employed belong to the Union, that the Hollywood Bowl will have to abide by the ruling and place a Union electrician in charge or discontinue their concerts for the season. This, of course, is just a matter of opinion and it remains to be seen what Mr. Green will do in the event that the message reaches him in New York.
Hollywood

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Harry Burns, President and Editor
Bert G. Bates, Associate Editor
M. J. Levins, Business Manager
New York Headquarters: 236 West 4th Street

Vol. 9 Saturday, August 3, 1929 No. 31

Speaking Their Lines

In the good old days when an extra with a beard down to his belt buckle could take the part of the Volga Boatman it mattered not whether the lad could speak a word of the Russian language. If he looked the part—all was well and the paymaster doled out his $10 per day without a murmur. But—ah—how times have changed!

Many non-Equity extras have filed complaints with Filmograph, declaring that they have been the subject of serious abuses in the present crisis. After a careful checkup of the situation and a conversation with officials at Central Casting, we found that things were not so bad as they had been painted.

Those who have not affiliated themselves with Equity and are still accepting work at Central Casting are the ones who are making complaints about scarcity of work. The Equity members, of course, are refusing work.

Only about 400 of the regularly employed 4000 extras can speak in the native tongue of the countries represented in the various talksies. There are 11,000 registered players at Central Casting. When one stops to consider the small percentage being used in this new art it is rather astounding. Many extras listing themselves as linguists turn out to be anything but that. It is therefore a problem for the bureau to account to producers who need specific talent. The Equity situation has certainly been no Godsend to Central. The fact is, the majority of those who can talk fluently in native tongues are affiliated with A. E. A. Supposing the demand of the producers, then, becomes a greater problem than ever before and adds to the seriousness of the Equity situation, at least from the standpoint of the producer.

The situation, in fact, has become so serious that casting directors have gone down into the foreign quarters and asked merchants to leave their places of business to take proffered parts.

There is a scarcity of $5 calls for mobs these days. The market price has advanced considerably and seems destined to mount higher as the days go on.

Imitators are a thing of the past as far as talksies are concerned. You may have a great Irish brogue, but it had better be the real thing when the ultra-sensitive "mike" is attuned to your vocal chords.

In former days Central Casting had daily calls for large mobs. Not so today! "Speak your part," is the battle-cry, and woe be unto the thespian who fails to respond with the proper gutteral.

Columbia Starts New Pictures

Dialogue and motion picture rights to Edward Doherty's famous story of New York night life, entitled "Murder on the Roof," have been purchased by Columbia Pictures. The story which ran serially in the Liberty Magazine for ten weeks and was considered the best circulation builder since "Wings" proved so popular with Liberty's 5,000,000 readers that Doubleday Doran is publishing it in book form in the fall. "Murder on the Roof" will be brought to the screen as one of the company's most pretentious specials of the new season.

Sally O'Neill's first production for Columbia under her newly signed contract will be "The Broadway Hoofer," an all-talking-singing-dancing special production of a jazz stepper on the Great White Way, played against the colorful background of theatrical life both before the curtain and behind the scenes. George Archainbaud, now handling the maga-phone on Columbia's "The College Cotette," will direct the new vehicle immediately upon the completion of his current assignment.

Alice Calhoun

The ever-popular Alice Calhoun, whose charming personality has earned her a lasting popularity on the screen, has just broken the "talkie" ice. Which means that now that she has proven her additional merits over the microphone, he will undoubtedly be in great demand for future talking productions.

Miss Calhoun's first talkie was "Bride of the Desert," a Trem Carr production, which Duke Worne directed. She played the leading feminine role and is said to have handled it with the talent and experience commensurate of a trouper.

Every now and then a flaming meteorite of a new player streaks cross the screen heavens, only to be relegated to obscurity a season later. Yet there are certain players for whom the public constantly clamors, realize their innate worth as artists. Miss Calhoun is of the latter category.

Edward Sutherland

Advanced production plans for one picture, and a slightly delayed starting date for a second, have arranged Paramount's directorial assignment list. A. Edward Sutherland instead of Richard Wallace will direct Clara Bow's next starting picture, "The Saturday Night Kid." Wallace will direct "Medals," the James M. Barrie story, in which Gary Cooper is to

Bobby Vernon

With eleven years of constant work at the Christie studios behind him, Bobby Vernon, whose following as a comedian rung paramount with that of any of his rivals, is free-lancing.

So many years of comedy antics before the camera have placed Bobby Vernon in an enviable position today. He is accepted as a strong box office bet throughout the country by virtue of his originality on the screen. Nor does the entrance of the talkies in any way lessen the bright prospects. He first entered the professional field via the stage and is therefore able to cope with talking pictures on two counts.

Therefore, now that Bobby is free-lancing, it is expected that he will be signed shortly to play a featured role in an all-talking picture where his long years of experience will render themselves invaluable. Producers are not prone to permit available talent to escape unnoticed.

Armand Kaliz


In "Twin Beds" Kaliz is given an excellent opportunity to portray his excellent training and is one of the outstanding characters of the production.

Artzy Fozo plays the part of Betty in the Educational Comedy, "Biff, Boom, Bang," a Jack White production, which is going the rounds of the local houses.
Speaks at Equity Meeting — Wednesday Evening — Early Victory

Paul N. Turner, counsel for A. E. A., read the following letter at Wednesday’s Equity meeting and in which he included additional recommendations.

Hollywood, California, July 29, 1929.

Actors’ Equity Association,
Attention, Executive Secretary and Council,
45 West 47th Street,
New York, New York.

Dear Paul Dulsell and Gentlemen:
The following is additional to my report of July 18, 1929:

ORGANIZATION: Some new committees have been appointed, and throughout an entirely, satisfactory measure of efficiency has been maintained.

MEETINGS: These continue to be well attended and enthusiastic.

MEMBERSHIP: On July 18 I reported an excess of 1500 new members. On Friday last, the 26th, we passed the 2000 mark, and the average growth of membership is from 5 to 60 per day.

HELP AND AIDS: This committee, as well as the Finance Committee, are rendering efficient service. The demand on the Help and Aid Fund is not so great as it would be, through our securing outside employment for our members. The difficulty in making extensive plans in this direction is due to the fact that the present controversy may terminate at an early date, and this limits the number of positions which will be open to our members. Naturally employers do not wish to take a chance on persons who are likely to leave in a short time.

SUSPENSIONS: Since July 18 the following suspensions have been reported: Mrs. John Saxon, Winifred Harris, Joe Brunnell, Charles Sellen, E. J. Ratcliffe, and Chorus Equity: Diete Verne, Sadie Verne, Teddy Lula and Harriet Finke.

I am sure that the longer the lawyers of the producers investigate into the law covering the March 1, 1929, the stronger will be their advice not to deal with Equity members.

NON-UNIONISTS: In the report of July 18, Mr. Gillmore and I recommended that applicants for admission to Equity who are at present working in pictures, should be admitted after August 1 only on the understanding that they are not to be admitted until four months after application, and upon payment, not only of initiation fee and dues, but also a percentage of their earnings. Now, the total amount of their earnings June 5, 1929; term contract workers not to be admitted for one year, and to pay also in addition of the normal initiation fee and dues, double the amount of their earnings since June 5, 1929; all others not to be admitted for one year, and to pay in addition of the normal initiation fee and dues, an amount equal to their earnings since June 5, 1929. In view of the fact that a certain number of persons have been, and are still in, and around Hollywood, and are in distant places on location, Mr. Gillmore and I suggest that your previous recommendation be modified to provide that in exceptional individual circumstances, and in his discretion the president may extend the date beyond the 26th of this month.

INFORMATION: There has been a very satisfactory increase in our avenues of information during the past week, and in the matter of quantity and quality.

PRODUCERS’ LIST OF NON-EQUITY PEOPLE: I have checked these lists with our best posted members, and find few names of any importance.

PRODUCERS’ ATTITUDE: There has been a slight change, and an oc- cidental perception of the fact that very few of the producers appear in the public papers. None of them which I have seen have given any reason why the producers are so reticent toward their members, and the papers all the other crafts are represented, nor why the producers have thus changed their attitude as to working conditions.

CHANGE IN CONDITIONS: We are fortunate in having a very fair number of new equitable situations in the various studios. In my previous report, I said: "The casting has become more equitable of late. The producers recognize that the talking pictures are on trial. They dare not risk bad spots, either toward our people and with the difficulty in getting a script, many of them are sweating blood, I don’t think the real pinch with them has come yet. I feel that I can say with authority that with some of the studios, a real pinch has actually occurred, or is in the making." I am accordingly advised that the number of companies shooting with complete and satisfactory casts is decreasing. It is a fact that many pictures which were worked on for a long period of time, and were ready to shoot, were actually shelved during the last ten days on account of the strikers. In those cases the tests showed that the silent screen non-Equity actors could not, and did not fill the bill. I have the figures handed me today of a large producing unit and according to this report (which while I believe to be accurate, I do not believe to be representative of the conditions in all studios), there was 33½ per cent less shooting going on than at any time in the last 600 years. While I do not believe that this statement production throughout all the studios has been reduced not more than 20 per cent, I am also aware of a large class of pictures which are going to cause them considerable regret.

There has been a decided increase in the number of producers who feel that this controversy should be settled. I think the change of heart is due to a better understanding of Equity and its past record, but also to some extent because of internal differences, arising in part from the fact that some producers are various of the producers switching, but this applies to newspapers as well; not Los Angeles newspapers, but local newspapers. We now note, and may re-collect that in 1915 at about this time we faced a very serious crisis—so serious a one in fact, that there was much unof-

POTEL HAS PART

Vict Potel, an old timer in pictures, portrays "Nebrasky" in Paramount’s all-talking-singing picture, "The Virginian." Vic was formerly comedian with the old Essanay comedies.

PLENTRY OF CHORINES

"It is all nonsense to say the extra girls are gone from Holly-wood," wrote the editor of Telefilm in a recent issue. "Acting for me, this is the third time I have seen this. Just reciting Billie Dove at First Na- tional, "I am using the same girls as last year," I was asked, and I used two years ago in "The Affair of the Follies," starring Miss Dove. The only difference is that they have been "making a girls" then. Now they are highly trained chorus girls, dancing and singing as perfectly as legitimate chorus." Webb says talking pictures have developed the extra girl as well as the star. "The girls who were ambitious and far sighted knew that there was no place left in the industry for anyone who had not a part. Just as the stars went to work to perfect themselves for the microphone, so did the chorus girl. Her work demanded that she dance and sing in the chorus. The featured player must dance and sing too, and as a result as much to worry over as the other. The answer is that I can show at least half the extra girls of this year to be as good as my picture, now in my chorus as dancers."

The director is responsible for the "Glamour of the Press" and for "Glorifying the American Girl," made in New York.

Telefilm Starting Heavy Schedule

With more than thirty completed pictures turned out already this season, and with many others scheduled for immediate scoring and recording, Telefilm Pictures Corporation has announced a strenuous outlay of work for the next few weeks, according to Bill Lecky, managing director of sound exchange department. "We are recording a number of independent releases."

Herman Fowler of the Fowler studio is just completing a series of one-reel subjects, said to be most unusual and unique in sound and picture direction. A 100 per cent all dialogue with sound has just been completed by Harry Weber, titled "Dark Skies," an eight-reel production with Shirley Mason, Tom O’Brien, Joe Swickard and others.

Leo Maloney is now completing another all-dialogue, starring himself with Aileen Ray, Jack Perrin, Lydia Knott and others, including "Batle," the doings of the bats.

Mr. Lecky also announced that Christian Pictures are making a series of original sound subjects, as well as Ben Wilson, who is working on his first sound serial.

William J. Craft, who recently conducted "Salome, the Apostle," Regional Denny’s last Universal picture, is working on the script for a new production to be begun in the near future by that company.
Midsummer Jubilee to Present 25 Acts
Meet Deputy Sheriff Paul Whitman!

Wed. Night's Program Will Be Witnessed by Thousands

Everything is in readiness for the Hollywood Midsummer Jubilee at Hollywood Bowl on Wednesday night. As an aggregation of twenty-five stellar acts one of the most remarkable programs of its kind ever staged will be presentedparticularly under the direction of Director Maurice.

Every seat in the great Bowl amphitheatre will be sold when the curtain arises at 8:30 p.m. Wednesday on the all-star show, which is anticipated by William Koenig, who is in charge of arrangements. With only a few days remaining before staging of the Jubilee, a rush at the boxoffice at headquarters for the event at 582 Hollywood Blvd., at all recognized theatre and amusement agency ticket offices, will be expected at an early date, according to Koenig.

Following is a complete, program to date of the affair, which is being presented under the auspices of the Southern California Motion Picture Association, under the direction of Charles Armes, the South Pasadena American Legion Prize Winning Drum Corps; a Song Writers' Unit featuring Nacio Herb Brown and Arthur Freed; the Dancers, Fred Fisher, Lew Alter, Greer Yellan, Herbert Strothart and D. Snell.

Each of the leading film studios will contribute an entertainment unit featuring outstanding stars. The Metro-Goldwyn Mayer unit, under direction of Cliff Edwards and Sammy Lee will feature artists, including the Dun- can Sisters, Fannie Brice, Armada, Jack Oakie, Dorothy Sebastian, Charles King, Cliff Edwards, Sammy Cantor, J. C. Nugent, Carlotta King, Lew Brice, the California Steppers, Joyce Murray, Dudley Chambers and the Rondeurs, Bennie Rubin, Eddie Nug- ent.

Paramount studios as its offering will present two large dancing en-sembles—one featuring James Hall, singing, and the other a red-head speciality number will introduce Clara Bow, Bajacana, Miss Mack, (the "Two Black Crows"), Elsie Jasit, Dennis King, Lillian Roth, and Helen Karns and Jack Oakie.

Universal's presentation will be Paul Whiteman and his band, Warner Brothers' entertainment presentation will feature a Larry Celablos dancing unit, with Paul Whiteman, his band, Louis Silvers and his 125-piece Villaparole orchestra. Frank Fay, Warren William, Edna May McMillan, Dick Henderson, Jimmy Conlin, Vivienec Segal and Nick Lucas.

Filibuster will also be the Fox present-ation of a large all-star dance en-tertainment. It will feature George Jes- sel, a chorus of dancing beauties from "White Shadows" and Johnny Lynn and David Percy, Walter Catlett, George An-

COMEDY OF COLLEGE—LIFE WILL OPEN
"Sky Full of Moon," a comedy of college life by Walter Browne Rogers, opens at Theatre on Monday, August 5, for one week.


The play is ably directed by the author, Walter Browne Rogers.

INSTALLS REPRODUCERS
The busiest electric company in the country is in charge of installing Pacent Reproducers for the many theatres that have contracted for this medium priced talking picture device. Into K. Oleson Company of Holly- wood, the first that first introduced the art of sound are lighting for the-atre openings, is in charge of all insta-tions of Pacent in Southern Cali- fornia.

Oleson admits that Pacent keeps in step, there are still but a small percentage of theatres not equipped for sound reproduction. Pa-cent is working day and night in-stalling many of them which means that Oleson is making a small fortune.

Oleson states that the small the-astral equipment that Pacent has just put on the market will revolutionize the small theatre talkie field.

Johnny Mack Brown, one of the screen's most popular juveniles, has been signed for the romantic lead in "Hurricane," Columbia's thrilling story of the sea and the first all-talking marine drama of the screen, Written by Norman Springer, author of "The Blood Ship," the new Columbia special production brings together for the first time the three greatest names identified with unusual sea vehicles—Duane Proctor, Laurence, the director, and Springer, the author.

NEW BOOK FOR FANS
How I Broke Into the Movies

This book containing side-lights on the careers of sixty screen stars, has made its appearance in the book stores. Hal Herman, who is well known in motion picture circles, is responsible for the publication.

A full-page portrait and an individual autobiography by each of sixty stars make up the tome, which is in its second printing. A total of 10,000 copies have already been sold.

Chevalier Plans Journey Abroad

NEW YORK, Aug. 2.—France's favorite son is en route for a visit to his home land.

Maurice Chevalier, idol of the Paris music halls, will leave the Para-mount studios in Hollywood for the first week in August, shortly after the finish of production of his current starring picture. The vehicle is "The Love Parade," the talking screen's first original operetta, being filmed under the direction of Ernst Lubitsch. Chevalier will remain in the French capital for a month, after which will return here the first of October to the Paramount studios at Astoria, Long Island, where his third Ameri-can-made-all-talking film will be pro-duced.

The noted French entertainer is reticent about his plans upon reaching Paris but lets it be known that it is probable he will appear in a revue, possibly at the Folies-Bergere.

McKENZIE PLAYERS CLOSE
The Robert McKenzie Players, after a very successful season, have closed for the summer. The McKenzies family, raised in the theatre, entered motion pictures where papas, "Bob" McKenzie, and daughter, Ella, were unusually successful in the com-edy field. At IS, Ella tipped the beam at 225 pounds, all fun and even on her humor helping to success many a weak comedy.

The call of the road caught Mr. and Mrs. McKenzie, and for the past two seasons California inland and coast cities have generously rewarded the work of the McKenzie Players.

LAUGH PROBLEM HAS BEEN SOLVED
The greatest problem for the talking picture experts, how long to wait for the audience to laugh, has been solved, according to Wesley Ruggles, who is directing Ronald Colman in "Condemned" (for Samuel Gold- wyn)

"However none of us can claim any credit for it," said Ruggles for we didn't solve the problem, the audience did it for us.

"No audience will laugh at a screen joke the same length of time. So when we first started the talkie, we worried exceedingly over how long to stop the action and dialogue so that the audience wouldn't miss the next few lines. As a compromise, we stopped the action for a few seconds and then went ahead, whether the audience had laughed or not.

"Experience is proving that our fears were groundless. In order not to miss any of the dialogue audiences are teaching themselves not to laugh out loud. Instead they "choke off" the tendencies and are on their toes for the next line. Following the present trend, in a few years the so-called "belle laugh" will be forced out of existence but the audiences will enjoy their pictures just as much."
HOLLYWOOD FILMOGRAPH

The JOAN OF ARC of EQUITY

JETTA GOUDAL
Some Beautiful Girls and Wild Cowboys

Above—Mae Murray, an impression by John Decker. Miss Murray will dance at the Equity Carnival Saturday, August 2.

Joyelle is much in demand these days. In her recent picture with Fox this charming little dancer had one of the feature roles.

Left—Pauline Wagner, who has the lead in "Alias the Bandit," a Universal production.

Below—Carmel Myers, who plays a featured role in "The Broadway Hooper," a Columbia production.

Leo Maloney does a talker scene in "Overland Bound," Presidio Productions new feature.
Some Photographic Personalities

STEP RIGHT UP, LADS AND MEET SOME OF THE FOLKS!

Darryl Zanuck, supervising executive of Warner Bros., who has had charge of some of their greatest productions

Mol St. Clair is preparing "Night Parade," an R-K-O production

Look Pleasant, Please and Watch the Birdie!

A thoroughly successful vaudeville tour having been completed, Eddie Borden is now planning to devote himself exclusively to talking pictures. He is under the personal management of Harry Weber.

William K. Howard was the director of "The Patient," recently shown at Loew's State. The critics praised the production.

Bob Curwood, famous Universal star, has just returned from a personal appearance tour which brought him in contact with many of his most ardent fans. Curwood hopes to start working very shortly.
UNIMPORTANT INTERVIEWS
(With Self-important People)
By BERT LEVY

**Miss Josue Joy,** Broadway's most celebrated dramatic star, who has written many books on fashion and etiquette, arrived in our midst yesterday and said: “After many years of study in fashion I do not hesitate to say that it is correct to take off your hat when going to bed.”

from the late Sam Janney’s stage play of that name; and “Song of the Flame,” the famous operetta.

The pictures recently finished, and now being edited, are:

- “Footlights and Fools,” starring Colleen Moore; “A Most Immoral Lady,” featuring Leatrice Joy; “Paris,” the screen version of Irene Bordoni’s successful stage play, with Miss Bordoni starred; and Jack Buchanan, the stage star of England, playing opposite her.

In addition to the production activity, three new departments recently have been organized to care for the musical pictures on the year’s program. These are the First National-Vitaphone Vocal Academy, directed by Norman Spencer and his aides, where voices are trained for pictures; the dancing chorus, directed by Larry Ceballos, and including about seventy girls under contract; and the Vitaphone orchestra directed by Leo Forbstein.

**Lowell Sherman**

Although the report has not been authenticated, we are fairly certain that Lowell Sherman is to direct Mae Murray in “Peacock Alley,” a Tiffany-Stahl feature now in preparation.

“Peacock Alley” will be the first feature length production on which Lowell Sherman is attached in the studio. He has already directed shorter films, to mention not at all his years of directorial and starring experience on the legitimate stage.

One strong testimonial as to his ability is “Top o’ the Hill,” the Helen Mencken play at the Mayan. It was Sherman who prepared that for the stage. He also directed “The Guardsman,” in which he himself starred last season at the Figueroa Playhouse.

And Lowell Sherman is also a veteran of the screen. In addition to being a splendid actor before the cameras, he understands the technique which is so vitally necessary behind them. Because of this, “Peacock Alley,” featuring as it will Mae Murray, should prove of Tiffany-Stahl’s finest attempts of the current season.

Certain of the dinosaurs had secondary brains in their necks.

Modern man has most of his brain in his pocketbook.

**Columbia Director**

*George Archainbaud, who is directing "The Broadway Hunter," a Columbia special. This director has numerous box office successes to his credit.*
Monna Eliza, the desperately good looking, inspiring heroine of many successful films of night club life, has returned home from the West, where her aunt, Mrs. Rachel Potmutter, at The Moe Mart last night, graced the stage and featured the table decorations. Monna’s table, glittering with cut glass and rich silver, was placed by the large window looking on the boulevard. The music was supplied from a radio across the street. Among Monna’s invited guests were: Mandleman, Miss Goings, Miss Arch, Mrs. Gerda Ross, Miss Crewe, Miss Carbon, Miss Meek, Miss Sandum, Miss Arner, Miss Kent, Miss Johnson, Miss Lass, Miss Hart, Miss Armstrong, Miss Archambeau, Miss Mary Pickford, Miss Joe Crawford, Miss Norma Talmadge, Miss Bebe Daniels, Miss Ruth Roland, Miss Corinne Griffith.

Most of the invited guests sent sincere regrets. They were being kept away from Monna’s charming function by the necessity of their attendance at important Equity meetings. A complete list of the guests who graced Monna’s festive board is given herewith and their presence can be vouched for.

Mrs. Herman Feingold and Mrs. Rachel Potmutter—the mother and aunt, respectively, of the hostess. Needless to add, a miserable time was had by all.

Kate and Annie Mooney, the exquisitely famous and funny team of comedians, who arrived in Hollywood to start work on their ten-year film contract with Abe Cigash, have the exclusive rights of the inclusive Beverly Hills section. The Mooneys have announced that they have decided to locate here permanently within the next few months, and have commissioned some of the best architects to design for them a purely Spanish patio surrounded by a semi-modern dwelling set in early English style. They have already bought a charming gate for the living room which they picked up at an antique store for a ridiculously extravagant price. The Mooneys have an eye for the Keith-Orpheum time in a twin-seater fast pursuit plane which has a special built-in compartment to carry their wardrobe trunks. Kate and Annie have steadfastly refused to travel by trains. They consider railroad travel to be positively out of date and are devotees of the air. On their arrival in Los Angeles yesterday they were met by a delegation of film stars at the Southern Pacific depot when they stepped off of “The Chief.” The Mooneys’ film contract calls for one super-special picture (to be made consecutively) in ten years, the girls retaining the right to play vaudeville dates in between.

Maurice Shoolkind is probably the busiest associate executive in the film industry. He has become known to be engaged in momentous conference for days on end, and of late he has only been seen dancing at The Cotton Club. The Room every evening instead of every day and night. Maurice was married last Wednesday and immediately afterwards he was called into conference and has not been able to see his bride since.

Dale Summer, the screen’s most ardent and handsome lover, who is playing a few vaudeville dates between pictures, sends me a Philadelphia paper in which he was “inter- viewing” about his recent success. He is amazing as the snapshot writer in modern journalism. Betty must be really marvelous to get Dale to talk, for it is an established fact that he hates to talk about himself. Dale is a great thinker and revels in Chaucer, Byron and Nell O’Hara, but, to quote the words of Dale as given to Betty, “vaudeville is just ‘smumming’ to me, but I have reluctantly consented to play a few weeks in order that my millions of devoted fans may be gratified by getting a close-up of—their idol—in their home cities. I am really doing this to oblige my public, for I am sacrificing thousands of dollars difference between my picture and vaudeville salaries. But apart from the great financial loss, I am lonesome away from my beloved Hollywood. I miss my palatial Italian villa surrounded by extensive grounds in Beverly Hills. I miss my trophies among which are my antique dolls, my dogs, ponies, swimming pool and my herd of elk which graze so peacefully in my meadows surrounding my golf course on my estate. I cannot spare much time for this rather balmy vaudeville business, for my producers are clamoring for more pictures to appease the public demand. No, I will never marry. I love my mother and only mother in the wide, wide world. There is no woman in the world that is good enough to be my wife.” Poor Dale has a popular idealization of his leading lady so. Last night the residents of Beverly Hills held an indignation meeting and resolutions were passed demanding his (Dale Winter’s) return. But rumor hath it that Mr. Summer will not return until the Equity versus Producer matter is settled. It is well known that Dale Summer is peacefully inclined and refuses to give his sympathy or support to either side in the dispute.

Kitty Upright Grand, Bumaur’s ace scenarist, honored Sylvia Coen (pronounced Cone), the forty-second Miss Maurice Shoolkind, famous motion picture executive, with a luncheon at The Moe Mart last Monday night. Those who enjoyed Miss Coen’s hospitality were, in addition to Miss Cone (pronounced Cone):

Miss Hen, Ruth Goings, Katherine Birnland, Jackiew Fowler, Reenie Arch.

Last Tuesday night Sylvia Cone (pronounced Cone) honored Kitty Upright Grand with a return luncheon at The Moe Mart. Among those who enjoyed the hospitality of Miss Coen (pronounced, etc.), in addition to Miss Grand, the guest of honor, were: Miss Hen, Ruth Goings, Katherine Birnland, Jackiew Fowler, Reenie Arch.

Last Wednesday night Ruth Goings honored Sylvia Cone (pronounced Cone) and Kitty Upright Grand with a return luncheon at The Moe Mart. Among those who enjoyed the hospitality of Ruth in addition to the guests of honor were: Miss Hen, Katherine Birnland, Jackiew Fowler, Reenie Arch.

Last Thursday night Katherine Strickland, Jackiew Fowler and Reenie Arch joined in honoring Sylvia Cone (pronounced C-O-H-E-N), Kitty Upright Grand and Ruth Goings with a return luncheon at The Moe Mart. Among those who enjoyed their own splendid hospitality were: Kitty Upright Grand, Sylvia Cone, Ruth Goings, Katherine Birnland, Jackiew Fowler, Reenie Arch.

The exotic beauty of the screen, Miss Nora Alley, who has not been seen in the films for the last seven years, has been much in demand for tests (both photographic and sound). The doctors say she has come through them all. The X-ray plates show conclusively that Nora is in no danger of sinus trouble and that her lungs are sound.

It is not generally known that the perfectly stunning Merrie Osgood has a rare literary gift. Merrie was to have been Roland Gilbert’s leading lady, but withdrew at the last moment in order to devote herself to her writing. Miss Osgood is the author of several successful best sellers and, in addition, she is the author of many of the season’s smashing dramatic hits. This clever motion picture star, the authoress has a great literary venture in many of the towns in Czecho-Slovakia as well as along the Siberian Railroad, but as yet none of her books or plays have been read or seen in these United States or other English-speaking colonies.

It is only the very intimate friends of the irresistible Loie Lotta who are privileged to hear her exquisite mezzo-soprano. It is only in the deep privacy of her innermost boudoir that Loie dare give way to her impulse to sing. The friends of Loie will never forget the wonderful impression she made when she doubled for Geta Robin in the coughing scene of “Camille.” The public are frantically about Loie on the screen, but it is a great pity that they are not allowed to hear her voice. A little bird informs me that Miss Lotta is under exclusive contract to the Metropolitan Opera Company of New York, and they are going to star her in “Carmen” in 1936. In the meantime, under the terms of her contract, Loie is debarked from singing in the State of California.

We are thrilled to learn that Pondy Gast, New York’s most celebrated painter and illustrator, is in our midst. Pondy has been commissioned by Flo Ziegfeld to come to Hollywood in search of the golden girl of beauty who will be featured in his next Folies. Mr. Gast is broken-hearted to find that none of the girls in California measure up to his standard of beauty and he is afraid that his search will be in vain. Pondy is the three hundred and fifty-first artist illustrator who has succeeded in persuading Flo Ziegfeld to allow the use of his name in an alleged beauty quest for publicity purposes.

Mr. and Mrs. Toma Mona (Pansy Montague and Madame of the Mona) entertained unexpected guests at their forty-two-room beach cottage last Sunday. Holme Brus, the most fashionable of the films, and his fascinatingly beautiful wife, Virginia Flare, suddenly dropped in on the Monsas out of a clear blue sky. The Brus were flying with a party of guests in their new twelve seater green and gold monoplane and were on their way to visit the Russell Simpsons (also favorites of the screen colony) when they ran out of gas while lazily droning 5000 feet above the Mona Beach cottage, nothing loth, the Brus and their guests parachuted down to the Mona abode just in time for supper. After a boontonish service, in the expensively cottage library, the guests swam and danced for awhile on the Monsas’ exclusive beach after which they all lurched in a vaudeville Secure and proceeded on their way to the Gimpsons.

Hollywood and Beverly Hills Society News Picked by Bert Levy

Alan Hale, who is being featured in “Sailors’ Holiday,” has a delightful dialogue comedy, appeared with Louis Mann on the stage in “Friendly Enosis.” Alan portrays his portrayal of the German spy in this play that won for him the role of the German father in “The Four Horsemen.”
A Real Darling of the Screen

JEAN DARLING

This little miss scintillated with the stars of "Our Gang" comedies for over two and one-half years. She appeared in four talkers. She is now available.
Pics Reviewed and Previewed

Preview
"College Life"


We are far from declaring that according to our appraisal, "College Life" is pre-eminently the best celluloid effusion of its type we have ever seen. It is bitingly amusing, as "Wild Party" look a stragel piece of tissue paper in a cyclone and is commendably free from any vicious phase of scholastic life which exists only in the mind's eye of potboiling scenarios. The sequences are wholesome, snappy, clean cut and just chock full of rapid-fire episodes and laughter-stirring periflage. The whole thing comes so fast at times that the auditors are almost stymied with convulsive mirth.

The songs and glee-club numbers are mostly well-rendered, and are among the salient features of this excellent film. The plot lies on the surface, clustering around the college life of two pals that have almost come to the parting of the ways over a dazzling, live wire brunette who plays hot and cold with almost every student who vamps. Eddie and Biff (two pals), get her to her in the end when she swings her Candy Kid on them—Mark, but instead, in fact they snar—don their grid togs, and win a hot battle for U. C. S. against Stanford. The football game is a dandy, most of the big plays being shown in detail.

Elliot Nugent (Eddie), and Robert Montgomery (Biff), two newcomers to the screen, were "wows" as the two pals, both clearly evincing a decided flair for comedy. They are sure to go far in the talkies, and both have wonderful personalities. Sally Starr, as Babs, snapped into her first picture with a click that easily propels her up a step into steller heights. She is a dead ringer for Clara Bow, and has all Clara possesses, plus a more winsome personality, as a better modulated voice. Look to your laurels, Clara—look to your laurels!

Polly Moran was great as the college coquette and Max Davidson was killing as a yiddisher clothier that carried a bunch of college J. O. U.'s. Sam Wood's directing is just plain magnificent. Nothing was almost a classic and Smith's photography was of the highest class. Don't miss this wonderful picture.

It's a scream and should go over big in city and sticks alike.

ED O'CALLAGHY.

Preview
"Song of Spain"

"In a Persian Market"
"The Days of Ali Baba"
"In a Chinese Temple"

Previewed at the Marquis Theatre, Melrose Avenue. Directed by the Color Art Synchromone Corp. Curtis F. Nagel and Howard C. Brown, Producers. Ali Baba was Tiffany Stahl Studios. Los Angeles witnessed the first public demonstration of synchromone color art pictures last Thursday evening at the Marquis Theatre, under the auspices of the producers, Messrs. Nagel and Brown. Among the audi-tors was Charley Chaplin, who is a keen spectator and who, after the projection, enthusiastically declared the triple combination of motion, color and sound was a unique and wonderful achievement in motion pictures. The four films screened were all reeaters, but the Color Art Synchromone Corporation has made arrangements with F. W. Murnau to make a big feature picture co-directing with Robert Flaherty.

The "Song of Spain," a sort of gypsy-camp effusion, displayed the new art at its best. The coloring was magnificent, the use of a small band of players sitting cross-legged on a lawn synchronized perfectly with every detail of motion. Even the words of a gypsy soprano rang out distinctly and the voice of those that had talking parts articulated clearly. The directing and photography were of the ex-cellent ensemble of this delightful little gem.

"In a Persian Market" failure was sparked with all the iridescent tints of the famous Iran rugs and was truly a banquet for the eye. "In a Chinese Temple," which boasted an intriguing ironical plot, the auditor was regaled with the wondrous floral beauties of the celestial kingdom. "The Days of Ali Baba" without, the most typical of all the films, embodying a romance rippling with thrilling adventures. The modulating of colors of the des-ert, twilight, and the inevitable gran-deur of a Sahara sunset were sunless-ly charmed long to be remembered. Try withal, the tones of voice and sound synchronized perfectly. Truly indeed—The Color Art Synchromone is the last word in moving pictures and is sure to hit a home run in cinema reams.—ED O'CALLAGHY.

PLAN TALKER COMBINE

Plans are being made in New York for a world-wide talker equip-ment combine to avoid patent litiga-tions. Conferences are being held in which it is reported there are re-presentatives of Western Electric, RCA Photophone of the American com-panies, and the leading German and English companies. An exchange of patent rights is understood to be the basis on which the combine will be formed.

Preview
"Why Bring That Up?"

Previewed at the West Coast's West Lake Theatre. Featuring Moran and Mack, the Two Black Crows. Paramount All-Talkie Production. Directed by George Abbott. Photography by J. Roy Hunt. Dialogue by George Abbott, Music directed by Balkenikoff, Costume by Max Moran and Mack, Evelyn Brent and Harry Green. Moran and Mack, the famous Two Black Crows, scored a signal triumph in "Why Bring That Up?" when they fluttered on the silver sheet for the first time at the West Coast's West Lake Theatre last Monday night before a packed and highly enthusiastic house. This duo of ephesian monarchs dovetail nicely into a well-built vehicle that not only furnishes them with ample scope for their fam-ous, drawl banter, but also gives them the opportunity to pull off some straight stuff.

The finale, where Moran at the hospital—brings back the injured Mack to consciousness by tearfully sobbing that the "early bird," is one of the most heart-gripping scenes ever depicted in mov-i-O pictures. The plot brings the two comedians into an early stage partnership. Their manager, Irving (Harry Green), soon has in two one-time-reel-ers on the roster. Just as they are about to build their own theatre, Moran falls for a scheming chanteuse, Bert Ray (Eve-lyn Brent).

The gudgeon hangs pretty or "ice" on his lady love, to his ruination. When then Mack, enters and spoils Bert's scheme, in between man, who crowds him with a heavy case. This brings Moran to his better self and the two partners are soon reconciled at the hospital.

The picture is replete with the funsters' patter which keeps the audience in explosive laughter. Warren G. Shorten and Director Abbott has about swung one of the best films of the present sea-son. Photography excellent in every detail. And—what a knockout "Why Bring That Up?" should prove at the box office.—Ed O'Malley.

After a brief rest from heavy roles, Noah Beery has returned to villainy in "Golden Dawn," the Ham-merstein operaetta which Warners is making as an all-color feature with Walter Woolf in the leading role. Beery is a dyed in the wool heavy that is making a very satisfactory debut. In "Under a Texas Moon," likewise for Warners, he played a sympathetic comedy part.

EARLE WALLACE, American Ballet Master, who has evolved several new un-usual dance creations soon to be filmed.

Review
"The Jade God"

At the Vine Street Theatre. Presented by Franklin Pangborn. The "Jade God," the Franklin Pang-bong stage offering which opened at the Vine Street Theatre Sunday night, belongs to that group of theatrical productions which are branded—for better or for worse—a mystery dramas. In this instance, it happens to be slightly for the better.

Franklin Pangborn has been securing some excellent players to take part in his productions. In "The Jade God," we find such capable artists as Theodore von Eltz and Margarete Wycherly, to say nothing of the delightful-to-look-upon Helen Fergu-son.

But it is Theodore von Eltz who acquits himself most admirably. As John Derrick, his interpretation is indeed more than commendable. Both Miss Wycherly and Miss Ferguson do excellent work.

Theodore Lorch, as the servant, proves himself to be surprisingly well when it comes to dialect.

George Rigg's handles a difficult Arab-ian role with ease, while Rose Tap-ley's eccentric comedy interpretation is vivid.

Walter Downing's Inspector Burke is a typical official, while Cy For-rest as Peters and Mildred Golden as Jean Millein complete the cast.

"The Jade God" is the sort of play which is suitable for these summer evenings. It has thrills enough to keep its audience alert, but it requires no enervating mental exertion. Pang-bong's selection is a suitable one.

HARRY BURNS.

Production of a two-reel comedy in sound, entitled "Lucky Boys," has been given a strong start at Universal under the direction of Dick Smith.

BALLE Master
August 3, 1929

Theatre, Vaudeville and Melody

TIN PAN ALLEY NOTES

Cliff Edwards, "Ukelele Ike," is one of the busiest lads on the M-G-M lot. "Lil Cliffie" is hopping from picture to picture, dragging along his ol' uke and barely taking time to munch his morning oatmeal. Since "College Life," Cliff has made pictures without a break and now William Nigh has signed him to play "Joe Landeen," the song-hugging hoofer, in "Lord Byron of Broadway." Edwards just completed "Marianne" with Marion Davies.

Nacio Herb Brown and Arthur Freed, composers of "Singin' in the Rain" and "Wedding of the Painted Doll," will introduce several brand new tunes in "Lord Byron of Broadway."

Guy Bolton left Hollywood this week for London. He goes to England to open "Rio Rita," having written its libretto. His work for Paramount's "The Love Parade" was his first work for the screen. He is the author of fifty produced plays and musical shows. He plans to return to Paramount November 1 to start writing under the terms of a new contract just signed.

And still they come! David H. Broekman, formerly of the Philharmonic Orchestra, New York, has been signed as musical director by the Universal Pictures Corporation. He will have charge of arranging and writing scores for all Universal pictures and will fill the post left vacant by the resignation of Joseph Chernitavsky, who will leave September 1. Broekman is a musician, conductor, arranger and authority on foreign copyright.

British International has decided to make an all-talking, singing and dancing version of "Cinderella." Production has started and the version will be entirely up-to-date.

Eddie Leonard's picture, "Melody Lane," lead the shows of Milwaukee last week with a gross of $8200.

AROUND THE SHOWS WITH THE OLD VAUDEVILLIAN

(After the Style of K. C. B.)

The Orpheum Bill

The Orpheum's Headliner

This week is one of the Most charming little Artists it has ever Been the writer's Good fortune to Enjoy. Her name is Little Miss—and I Say to everyone I meet, For Heaven's sake Don't miss her. So charming, so unspoilt, So genuine and what a Personality. She is Eight years old—too Young to have developed Conceit or any other Of the unpleasant Attributes possessed by Some adults connected With the stage. She Is a genius. She is Well supported by a Good bill including Diehl Slaters and McDonald. "Smokescreen," a dramatic Sketch quite unmitled to Orpheum vaudeville. Corinne Tilton, a tried And true vaudevillian. Joe Kemo and Rosie Green. Paul Whiteman's Rhythm Boys. Kane and Ellis, and Lita Grey featuring the Chaplin name. Countess? Sonia closed The show in place of The McDonald Trio who Failed to arrive.

"The Squealer," Mark Linder's powerful melodrama of love and regeneration, which recently completed a successful run on Broadway, is the latest well known stage vehicle to be acquired by Columbia Pictures, as one of the new season offerings. It will be made into an all-talking special production with singing and dancing as one of its important features.

Loew's State Bill

The writer has not, in Many years of troupings, Witnessed such consistently Good shows as presented Week after week at Loew's State. Panchon and Marco, unlike Some managements, do not Boast of their propugles Or presentations. They (F&C) Carefully hand out each week Superb productions that are Unequaled anywhere else in The world—yes! I said "the world." Nowhere else have I seen Ensembles of such youthful, Well-dressed, well-behaved and perfectly disciplined performers, Who attend strictly to their Job of entertaining the Public with— Decent material. The State stage shows are Evidently carefully rehearsed And censored. One never feels Nervous about the quality of Gags, dances or business to Be offered. Rube Wolf is a Finished craftsman. The writer Likes a non-musician Conducting an orchestra. Wolf is not in that class. He is a fine musician and Musician enough to walk a band. The old vaudeville man never Goes to Loew's State without Feeling he would like to Go back-stage and thank The boys and girls For their earnest Efforts to please. Bert Levy speaking. I thank you.

LASKY TO CONTROL SAENGER THEATRES

NEW YORK, Aug. 1.—Paramount-Famous Players-Lasky Pictures Corporation today announced that it had made arrangements to acquire, by exchange of stock, all of the issued and outstanding preferred stock and at least 90 per cent of the Class A common stock of Saenger Theatres, Inc., with headquarters in New Orleans.

The Saenger Company owns and operates theatres in eleven southern states, Central America and the West Indies.

Review

Hillstreet

What threatens to be an en- courageing story of the United States Marines, turns out to a rather mundane hodge-podge in "From Head-quarters," the feature film attraction at the Hillstreet Theatre this past week. As a redlet and as a deserter from the marines, because of upholding a woman's honor, Monte Blue gets by without any too distinguished a characterization. It is the type of role over which there can be little enthusiasm, simply by virtue of the competent state of inebriation demanded by the character... This guy is so besotted that he even hates himself... And it goes on for fully 90 per cent of the picture. Only in the last few minutes does our hero get back to a clean shaven, and then it seems to us a bit too late... At any rate it is a fair program offering... The table sequences are inspired, and the marines go into a huddle to lift up the bags by singing their "dedicated to the memory of..." Guinn Williams, Eddie Griben, Henry B. Walthall and a number of others do passably good work... Ethylene Claire is a vision of loveliness and deserves better opportunities.

Of the RKO stage show Kramer and Boyle, a blackface and a straight, tickle the risibilities. They take a jab at everything, and everything topples to laughter. The boys are a cooking company team with a touch of humor... Among the many other features are Jane Green and Herman Kein and his Syncopators in a spoof of song and jazz, the Colleman Family, an eccentric sensational comedy acrobatic group, and several other equally interesting acts.

EDDIE LEONARD

AT PANTAGES

Eddie Leonard, minstrel man supreme, whose "Ida, Sweet as Apple Cider" is one of the few ever-popular songs, stage favorite for years as the successor of Primrose and Dock-stader, will be seen and heard as the star of "Melody Lane," Universal's all-dialogue and music picture which opens at the Pantages Theatre Saturday for a limited engagement.

"TEMPERANCE TOWN" TO OPEN IN N. Y.

"A Temperance Town" Morgan- stern's and Short's modernized revival of Charles Hoyt's satire, will open in New York on Oct. 19 with a cast including Carlton Macy, Charles Williams, Conrad Cantzen and Joe
The MOVING MOVIE THRONE
By John Hall

Hollywood's Equity-Producer battle is high theatre.

Every published statement from the picture producers that Mr. Henry Ford and our other great industrialists will consider exceedingly informative industrial data.

"Hollywood," a weekly magazine, official organ of the Academy of Motion Picture Arts and Sciences, takes its authority from "a banker whose intimacy with the film industry entitles him to speak with authority." says: "There are twenty-five actors for every part. Five or six thousand actors who have had screen credit in Hollywood. The studios won't use five a day. They can't. There are 15,000 extras listed and worked for. No argument was ever won by labor under those conditions, simply because loyalty won't stand up against starvation.

That's official, and it is furnished gratuitously by the producers via the Academy and its official magazine. The statement contains elements of information which the General Motors, Ford, and the Industrial Economists. The forlorn admission that there is no competition in the industry is in the motion picture field of labor several times greater than the demand, and that the producers have been successful in preventing the entry of strikers into the industry, and that STARVATION among the workers is a POSSIBLE lethal weapon has its own grisly significance.

To Mr. Ford and his fellow great industrialists, as the news from Hollywood will recall labor conditions of the rack and thumbscrew days when capital and labor wars dotted our fair land with miniature revolutions legally termed "strikes." they will recall to them the days when our "trusts" imported ships loaded with laborers, flooded the labor market and actually starved to submission the thousands of striking workers; the days when old reliable "Supply and demand" dominated American wages and life.

The "Banker whose intimacy with the film industry entitles him to speak with authority" has done more than that; He has spoken with more than astonishing frankness. In pointing to the impending STARVATION of the men and women of Equity, by suggestion, Ford has elevated a glibly, chilling brutality sternly frowned upon by American business men. Though the hidden menace be far from his mind, his WORDS, as printed in the official magazine of the Academy, must stand for themselves. Maybe he shouldn't have done it; but the fact remains. We must be governed by the facts as we find them.

From the same official magazine: "Talk of an eight-hour day is silly," says the head of one of the great studios! This statement is made in face of the fact that the entire extra list of 13,000 is employed an eight-hour basis, being paid for all overtime. The "five or six thousand actors who have had screen credit in Hollywood," the men and women and children who play the important supporting parts, as a general rule, are employed by the week with the LIMIT to their working hours. "Talk of an eight-hour day is silly" leaves us a bit confused.

"We can't put actors on a par with carpenters or electricians or other tradesmen," seems to break a mental twist in our Leaders of industry and labor, and the business world in general, will find slightly ambiguous. The films in this context might mean many things. Economically, the Hollywood actor would give much to be "on par" with the artisans. They (the artisans) work regularly, with stabilized pay, eat regularly, own their homes and automobiles—and toil eight hours a day. The actor is lucky if he eats regularly. The unionized mechanic certainly refuses to be "on par" with the actor. The fact refusing to be ignored. Ask the mechanics. They know.

Again: What is meant by "Actor"? The high-salaried featured stars, and stars under permanent contract who "work only 60 per cent of the time" are apart from the herd, a class by themselves, generally financially independent, and whose professional reputation, entrenched that they usually DICTATE their working hours. Producer fear of losing these immensely valuable "holdovers" big ones to rival producers gives the players a leverage familiar to all who work in pictures. With the public is what makes millionaires of the producers. The enormous salaries they receive, in the last analysis, who salaries. What they receive from the producers is a carefully calculated percentage of what their pictures earn.

Logic unerringly points the fact that the Hollywood "actor's salary" to work only 60 per cent of the time, are, in fact, partners with the producers, actually sharing profits from the pictures in which they appear. The "salary" of the star featured player, as every Hollywood player knows, is part of the overhead of the particular picture or series of pictures featuring or starring the artist. His studio unit carries his own staff, and is a part of his (her) pictures. Usually, if three of the pictures fail to show a profit—there is a player looking for a job. A producer gaining beyond that would be considered a fit patient for Patton, one of California's biggest insane asylums, now entirely without any motion picture producers.

Lest the outside world gain the impression that permanently employed actors contract players average 40 per cent of their time on the golf links, it is suggested that "fans" drop them a line or ask a subscription if a company is employing ten production units, the lesser player is subject to call for any one of them; in other words, he has ten places to work. If he can meet this requirement and load 40 per cent of his time—things at his studio are a bit singular.

From all of which one must gather the impression that the "boloney" is a bit ripe. It is a nice touch to far. Frank Gillmore and his executive assistants are hitting fair, scrupulously avoiding seeking the theories, the Italian spirits like Jotta Goulard, Lewis Stone, Reginald Denny, James Kirkwood, Joe E. Brown, all notable, and a host others, fair, with dignity and the grim determination to battle until victory—clean victory—

is theirs.

The statements from official sources published in the official magazine, accepted as expressions of sincere opinion, must be taken at face value.

If the producers, in their official magazine, are going to supply the ammunition used by Gillmore and his army, there is much reason to believe that Mr. Gillmore, by exploiting his well known power of re- pression, will bear up under the same. For this service he owes them a letter of thanks. If they will go on making statements like this in a magazine like "Hollywood" magazine, his cause will grow and grow until its resulting momentum will automatically carry it to complete victory.

"Red Coat's Romance," a two-reel picture of the Northwest Mounted Police starring Ted Carolan, directed by John Jeffery, has gone into production at Universal.
Equity’s Fight

From a Legal Standpoint

By Charles F. Adams, Attorney-at-Law

THE AMENDED COMPLAINT

In filing an amended complaint Equity has more closely connected the producer—Warner Brothers’ Pictures, Inc.—with the violation by Tully Marshall of his contract with Equity. The amended complaint sets forth the acts of Marshall and the acts of Equity by which a contract between Marshall and Equity is alleged to be consommated, by which Marshall agrees with Equity to refrain from working in any talking and— or sound motion pictures, if at any time after the signing of said contract he would be unable to procure employment with any other motion picture producing company; that the said producer was a member of the Association of Producers made up of all the leading motion picture producers and that Marshall would be blacklisted by them if he did not sign the contract offered to him by said producer. This complaint is much stronger than the original one.

It is grounded upon the theory of the inviolability of contracts; that the law protects all rights secured by a third party who by intimidation and coercion causes one of the parties to a contract to violate that contract to the detriment of the other party thereby leaves himself liable to damage in the absence of any agreement to the contrary or to be enjoined in an action for an injunction.

If the court should construe membership in Equity to be such a contract and the acts of the defendants to be an unlawful interference with the rights created and vested by this contract, then Equity will achieve its objecting. If the court should hold otherwise, then the rights of the parties will have to be settled in the field of industrial strife.

While I do not believe in socialism generally, there are times when it would appear for the public welfare, for our government to impose certain judicial machinery necessary to do justice between capital and labor, rather than leave the matter to the arbitration of industrial warfare, which like all other forms of war, does not necessarily determine the justice of any case but affords the superior endurance of the victor.

Of course, such judicial determinations would be subject to abuse and hampered by constitutional rights which we could not afford to jeopardize. Yet when we analyze the history of government, we find more and more protection and— which means less personal liberty.

Individual liberty is not looked upon nor judicially construed as it has been in the past—the effect upon public welfare is now the crucial test.

Just an international relationships are changing, so are our relationships to one another. Nations have always proclaimed—as an excuse for war—that they could not arbitrate on a point of sovereignty. Capital’s right to exploit industry is being continually curtailed. Organized labor’s prerogative of striking is on a wane.

Capital and Labor generally are yielding before an enlightened public opinion, yielding their individual claims in favor of principles of justice and fair play. This process does not consist of making one class the judge of its own cause. Self-interest has no standing and will not be a bar to the attainment of justice.

In attempting to obtain a judicial determination of its contract rights, Equity has taken a unique step in the annals of industrial contention. Let us hope that in this case a precedent shall be established, by which the door shall be opened to the settlement of industrial disputes based upon the rights of parties to freely and fairly contract with each other and have their contractual rights determined by a disinterested tribunal.

We need to establish confidence in our courts. Any step in that direction is a distinct contribution to constructive government. Whatever the decision of the court of final appeal may be, it must be so. One must remember that the courts have their limitations. They cannot exercise judgment, which the law does not give. But by the decision of the courts we find out what the law is and if it is not what it should be, then it is our right and duty to change it.

This action is in the right direction. The time will come when disagreements of this nature will be settled largely by such procedure.

NEW HEARTS REEL

Heart Metronews, the new sound news reel to be made by the publishers’ organization, will have its first release on September 18th. According to an announcement made in New York this week M-G-M will handle the distribution.

“The Jade Box,” a ten-episode talking serial, featuring Louise Lorraine and John Boles, is now in production at Universal. The story is an original by Francis Hogen and is another adventure. Others in the cast are Francis Ford, Wilbur S. Mack, Leo White and Monroe Salisly.

Wheeler Oakman Jr.’s Signed For Feature

Wheeler Oakman, stage and screen star, has been signed by Universal for an important role in Mary Nolan’s all talking starring picture, “The Shanghai Lady.”

Miss Nolan and Oakman are the only two assigned as yet to the picture which is from a stage play by John Colton, John Robertson will direct.

PRODUCING ON COAST

Lester Bryant and George Gatts, noted Chicago and New York producers, are to begin extensive producing operations on the coast. David Golden, general stage director and brother of John Golden, is now re-hearing Edna Hibbard in “The Door Between,” a three-act comedy by Vincent Lawrence, author of “In Love with Lovely and Two Fellows and a Girl,” and others.

Edna Hibbard will have two famous leading men, Kenneth Thompson and Richard Tucker of stage, screen and talking picture fame.

“The Door Between” has its coast stage premiere at the Geary Theatre in San Francisco, August 5, and some time in September with one of the leading downtown theatres of Los Angeles.

Bryant and Gatts will follow this up with other productions, it is said.

When A. E. A. First Saw The Light of Day In California

Back in the misty pages of Pacific Coast history we find many interesting things. One historical event which holds the attention of the motion picture industry at the present moment is the organization of Equity in Los Angeles. James Neill, well known to all of us, has given Filmo graph a clipping from the Los Angeles Times of March 26, 1929, which included the story. It is an excerpt from Kingsley we find a note giving us the details of the first Equity meeting in Southern California.

Here is sent its embassadors as far west as Kansas City, from which point others were dispatched to San Francisco. After the seed of the organization had been successfully planted in both places the leaders turned their lights on Los Angeles. A telegram was sent to James Neill by the late William H. Crane, Francis Wilson and Howard Kyle. They urgently requested Mr. Neill, then a player at the Morosco Theatre, to summon together as many of the stage actors and actresses as possible for a meeting. Oliver Morosco, then the leading producer, took an active interest in the project and aided Mr. Neill in his activities and instructed Kenneth McGaffey, his publicity director, to give the meeting all possible notice in the press. Mr. Neill states that with Cecil D. Biddle, D. W. Griffith, Thomas H. Ince and Oliver Morosco authorized him to announce that they would appear at the meeting and speak in favor of Equity. Mr. Morosco was, however, the only one who appeared in the highest degree of the organization.

The first artists to sign as members of A. E. A. in Los Angeles were James Neill, Frank Richer, Fred Kelsey and several others whose names cannot be recalled at the time.

James Neill has been a staunch supporter of Equity since that time and standing shoulder to shoulder with him as a loyal member is his brother George A. Neill.

The following is the short announcement which appeared in the Times of March 20, 1915:

ACTORS’ TALKFEST

The Actors’ Equity Association is to meet in San Francisco on or about July 9. Francis Wilson is president, Bruce McRae is correspondent secretary and H. H. Miller, recording secretary.

James Neill has been asked by the association to interest picture actors in the meeting. Among the membership are included George Arliss, Digby Bell, Frank Craven, Wilton Lackaye, George Nash and other noted actors.
Pacific Northwest Section

Seven Companies Are Working at Warners

Passing the half way mark in the greatest production program in their history, Warner Brothers now have seven all-talking pictures in the process of filming and recording.

Included among the pictures now being made are several road shows, specials, and all color films, while the extravagant musical revue is taxing the talent and services of practically every department.

"The Show of Shows," the pretentious musical extravaganza, has a brilliant cast of over one hundred outstanding stars of stage and screen. Darryl Zanuck, associate executive, is personally producing it. The entire studio directorial staff and the group of twelve contract song writers are contributing their individual talents. Three prominent dance directors are staging the numbers.

Gives Fine Performance

Cartoon Subjects Shot In Color

NEW YORK, Aug 2.—Maurice A. Chase, president of Empire Producers, Inc., announces the acquisition by his company of six novelty cartoons in natural colors, synchronized with music and sound effects.

David Broekman wrote the scores and directed his seventeen-piece orchestra at the recording studios.

Empire will release the subjects shortly. All of them are completed, the titles being "Boney's Boner," "Wanderin's," "An Egyptian Gypsy," "Kris Krosses," "A Pikin' Pirate" and "Hector Hectic." The pictures will be booked through Empire's franchise holders and to chain theatres direct.

Empire recently completed its first production in the East, "The Wishbone," with Franklin Farnum. This picture is being released as a part of 26 subjects known as "Empire Talkies."

Harry Weber Has Many On The Job

These are busy days in the offices of Harry Weber of the Hollywood Bank Building. He has signed Jack Dempsey to start August 3 in Dallas, Texas, on the Inter-State Circuit for four weeks, or a $5000 per week guarantee and a percentage of the tickets that flow into the box office while he is at the RKO circuit.

Irene Rich begins September 14 on a seventeen-week tour at the Palace in New York.

Backus is in St. Louis this week, the beginning of a four-week tour.

Theda Bara opens in Newark, New Jersey, August 31, for a tour of the RKO circuit.

Ben Bard will hold down the master of ceremony position opening August 7 at the Los Angeles Orpheum Theatre.

Grace Valentine & Company, which includes Huntley Gordon, have been booked for next week in Oakland in sketches.

Aileen Pringle is rehearsing an act that Mr. Weber has booked.

Estelle Taylor is slated to open September 14 at the Coliseum in New York and follows this by going into the Palace Theatre on Broadway.

Bobby Bennett was signed to a Metro-Goldwyn-Mayer contract which calls for $3500 per week.

Hallam Cooley put his signature on the dotted line for an eight months' contract at Universal.

Moria Marvin was signed by Fox, while the Three Girls' contract was accepted by Metro-Goldwyn-Mayer, and just as a parting word, let us say that Lita Grey Chaplin, who is also under the Henry Weber managerial ring, is this week showing at the Orpheum here.

This, of course, is just part of the Henry Weber activities on the coast, while his organization offices in New York, London and Chicago are likewise hotbeds for activity of singing artists, for both the stage and screen.

"KID GLOVES" ON SCREEN AT HILLSTREET

Conrad Nagel, in the role of a slick gangster, is featured with Lois Wilson in the Vitaphone talking picture, "Kid Gloves," at the Hillstreet Theatre this week. Prominent in the supporting cast are Edna Murphy, Tommy Dugan, Edward Earle, John Davidson, Richard Cramer and Maude Turner Gordon. Directed by Ray Enright, the story is credited to Fred Myton, with adaptation by Robert Lord.

Presenting the joy and the fun of the sidewalks of New York, and conveying with scene, song, dance and action the vivid life and spirit of Gotham, "Skyscrapers," with a cast of 25 principals, headlines the R-K-O stage show. Among the featured players are Jack and Kay Spangler, Butch Page, Cooper and Clifton, Rosemarie Mason, Ray Colman, eight Broadway flappers, and Zeke Lee's ten deckhands, a New York jazz band aggregation.

Production of "Alias the Bandit," a two-reel chapter of the "Four Kid" series, has also been on at Universal under the direction of Jack Nelson. Bobby Nelson is starred.

The splendid performance of Barton Hepburn in "Dynamite," Cecil DeMille's special, now playing at the Carthay Circle, has drawn the favorable attention of Los Angeles critics. A great future is predicted for this young actor.
PRODUCER - EQUIT
Has Will H. Hays Become the Mediator in the Conflict?

WITH the arrival here of Will H. Hays, rumors were that the producers would finally get together. We have always maintained that there would be a way of settling the Producers-Equity controversy because of the iron clad contract entered into between the producers and the allied arts that are connected with the making of motion pictures. When it is taken into consideration that the pact signed by the studios affected the industry in such a manner that if a general strike was called the whole country would be thrown into a state of disorder, theatres would be closed, and would actually force the allied unions to stand as a single unit against the producers.

Will H. Hays, realizing that this agreement was such that it could be broken by either side in WRITING without even the formality of giving any warning, came to the Coast although a strike was out that decided to remain in the East instead of coming here for his annual July visit. He appeared on the scene and although he hadn't made a single statement to the press, Hollywood Filmograph felt that it was only a matter of time until the agreement hereafter reprinted would not be permitted to be broken by the Unions as it would be against the members didn't attend the opening, but there was no demonstration.

NOW THAT THIS AGREEMENT BETWEEN the PRODUCERS and the UNIONS WILL STAND AS AGREED AND IT LOOKS LIKE PEACE is at hand, it only right to tell some of the high lights of what EQUITY proposes to do when this strike is settled. Charlie Miller, who is in charge of the Actors' Equity Association was responsible for forming 45 committees which carried on this fight. Every chairman that he appointed has been to the Lincoln end of the struggle and now that it is about to be settled, SATURDAY's EQUITY BULLETIN will turn in to a JUBILEE. When the agreement is finally brought about, EQUITY proposes to continue its RELIEF FUND work for the ACTORS, there will be built an ACTORS' HOSPITAL which will be operated by TRUSTEES made up of ACTORS with the exception of those responsible for the legal handling of the business a secretary and manager who will look after the welfare of the ACTORS which, of course, will fall into the hands of Charles Miller. He has been an actor-director all of his life. His greatest directorial work was with the late Thomas H. Ince during the years of 1915 to 1917 when he directed at Inceville. It was his thorough understanding of the theatrical and motion picture business that made it possible for him to understand the producers' problems as he has been associated for several years with FRANK GILLMORE and the ACTORS' EQUITY ASSOCIATION, and doubly so to PAUL N. TURNER, the attorney, who has served EQUITY for the past 16 years. The suit against WARNER BROS. and TULLY MARSHALL for violating a contract with EQUITY was filed by Mr. Kornblum who has acted as EQUITY's attorney has been successful and is still looking after their interests. The following printed agreement statement clearly points the way and so far has kept peace inside of the motion picture industry:

RULES OF PROCEDURE
Under MOTION PICTURE AGREEMENT Of November 29, 1926
The following rules are adopted by the Internationals Committee and the Producers Committee representing all the signatories to the above agreement as of the 14th day of December, 1926, their purpose is to establish the principle of co-operation and adjustment, it being understood that they are subject to amendments or additions from time to time. The following rules are in dealing with the separate management of the studios of the Producers as may be expressly delegated to them by the Internationals Committee. The three relations of the Unions with the Producers and with the separate management of their studios in matters affecting wages, hours of labor or working conditions are to be carried on exclusively through the Internationals Committee. Except where the organic

IS ANOTHER JUBILEE
Paul N. Turner, counsel for the Producers' Equity Association, in an exclusive interview granted a representative of the Hollywood Filmograph Thursday, reiterated the persistent stand taken by Equity leaders and augmented considerably the prediction that "the end of the struggle is in sight."

During the course of the last two Equity meetings in the Legion Sta- dium, Frank Gillmore and Mr. Turner said upon several occasions, "In our opinion, the end is in sight." When asked Thursday to explain his reasons for making this assertion, Mr. Turner said:

"You will remember that I have said, 'In my opinion the end is in sight.' We are the telephone central of all that goes on. Mr. Gillmore and myself are persons of long experience in situations such as the present one. We have fairly accurate information as to how our people stand and we also know how the producers feel. We are ready to place myself in the position of the other fellow and we have figured beforehand just what the various situations would be if certain things happened. We know what will happen if production is cut down.

"When we say that we believe the end is not far away we mean just that. Putting all things together in relation to past experiences we see every indication pointing to an early termination of the struggle. Unless the producers are willing to make a tremendous sacrifice of money and jeopardy of a good future of talking pictures by putting out a second or third best product, you can quote me against as saying 'I think the end is in sight.'"

Because the word has been broadcast by certain individuals that the delay in settlement of the present situation is due to unbusiness-like processes, I think the public will be interested to know that at the beginning of the 1919 fight, Mr. Turner was asked to explain the reason for this so-called condition.

"Many people have been mistaken in their statements about the 1919 fight," he said. "Some had the idea that it started on August 6. That is an erroneous idea for it began, I believe, some time as it did here, by the people of Equity refusing to sign anything but Equity contracts along about the end of May or the early part of June. That condition continued up until some time around the first or second week of August. Up to that time there was absolutely no difference in the position of Equity members compared to the conditions existing here. It was then that the actual closing of the theatres began and the struggle lasted exactly four weeks and two days. It must be remembered, however, that the worry and strain through which our people went was spread over a longer period of time and lasted from early June until September."

Dwelling at some length upon the "weapons" which Equity leaders are said to have up their sleeve, Mr. Turner said he understood the contracts signed by the electricians, painters, cinematographers, carpenters and musicians. The result of his statement indicated clearly that the studio workers could close down the studios overnight if they desire to do so. He did not state, however, that such a plan was contemplaled and on the contrary let the impression that peace would be brought about quickly and surely with such drastic action. He said, "The contract between the workers in the studios and the motion picture producers was between the local unions and the individual employers. That contract was originally made in November, 1926, captured in November, 1928, and was extended for three years from 1928. One clause in that contract provides that either the Union or the Producers may withdraw from the contract at any time upon giving notice to the chairman of the Internationals Committee."

The important issue of arbitration
of a union does not permit such procedure.

The International Committee and the Producers Committee shall each select a chairman. Communications to either Committee may be addressed to these chairs, and the other agent designated the purpose who shall have an office in Los Angeles. Grievances, requests or other matters arising out of the agreement which have failed of immediate adjustment at any studio shall be reported by each side to its own secretary or agent who shall confer with the secretary or agent of the other side. Each secretary or agent shall make an independent inquiry into the facts and report them to the chairman of his Committee with his suggestions or recommendations.

4. The Chairmen jointly may order a hearing on any subject either before or after any union has brought to the attention of the full Committees, to be held at such place and time and by such person or persons representing their committees as those chairmen decide. Any person affected by the decision of such person or persons shall have the right of appeal to the Committees for their further action.

5. Each Committee may make its own rules as to alternates and other matters affecting its own organization or functions.

6. Additions to or amendments of the rules may be made from time to time by the joint action of a majority of members of the committees, with agreement in writing. Any of the foregoing rules or any rule hereafter adopted may be cancelled and thereby made inoperative by a majority of either committee, otherwise by written agreement of, a majority of either committee, notice of the same being given in writing to the Chairmen of the other Committee.

Agreement made this 29th day of November, 1926, between such persons, firms or corporations engaged in the production of motion pictures as may become parties hereto by signing this agreement or a copy hereof (hereinafter called the Producers), and the International Alliance of Theatrical Stage Employees and Moving Picture Operators of the United States and Canada, the International Brotherhood of Painters, Decorators and Paperhangers of America, The United Brotherhood of Carpenters and Joiners of America, the International Brotherhood of Electrical Workers, and the American Federation of Musicians, by Jos. N. Weber, President; International Alliance of Theatrical Stage Employees and Moving Picture Operators of the United States and Canada, by Wm. F. Canavan, President; Universal Pictures Corporation, by R. H. Crocker, Vice-President; Warner Brothers, Goldwyn-Mayer, by N. M. Schenck, Vice-President; Fox Film Corporation, by C. B. Scherba, President; Warner Brothers, First National Pictures, Inc., by S. Spring, Secretary; Famous-Players-Lasky Corporation, by Eleck John Turner, President; Universal Studios, Inc., by J. I. Schnitzer, Vice-President, E. B. Derr, Treasurer; Producers Distributing Corporation, by D. W. Kline, President; Metro-Goldwyn-Mayer, by Albert Warner, Vice-President; Educational Film Enterprises, Inc., by E. W. Hammons.


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LEE IN SIGHT?

as discussed quite fully by Mr. Turner. He stressed the point that equity stands ready and willing to do as it did at the outset of the situation. This is a case of a common and ground and arbitrate any differences that might arise as to the conditions of employment.

"The proposal that we have made," said Mr. Turner, "is that arbitration regarding individual working agreements shall be conducted by the American Arbitration Association, a country-wide organization having its principal headquarters in New York City and while it is more particularly manned by persons having the employers' outlook, we have set this board for so long that we are entirely satisfied with it. In fact, we are so far that we very rarely feel a case of arbitration but what important employer acts as such.

Speaking of arbitration and the recent Equity contract, I can only say that the paper was drawn after careful consideration of every problem of the industry. All sides were considered including actors, authors, directors and people employed by producers. At the same time we recognized the changing conditions in this industry. We have met the present situation as well as we possibly could and if there is anything in it that appears inequitable we will certainly be most willing to leave it to arbitration for settlement. Mind you, don't believe there is anything unwise about it but we have agreed abide by arbitration."

Strict compliance by producing companies with each and every clause of the Equity contract was discussed by con and Mr. Turner stated emphatically that the day worker must be considered first, last and all the time.

"If there is anything close to our cants it is the day worker," said Mr. Turner.

"We look upon day workers, their development, cultivation and happiness as more important to the producer than any thing for it is from the ranks of those people that the stars are to come."

Claims that the association is attempting to force eastern actors upon the producers as a result of the talkers were related quite vigorously by Mr. Turner.

The "deep silence" of the producers which has been so lambasted of late is in truth not a fact. Go-between conferences are being held almost daily according to inferences dropped by Mr. Turner. While the producers themselves have not personally bargained with Equity it is true that many interested parties are referring with the association leaders and are believed to be carrying back to the higher powers complete reports of the situation as it now exists.

The working schedule of 48 hours per week will not be changed by Equity ruling, he said.

"Equity does not intend to tell the producer how to run his business," said Mr. Turner. We are only interested in the carrying out of the contract which a member makes with the producer. We never have and never will interfere with what pictures the producers make or when they make them.

There is perhaps no one who has had such a varied experience with the ups and downs of Equity as has Mr. Turner. For many years he has heard the trials and tribulations of the actor. He has kept his ear close to the ground and knows conditions in the industry. Mr. Turner is one of the few in all of his years of experience in Equity strikes and arbitrations he has never yet been wrong in his predictions. He has been faithful in his loyalty and has never been guilty of any qualms at present concerning the ultimate result.

If the case of Mr. Turner should be most heartening to the profession. Everything in his being seems to breathe his firm belief that "the end is in sight."

In witness whereof, the parties hereto have caused these presents to be signed by their duly authorized officers at the day and year first above written.

International Brotherhood of Painters, Decorators, and Paperhangers of America, by George F. Hedrick, Per. Chas. E. Lessing; United Brotherhood of Carpenters and Joiners of America, by John L. Common, Vice-President; International Brotherhood of Electrical Workers, by James P. Noonan; Paperhangers, United Brotherhood of Carpenters and Joiners of America, by John P. Callahan, Vice-President; American Federation of Musicians, by Jos. N. Weber, President; International Alliance of Theatrical Stage Employees and Moving Picture Operators of the United States and Canada, by Wm. F. Canavan, President; Universal Pictures Corporation, by R. H. Crocker, Vice-President; Warner Brothers, Goldwyn-Mayer, by N. M. Schenck, Vice-President; Fox Film Corporation, by C. B. Scherba, President; Warner Brothers, First National Pictures, Inc., by S. Spring, Secretary; Famous-Players-Lasky Corporation, by Eleck John Turner, President; Universal Studios, Inc., by J. I. Schnitzer, Vice-President, E. B. Derr, Treasurer; Producers Distributing Corporation, by D. W. Kline, President; Metro-Goldwyn-Mayer, by Albert Warner, Vice-President; Educational Film Enterprises, Inc., by E. W. Hammons.

EXHIBIT

"Motion Picture Internationals' Committee"

Los Angeles, Calif., Nov. 15, 1928.


Dear Sir and Brother:

Received a copy of the agreement entered into by the Motion Picture Producers' and Distributors' Committee and the Motion Picture Internationals' Committee under date of Oct. 16, 1928.

We are glad to learn that there are many local unions and officers in various parts of the country who realize that conditions without prejudice or discrimination, the remarkable growth of the organizations concerned and their established relations with the studio management, all of this must convince the majority that your International Officers have acted wisely, and for the best interests of both your Local and the Labor Movement of the southern Pacific coast.

It is understood that from time to time such matters affecting wages and conditions, may have serious and inequitable, will be adjusted by the two Committees. By continued confidence in the faith and fair dealing by the membership, with the same splendid co-operation by your local officers and rank and file of the Internationals, the difficulties of two years ago, the bitter struggles for recognition during the past five years and the present uncoordinated wage and working conditions without prejudice or discrimination, the remarkable growth of the organizations concerned and their established relations with the studio management, all of this must convince the majority that your International Officers have acted wisely, and for the best interests of both your Local and the Labor Movement of the southern Pacific coast.

(Signed) D. A. CARTER, Secretary.

INTERNATIONAL COMMITTEE.

(Continued on Page 16)
PRODUCER EQUITY PEACE LOOMS

Has Will H. Hays Become the Mediator in the Conflict?

WITH the arrival here of Will H. Hays, rumors were beginning to circulate that a settlement may be near. The industry is going through a period of readjustment, with labor disputes and strikes spreading from coast to coast. It is expected that Hays will make some pronouncements on the subject. He is expected to hold discussions with the parties involved in the dispute.

Will H. Hays, realising that this agreement had broken down, then broke up the contract. He said he would cooperate in any way he could to settle the situation.

Paul N. Turner, counsel for the Actor's Equity Association, was not satisfied with the settlement, however. He said the agreement was too indefinite and that it would be impossible to enforce it. The agreement was signed on the 14th day of December, 1924.

The agreement, which was signed by Mr. Turner on behalf of the Actor's Equity Association, will go into effect on the 15th day of December, 1924. It provides that all agreements with actors shall be in writing, that the contracts shall be in the form of agreements and that they shall be binding on the parties thereto.

In his acceptance speech, Turner said: "We are pleased to have this agreement, and we believe it is a step forward in the interest of the actors and producers. We are grateful to Mr. Hays for his cooperation in this matter."

The agreement is a step forward in the interest of the actors and producers. It is a step in the right direction, and we believe it will be of great benefit to all concerned.
**Real Negro Chorus In Warner Production**

"Golden Dawn" Will Have Many Selected Colored Extras

Several hundred colored extras have been temporarily transported to their ancestral Africa by Warner Brothers for use in the film, "Golden Dawn," the Hammerstein operetta which is being made into a singing, talking, natural-color Vitaphone production.

Stripped of civilization's veneer, the negro players form a fascinating background for the development of the story of the mysterious white girl found among them. They also make up the great chorus that sings and chants in the weird but beautiful native music that made "Golden Dawn" an outstanding success as an operetta.

The African jungle to which the colored extras and white cast were taken has been built on the Warner ranch north of Hollywood in the bed and along the banks of the Los Angeles River. Unreasonable heat in Southern California has helped to heighten the illusion of the tropical atmosphere and indolence.

The colored extras were selected both for their ability as bit actors and their singing voices. Few of them know anything of Africa in reality but the haunting, cadenced native songs seem to come naturally to them after brief rehearsals.

Walter Woolf, well-known opera star, was brought from New York for the leading part in "Golden Dawn," in which Vivienne Segal, Noah Beery and Alice Gentle head a supporting cast of exceptional ability.

Ray Enright is directing.

Fox Movietone News scored another speed record on getting a Movietone of President Hoover declaring the Kellogg Peace Pact in effect, into theatres.

Photographed on Wednesday, it was included in the prints that were released in New York to start operations in theatres all over the eastern half of the country on Saturday.

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**CONGRATULATIONS**

Leon d'Usseau, the R-K-O director, is the proud father of a seven-a-pound one-half-pound son, born July 22.

The boy is to be named Andre in honor of his father's father, Capt. O. A. Neumith, of the United States Army. Mrs. d'Usseau is a well-known Broadway leading woman, playing under her maiden name, Ottola Neumith. Both Mrs. d'Usseau and her son are doing nicely.

**IVAN KAHN AND BRIDE ON EUROPEAN HONEYMOON**

Ivan Kahn, well-known Hollywood manager and artists representative and his bride, Doreen Paston, left Hollywood for London today for New York, where they will spend a few months' European honeymoon on Saturday on the S. S. Ille de France.

Mr. and Mrs. Kahn expect to visit London, Paris, Berlin, Vienna, Italy, Spain and make a tour of Russia. They expect to return to Hollywood the latter part of October.

**LEAVES FOR N. Y.**

Bert Wheeler left this week for New York. He just finished the RKO production, "Rio Rita." He will remain in the East several weeks before returning to the coast.

**Announcing**

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**The OPENING**

(MME ALDER (Sponsored by Harry Gibbon))

Specializing in

Doralina Facials and Cosmetics

Eugene Permanent Wave Marcelling

Soft Water Shampoos

**WILSHIRE'S Modernistic BEAUTY SALON**

5370 Wilshire Blvd.

(In the Miracle Mile)

**PUBLICITY CHIEF OF TIFFANY-STAHL IS LEAVING**

Mrs. Minnie F. Todd, who for the past two years has directed the West Coast publicity department of Tiffany-Stahl, is resigning from this company on August 15, to accept a similar position with one of the four larger studios, beginning September 3. The Tiffany-Stahl company has every reason to be proud and grateful to the California press in general, for the magnificent support given to the public director on the Coast.

No successor to Mrs. Todd has yet been appointed. Mrs. Todd has been in the picture game since 1912—started with Universal at their New York Union Square office as secretary to Joe Brandt, now president of Columbia. When she left Universal to come to the Coast in 1924, she was manager of the serial and short product departments in the home office and confidential correspondent to both Laemmle and Cochran. She left the studio two years ago to join Tiffany-Stahl as publicity director.

**Al Rockett, First National Executive Resigns**

Illness Causes Well-Known Producer to Leave Organization—Plans Long Trip to Europe

A. L. Rockett, for six years an executive with First National Pictures and for the past two years associate executive in charge of production at the Burbank Studios of that organization, has resigned from his position, according to announcement there yesterday.

Rockett is leaving the company through mutual agreement, it was stated. He has been absent from the studios for about a month, because of illness, but said yesterday that he has fully recovered.

**CONTRACT SIGNED**

Catherine Dale Owen's debut as John Gilbert's leading lady so impressed Metro-Goldwyn Mayer that she has been signed on a long-term contract as a featured player.

Miss Owen, New York stage star, was brought out to Hollywood recently to appear with Gilbert in the talking picture version of Molnar's romantic comedy, "Olympia," which Lionel Barrymore directed.

He intends to take a long rest before entering production activities again, and will probably take a trip to Europe with his wife.

Rockett has been identified with First National Pictures since the completion of "Abraham Lincoln," the historical picture which he and his brother, Ray Rockett, produced and which was released by First National.

For several years Rockett produced pictures for the company, both in New York and in California, and for a time was assistant to Richard A. Rowland, vice-president and general manager, who has also since resigned.

Rockett produced "The Patent Leather Kid," the great war picture starring Richard Barthelmess, which was one of the outstanding pictures of the last decade, and many other successful screen offerings.

Upon the resignation of John McCormick, as production head two years ago, Rockett succeeded him and has held the position up to this time.

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**Watch Hospital**

**STENOGRAPHIC SERVICE OF HOLLYWOOD**

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**Announcing**

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**MME ALDER**

(Sponsored by Harry Gibbon)

**WILSHIRE'S Modernistic BEAUTY SALON**

5370 Wilshire Blvd.

(In the Miracle Mile)
Jack White Busiest Producer This Week
Educational Studios Buzz With Activity; 36 Scheduled

Jack White is the busiest producer in Hollywood this week and the Educational Studios are humming with activity, following first announcement of production activities scheduled for the coming season at the Educational Studios which has just been made. More than $300,000 has been spent in installation of four mammoth sound stages with the newest R-C-A. Photophone equipment. Thirty-six feature comedies are scheduled as the season’s output.

Twenty-two of these will be made under the personal supervision of Jack White, director general for Educational. Included in this schedule are six Jack White specials, eight Mermaid comedies and six Tuxedo comedies. All will be 100 per cent talking, many of them with singing and dancing as well as sound effects.

Variety will be the keynote of the Jack White specials, it is announced, each one representing a separate and distinct type of comedy from slapstick to legitimate parlor comedies. Two-reel comedies with original songs, fitted to the action of the plot, are also an innovation promised by Producer White.

“Zip, Boom, Bang!” the first of the series, features circus life with Raymond McKee, Jimmy Conlin and Myrtle Glass. “Cold Shivers,” soon to have a Los Angeles premiere, is a mystery comedy with McKee, Lucile Hutton, Eva Thatcher, Raymond Turner and Stanhope Wheatcroft. White considers McKee one of the talking comedy finds of the year because of his ability to assume any role from characters to juveniles.

Mermaid comedies, according to White, represent a brand that in the silent field has stood the laugh test since 1920, and now they are entering the talkie field. Franklyn Pangborn, Vivian Oak- land and John T. Murray are the stars in the first of the series, “The Crazy Nut.”

GET PICTURE RIGHTS
Columbia Pictures has secured the rights of “Murder on the Roof,” a serial recently completed in Liberty Magazine. Edward Doherty is the author, and after the magazine had announced that it had proved to be the best circulation builder the magazine ever had, bidding for the rights became a popular sport among picture producers. The price paid by Columbia was not announced.

TAKES FORMER JOB
Wellington Scott, well known in casting circles in Hollywood, has returned to his former capacity of casting director for Inspiration Pictures, with headquarters at the Technicolor Studios. Scott began work this week.

MADE LAW FILM
M-G-M contributed the services of Beatrice Love and John Mack Brown to a law enforcement film being made for the Sheriffs’ Association of the United States.

COLORART SHOOTING “ENCHANTED FOREST”
Colorart Productions, Ltd. is now shooting “The Enchanted Forest” at the Tiffany-Stahl studios. Little Virginia Marshall is starring in the film, which is being directed by Martin Justlee. W. J. Gillis is assisting Justice, who is also credited with the story. Ray Rennehan is photographing the production.

SIX MONTHS’ EXPORTS
WASHINGTON, July 31.—Figures given by the Department of Commerce show that during the first six months of this year exports were 121,810,453 linear feet of film, valued at $3,331,022, compared with 112,732,169 linear feet valued at $3,218,566 for the same period of 1928.

Demand for positive prints in Europe is said to account for most of the increase. Of the 9,000,000 feet increase the Department of Commerce said Europe accounted for about 8,000,000 feet.

A desire on the part of American distributors to market as many silent films abroad before the talking pictures become firmly implanted there was given as one of the reasons for a substantial increase in motion picture exports.

Hiller Innes has been appointed manager of the New York office production department of Paramount-Famous-Lasky Corporation, succeeding John Fingerlin, recently made executive manager of the Paramount Long Island studios. Innes was with RKO Productions for three years before joining Paramount a few months ago.

SON AND DAUGHTER OF JACK WARNER
IN HOLLYWOOD
Combining business with pleasure, Louis Warner and Doris Warner, son and daughter of Harry M. Warner, president of Warner Brothers’ Pictures, Incorporated, are spending a week in Hollywood, having arrived from New York a few days ago. Louis Warner, who was recently appointed an executive of M. Witmark and Sons, music publishers, affiliated with Warner Brothers’ Vitaphone productions, is spending most of his time at the studio in conferences. While in Hollywood, they are guests of Mr. and Mrs. Jack L. Warner.

SHORT HAS THEME SONG
Dixie McCoy’s production of “A Thousand Feet of Life,” an original by Ramon Romero, will be the first short subject made since the advent of the talkies that will boast of a theme song composed especially for the picture.

“Weary Feet,” composed by Forman Brown of the Yale Puppeteers, and a well-known poet will be played throughout this novel talkie that tells its own story by feet and hands.

The picture is now being completed and will be premiered early next week.

FOR SALE
323 North Citrus Ave.

One Block West of Highland;
Near Corner Beverly Blvd.

Owing to business demands necessitating my remaining in the East for some time to come, I am desirous of selling my beautiful Spanish bungalow, consisting of 7 rooms, 2 bathrooms (shower), 2-car garage, beautiful planting, patio.

DOWN PAYMENT, $5,000
Balance on first mortgage, and easy payments.

APPLY ON PREMISES

EDWARD CLARK
Review

"Kiddush Hashem"

Presented at the Bilmore Theatre. By Maurice Schwartz and his Yiddish Art Players.

Striking a note of intense drama which few companies, regardless of the language in which they interpret their plays, can attain, Maurice Schwartz and his Yiddish Art Players last Sunday night presented "Kiddush Hashem" as the first of their second series of offerings to Los Angeles theatregoers. A large audience indicated appreciation for their return.

"Kiddush Hashem," which is a dramatized version of Sholom Asch's historical novel, is a powerful drama of religious and economic oppression. It deals "with the uprising of the Ukrainians ... against their cruel overlords, the Polish feudal nobles and landowners," and is representative of one of the "most tragic moments in the tragic annals of the Jew."

The Yiddish Art Players are at their best, I think, when portraying intensively dramatic situations. The race itself is a tragic one at heart, its comedy, though energetic, is incidental. Because of this, "Kiddush Hashem" proved itself a presentation of rare force and power, holding its audience tense throughout.

Maurice Schwartz, who some consider the greatest living actor on any stage, plays the role of a tailor, who is a dreamer and an idealist at heart. Such words as "remarkable," "superb," or "compelling" do not suffice to describe his portrayal.

Celia Adler, Anna Appel and Bertha Gersten are the three women of importance. Each of the three interpretations is a histrionic achievement indicative of the great talent and overpowering sincerity of these artists.

To give credit wherever credit is due is an impossibility. Too many players performed too admirably for that.

FANYA GRAHAM.

Up and Down

THE Boulevard

By the NIGHTHAWK

THE very name "Montmartre" has a loadstone lure to it. It fairly tingly with the glamour of cinema celebrity and if you are skeptical on this point you should have been under the gun of Eddie Brandstatter last Wednesday night when he threw the magic portals open.

In slid Gibson Gowland, known as the "table to table marathoner," and who, at present, has been up in the air longer than those two St. Louis babies; Marilyn Miller, "Queen of the White Way," the toast of a party of six; Jack Buchanan, host to a coterie of song writers among them Walter Donaldson and Edgar Leslie, the three singing, "I don't want your kisses if I can't have your dough;" Mrs. Dick Powers and hubby intently watching the new night-club "the caterpillar race" and "diamond king" Joe McCloskey winning with his creeper by spilling some formaldehyde on its tail.

Young Schildkraut and his charming wife; Jerry Hoffman (some writer) and his "to honor and obey;" Sue Carol and Nick Stuart kidding each other, and Sue softening his peevy by happing, "What do you want me to do—tattoo your name on my chest?"; Doris Dawson laughing at the head: "And when you crook your finger—it's a big night if it doesn't shrink!"; Arlene Langdon, premiere dancer with Ted Lewis; Jettie Goudal, Equity's Joan of Arc; Con- way Tearle and wife; Danny O'Shea, master of ceremonies, asked to do "dirty hands and dirty faces.

Georges Carpenter, France's fistic idol; Mike Lally, the Irish lad; Mrs. Clarke's thought on Georgie Bru- nies zipping up a few "freshmen micros" that sauntered in; B. B. E., without his schmancer and confessing (professionally) with Madame Cam- nier, expert on lifted faces; Tom Kennedy, Hollywood's Big Boy; Ray Hal- ler and his personal representative, Willie Bernatwich—too many guests! Tony with Georgie Raft, "I'm like the undertaker—I get 'em in the end," and Molly O'Day rolling her roguish Irish eyes.

BIG MONKEY CHASE

O n to the monkey chase at the Roosevelt Blossom Room and— oh, boy, what a night—that of last Thursday! Gee, how the head man in this show, Richard Beck, smiled with delight as he gave out the snappy details! It was the Roose- velt's greatest night, featuring Joseph Schenck, Sid Grauman and party, Clara Bow and the forthcoming Mr. Clara Bow; Harold Franklin entertain- ingly with his words; Fannie Brice keeping eight in convulsions of laughter; Billie Baker host to six. Charles King of "Libby Ren- ody" fame, at his best; Moran, of Moran and Mack, drawing out Ethi- opian side-splitters; Mrs. Sofe Anger (oh, yes, Lou was there) spilling the piano for Gus Edwards rendering some of his song hits; Benny Bard with the "Queen of Miracle Mike" keeping hilarity rolling for eight; Co- rine Griffith and a fellow named Mo- rocco tossing joy into the hearts of eight.

Evelyn Brent, the greatest actress on the screen, beaming her inimitable personality on eight; Henry Singleton (24) Olga Richert, who was the champion monkey chief of the Blossom Room (he abscended with eight under his arm); Noah Beery; Mr. and Mrs. Jack Gowen; Dave Pel- ter; H. Linick; Mr. Levintson; Lena Malen, screen's greatest linguist; Leo Morrison; Louella Parsons, the mod- ern George Eliot, and Doc by his side; Mr. and Mrs. Joe Toplitzky; Mrs. Aaronson; Felix Choppolette; Miss Winters; Mr. Charley Candy; Mr. and Mrs. Leo Altman; Mr. J. Ham Beall (some publicity boy); Benny Chapman; Paul Gold- smith; Eddie Goulding; Alan Hale (screen's best comedian), and Albert King.

DE SOTO SMILES

O VER at the Brown Derby, where Sir Gil- bert Parker (great English writer) and a party of genial companions; Mr. Kirkwood accompanied by Al Kauf- man of the Paramount Studio; Sally sailing with her Mr. O'Day; Franklin Pangborn and party of eight; Miss Pauline Fredericks junctioning with a party of six; Jack Benny en- tertaining eight; Richard Barthelmess host to four; Al Cohn and Mrs. Eve- lyn Brent (Harry Edwards); Leslie Pierce; Kenyon Nicholson; Lother Mendes; Lloyd Sheldon; Ruth Lyons; Beatrice Blinn; Georges Carpenter, Arthur M. Landau; Paul Scardon; Winfield Sheehan; Joe Edgar; Ritter von Lauvriere; Mrs. Nora von Leuthof and Miss Charlotte Earl.

ON TO MOSCOW

T HINGS were thriving at the Moscow Inn. The Russian at- tempt on Sunset, the Roosevelt Boulevard, has gotten to be a fad and the famous pavilion is nightly thronged with those that borrow delightfully of the midnight hour. Alex Zmanovsky (the Russian Caruso) is still the big doings, with the "Russian Peasant" running a close second. Many movie luminaries are making the Inn a re- doubt at least once a week. Don't miss the great Slav violinist, Antoni- Reno. Anton, the Russian chef, knows how to tickle the palate. Give this little fellow a big hand and a big break.

FRANK PACKS 'EM IN

J NG of Cabaret, Frank Sebai- kia, conmemorial spirits: Mark Feiler at the head of a table of five; Fannie Brice keeping eight in convulsions of laughter; Billie Baker host to six. Charles King of "Libby Ren- ody" fame, at his best; Moran, of Moran and Mack, drawing out Ethi- opian side-splitters; Mrs. Sofe Anger (oh, yes, Lou was there) spilling the piano for Gus Edwards rendering some of his song hits; Benny Bard

Walter Woolf, New York stage star, who has played many leading roles in successful operettas, will return to the stage as soon as he has completed the all the natural color, TV-camera version of "Golden Dawn" for Warner Brothers. This year, however, his New York company is being sent to tour the west coast and he will appear in Los Angeles shortly after his first picture is completed here.

BOB Lee

AND HIS

HOLLYWOOD GIRL CLUB ASS'N

offers a splendid opportunity to pretty girls or girls with exce- ptional talent. A non-profiting organization. 18-25 years. Bring photos.

HOLLYWOOD ROOF BALLROOM

1549 N. Vine St. 10 to 12 A.M.

BACK AGAIN!

Rex Taylor

HO 5525
The Writing Craft

At Martin is finishing his third talking picture for Universal. A trial script has been written for two weeks, Director Harold Beaudine is using Martin during the course of production to inject additional lines during the making of the picture. Besides writing dialogue, Martin is titling the Arthur Lake and Sid Saylor comedies. When asked what he did with his spare time, Martin replied, "I have a milk route."

J. L. Warner, production head of the Warner studio, assigned scenario writers this week to two more of the thirty-five big Vitaphone specials to be released during the coming month. The new wages on which the studio staff will soon focus its attention are "Second Choice" and "Hold Everything." Short items also have been given to Joseph Jackson to adapt. When the script is completed it will be turned over to Director Harold Beaudine who will make it work with Dolores Costello as its star. The screen play for "Hold Everything," the current Broadway musical, by B. G. de Sylva and Jack McGowan, will be prepared by Robert Lord.

Sam Mintz and Viola Brothers handled the adaptation and dialogue for the talking film version of "Kibitzer," a Paramount production.

Three young writers who came to the Paramount studios, Hollywood, directly from their universities have proved their ability and have been assigned to "The Man of the West" and "The Man From Nowhere," which was released, "The Dance of Life." George Manker Watters, co-author of the screen play of Paramount's "Behind the Make-up," entered the theatrical business at the age of 17. He leased a theatre in Chicago and produced shows, in which Jack Oakie was chief comedian. Watters recently came to Hollywood to assist in filming of his play, "Dance," now being released as "The Dance of Life."

George Marlon, Jr., the humorous title writer, has written his first original story for the audible screen. It is "Sweetie," a musical college romance, in which Paramount will feature Nancy Carroll, Jack Oakie and Helen Kane.

The story for George Bancroft's new Paramount talking picture, "The Mighty," was written by Robert N. Lee, who wrote the screen play for "Underworld," the film that made Bancroft a star.

Horace Wade, one of America's foremost young writers, is in Hollywood to stay. He recently returned to California form New York where he achieved national reputation through his short stories and newspaper articles. For six years Horace was a feature writer for the Hearst newspapers, interviewing in that time more than 300 national and international celebrities, including four Presidents, the Prince of Wales, David Lloyd George, Sir Thomas Lipton, John D. Rockefeller and others. Through his short story work he has reached millions of readers in recent months, and in turning his attention to the silver screen Hollywood adds another feather to its cap. A new play by young Wade will be produced shortly, proving a natural ability for dialogue construction that producers utilize to good advantage. The Hollywood Pictorial welcomes him back to Hollywood, and anticipates for him a long and successful future.

The closing chapter of Edward J. Montague's long list of achievements while scenario editor-in-chief for Universal is just being revealed as one blazing with glory. Aside from having contributed in no small measure to the tremendous success of "Show Boat," which is playing second and third return engagements throughout the country, his last original story for the Laemmle organization, "The Love Trap," has just added further lustre to his record. Produced as an all-talking production in which Laura La Plante stars, this picture, although not yet released, has been seen at previews by various critics. The favorable reaction engendered has convinced studio executives that Montague's story is a winner. In addition, "College Love," the last story which was written under Montague's supervision while with Universal, recently broke house records at Milwaukee theatres. At present Montague is scenario editor-in-chief for the Paramount organization, said to be a position of much higher importance than the one he held at Universal.
KIDDIES KORNER
By BABS MULLEN

Buck Black is to take the part of Cardinal Rich in the first of a series of Harris color, all-talking RCA recording pictures, which are going into production this week.

Jinny Bondwin has just finished the part of Elmer, the boy, in "Elmer the Great," a Paramount all-talking. He has also been selected for a role in "Behind the Makeup," another Hal Skelly picture for Paramount. Young Barbara Bondwin has completed a bit in another Paramount feature, "The Virginian."

"The Woman Who Was Forgotten," a Richard Thomas production at the Tec-Art studios, was a recent picture in which Patsy Buckley played a part. Miss Patsy is devoting much of her time to dancing and music, the former with Ernest Belcher and the latter with Professor Koplin.

Carl Bush, who is adept at dress-up parts in which he can sing and dance, played a role in "Harmony Lane," Eddie Leenere's picture for Universal, which has already been released.

Billy Butts, whose career has been interrupted by an adenoid and tonsil operation, played a bit in "The Virginian," Paramount production, featuring Mary Brian and Gary Cooper.

NIA MARIAN

With the coming of "Twin Beds" to Loew's State Theatre this week, we will see and hear Nita Marian for the first time in pictures and since she has just signed a new contract to appear at Metro-Goldwyn-Mayer in "The Road Show" starring Bessie Love and Charlie King, her future will be watched with very much interest.

**NOTABLES AT OPENING**

Following is the notable list of stars, producers, directors and members of the fourth estate who were invited by Al and Charles Christie to honor Octavius Roy Cohen, author of "Come Seven," which had its coast stage premiere at the Orange Grove Theatre Thursday night, with Evelyn Preer and the Lafayette Players enacting the various humorous roles: Charles Spencer Chaplin, Harry Lloyd, Mildred Davis, Albert Cohn, William Sistrom, King Vidor, Eleanor Boardman, Harold B. Franklin, Howard Sheehan, Sid Grauman, Mrs. D. J. Grauman. Luella Parsons, Bobby Vernon, Frances Lee, William Boyd, Elinor Fair, Moran and Mack, Al Jolson, Winifred Sheehan, J. Al. Advertising, Adolf Holman, Dorothy Herzog, Grace Kingsley, William Randolph Hearst, Jesse Lasky, Benjamin Shulberg. Clara Bow, Harry Richman, Mayor John Porter, Maurice De Mond, A. Leslie Pearce, Raymond Griffith, Mabel Forrest, Irving Thalberg, Harry Rapf, O. O. McIntyre, Louis B. Mayer, Bugs Baer and many others.

**LANDS A SOLID BERTH AT M-G-M**

Dorothy Jordan, one of the newcomers to Hollywood from the New York musical comedy stage, has signed a five-year contract with Metro-Goldwyn-Mayer. The 23-year-old Dorothy has just completed the role of Bianca in "The Taming of the Shrew," with Douglas Fairbanks and Mary Pickford. The other motion picture in which she has played is "Black Magic."

**Wormser and Cohn to Handle Sales for Columbia**

NEW YORK, Aug. 2—In line with its policy to build up one of the strongest distribution organizations in the industry, Columbia Pictures announces that Nat Cohn and Irving Wormser, formerly heads of the Big Three Exchange, have joined the company's sales force. They will handle all sales of Columbia's imposing line-up of 104 one-reel shorts in the New York territory, comprising the Greater New York and Northern New Jersey. The program of short subjects includes 26 Columbia-Victor Gems, 26 Talking Screen Snapshots, 26 Krazy Kat Cartoons and 25 Color Singles.

The signing of Mr. Cohn and Mr. Wormser brings to Columbia two of the best known and liked men in the metropolitan area, intimately acquainted with its exhibitor problems through their long association with its distribution activities. As heads of the Big Three Exchange they operated the largest independent exchange of short subjects for more than three years. Prior to that Mr. Cohn was affiliated with Loew and Universal and Mr. Wormser with Pathé, also in the sales department.

CARL SIBBERT

VOICE CULTURE—TEACHER OF PICTURE STARS

Leading Tenor—Aborn Opera Company, New York, and European Theatres

Interviewing New Students Wednesday—Only

Summer Mode In Fashion To Prevail At Actor's Equity Carnival

The stage is all set for the Actors' Equity Carnival on August 3 at the Edgewater Gables Beach Club. A combination of stage and screen will appear on the splendid program and entertainment provided for on that day. That the show, might be called one of Fashion as well is shown by the large number of celebrities who are planning to be at the Carnival this Saturday.

"Quality in Canvas" That is, if these Summer Awunnings Come from the Fine Awn Co. The most modern designs - The gayest colors. And long wearing quality Are all combined in these Quality Awunnings from the Fine Awn Co., 758 No. El Centro. Call Gladdon 3903 today.

FOR Fall wear, the Meyer Millinery are showing chic Velvet, and imported Felt Hats. You will find these models very smart and very new. For evening wear, there are smart creations in horse hair, metallic and lace. Now is the time, too, to select a few hats for the remainder of the season as the mid-summer sale is still in progress. You can buy these smart creations at less than cost. Take the elevator in Warner Brothers' Theatre Building and get off at the second floor. Room 207.

ORIGINAL DRAMA IN FASHION "MUSKETEERS" The first big dramatic production of that recently organized group of players, "The Musketeers," will be presented to the public on the night of August 6th. "The Crucible," an original play, is said to be a drama replete with Love, Thrills and Sacrifice. A big fight in the forecastle of an old windjammer and a fire at sea are several highlights in the play. This is the premiere showing of "The Crucible" and carries out the plans of "The Musketeers to produce only original plays. The members and the players both have been enjoying the regular Sunday Night Program at the club. Charlie Moore is directing "The Crucible." There are few spare moments these days in the life of Jerry Vaughan. When Mr. Vaughan isn't at the Hollywood Gardens, 1515 No. Vine Street, he is working hard to make the Actors' Equity Carnival on August 3, a huge success.

The Hollywood Gardens have delivered large orders of flowers to the Studios in the past and will continue the fashion of being efficient and prompt service. No order is too large for the Hollywood Gardens. Phone GRanite 6280.

Pictures Influence Styles That the influence of Motion Picture styles in clothes in all of the larger cities of the Atlantic Seaboard is felt is the opinion of Jean Swartz, who has recently returned to Hollywood from a tour of the East. She bases her opinion on the fact that millions of Theatregoers are daily seeing their favorite actresses wearing the type of costume that they in turn accept as the mode.

THAT the stars find Maude Leslie's Beauty Preparations most beneficial is shown by the large number of testimonial letters received by Miss Leslie at her Beauty Salon, 1330 Brighton Way, Beverly Hills. Lovely Eudie Bennett writes: "Dear Miss Leslie, I am sure you will be interested in how grateful I am to you for the relief your remedies give me. Your kind message and the great deal of pleasure to write and tell you how excellent I am finding your complexion creams and lotions. I feel the purity of the ingredients and the sincerity of surprise back of placing these on the market at the request of so many of your friends. This letter tells its own story as do the many others from the stars, who because of "make-up," necessary for work, are more conscious of the finest and purest of beauty preparations. Maude Leslie, a successful actress from the London and New York stage, has solved the problem for them. Phone OXford 4735.

Jim Smith Now Free-Lancing Jim Smith, costumer for three years with First National studios, has severed connections with that organization. He leaves with the good-will of First National and with a series of well known successes to his credit. Mr. Smith was the man behind the gun in the costuming of "Divine Lady." "Patent Leather Kid" and many other well known productions. He also handled all the costuming for the recent pageant at the Coliseum, a colorful and spectacular event.

It isn't always the man responsible for the success or the failure of important work in motion pictures, who always receives the most credit. That is true of the costumer who must use constantly his talents and ability for hard work when a picture is being filmed. Mr. Smith has worked with Frank Lloyd of First National and is generally known as one of the most successful costumers in the field. He wants his friends to know that he is now free lancing and may be reached at his residence, 5527 Lexington. Phone Hollywood 5956.

Lido LIDO, that smartest of Hollywood Garden Shops, is featuring Khaki, Tweed and Velvet Ensembles at very interesting Summer prices. These attractive ensembles are fashion's newest novelty treatments. They are made in the new, longer skirt line. Our Fall wardrobe simply won't be complete without one of these chic ensembles, and if you are in search of a dress that will emphasize your figure, I certainly advise you to order right away. For correct afternoon wear, LIDO is supplying its Georgie D, Satins, Chiffons and Velvets in even hem lines. They are beautifully modeled in line and form to the individual. You just can't help being well dressed in your gown be it a Creation from the Lido Shop, off the Boulevard at 2103 Highland Avenue, Phone Gladding 3043.

At the Fashion Show at Agua Caliente, August 9th, Ruthie Groves will wear a blue Kasha cloth tailored suit. A yellow monk and blue shoes complete this stunning creation.

AQUA CALIENTE FASHION SHOW IS POSTPONED The Fashion Show at Agua Caliente has been postponed one week. This brings the show to August 9 when one of the most stupendous revues ever given will be staged in the show place of Old Mexico. The dining room of the Casino will provide the setting for a bevy of beautiful models who will show the Mode from Hollywood, the Fashion Center of the World.

Lido, one of the exclusive shops showing, has designed some unusual and stunning creations for the event. Adrian Markbode will model a striking Red Taffeta Evening Gown—an original Lido Creation. An Orchid Evening Gown will be worn by Lido's client Christian. Marcel Arnold wears an equally beautiful creation in Jade Green. Cherie Goff will be a picture in a dull black crepe black satin—another smart Lido Creation. Other equally beautiful models will be shown from this shop.

Then there is the Baker Fur Company of Hollywood who have entered the show, displaying the Mode in Furs. A Turtle and Cashmere coat with brown trim, a striking black and white broadtail coat and another in grey broadtail with grey fox hair and collar will be worn at the show. Stunning and exclusive models in neck pieces will also be among the interesting showing of the Baker Fur Company of Hollywood.

Fashion's edict in chapeau will be carried out by Peyer, who designs the famous Lido Hats. Showing Sport Clothes is the Knit Shop of Hollywood, who will display exclusive models for which they are so well known. Ten of the smartest and most original around sport wear models will be shown.

Invitations have been sent out for the Fashion Show at Agua Caliente, one of the forthcoming important events in the Western Fashion World.

Last Sunday Mr. and Mrs. Thomas H. Vreeland, Jr., who live in the studio room of the Hollywood Studio Club. The affair was in honor of Miss Cherie Danson, a singer, of Billings, Montana, who plans to make her home in Hollywood. Mrs. Poole was assisted by the Mardens H. B. Webb and A. H. Shiner, and the Misses Joan and Evelyn Gaylord, Betty Young and Margaret Berry.

Mrs. George Fawcett, Padre Terrace, was at home to a few friends for tea Thursday afternoon in honor of Miss Alice Denson, a sister of Edna West who appeared in "The Old Shoe" when it was given recently. The visitor, who comes from New York, is dividing her time among friends and relatives and is at present the guest of Miss Ruth Chatterton.
New Invention Gives Pictures Extra Wide Projection

Stereoscopic Illusion Is Result and Standard 35 mm Film and Projector Used

What is perhaps the most stupendous achievement of recent years is embodied in a new type of motion picture that gives a projected image on the screen that is twice as wide as the present pictures. However, the most notable feature is that this is accomplished on standard 35 mm. film. Not only is this wide picture photographed through standard cameras, but it is projected on the screen through standard projectors. This picture produces a stereoscopic illusion that is startling in its realism.

This new type picture, the invention of Ralph G. Fear, head of the Cinena Equipment Co. of Hollywood, is the outstanding accomplishment of one of Filmmont’s pioneer engineers.

"With slight alterations to cameras and projectors," says Mr. Fear, "all of the various studio, laboratory, and theatre equipment now in general use is employed in this new method. By reason of this it is possible for producers to go into production with this new picture in a few days’ time."

Continuing, Mr. Fear says, "The double-width or 70 mm. film that some of the producers are experimenting with is ideal photographically, but its use necessitates the complete scrapping of every bit of equipment now in studios, film laboratories, and theatres throughout the world. The scrapping of millions of dollars’ worth of present equipment and the construction of new equipment of larger size represents such an economic waste that it is unthinkable that it can ever come into general use."

The chief points of importance in this new invention are summarized as follows:

1. Gives a picture on the film that is approximately 3/8x17/4 inches and does it on standard 35 mm. film.
2. Gives a more natural picture on the screen because it more nearly approaches the normal angles as seen by the human eye.
3. Gives a sound track that is twice as long as the present sound track, therefore gives greater sensitivity in recording because the sound record for each vibration is twice as long.
4. Gives a wider sound track for record on film which improves the actual sound record.
5. The most vital feature is that ALL of the equipment now in use in studios, film laboratories, and theatres can be used for this new picture.

There is no question but what the wide picture is the next step forward in motion pictures. While the double-width or 70 mm. film is correctly proportioned, the cost of scrapping all present equipment and replacing it with larger equipment to accommodate the double-width film represents such an stupendous monetary loss that the present minds in the industry feel that it can never come into general use.

However, the method invented by Mr. Fear for achieving the same result on standard 35 mm. film, for the relatively small cost of converting present cameras and projectors, is in the nature of a life saver for producers, film laboratories, and exhibitors who have contemplated, with considerable dismay, the prospects of having to completely change over their present equipment to accommodate the double-width film.

Producer-Equity Peace Looms

AGREEMENT made this sixteenth day of October, 1928, by and between the representatives of the International Brotherhood of Painters, Decorators and Paperhangers of America, United Brotherhood of Carpenters and Joiners of America, International Brotherhood of Electrical Workers, International Alliance of Theatrical Stage Employees and Moving Picture Operators of the United States and Canada, and the Producers whose signatures are appended hereto.

The base rates as now established for members of the said Unions employed by the Producers in California shall be twenty-five (25) cents a day in excess of the present rates, from May 1, 1929 to May 1, 1930; fifty (50) cents a day in excess of the present rates from May 1, 1930. to May 1, 1931, and seventy-five (75) cents a day in excess of the present rates from May 1, 1931, to November 29, 1931.

International Brotherhood of Painters, Decorators and Paperhangers of America, by Chas. E. Lessing; United Brotherhood of Carpenters and Joiners of America, by A. W. Muir; International Brotherhood of Electrical Workers, by A. W. McIntyre for J. P. Noonan, Pres.; American Federation of Musicians, by Joe N. Weber, Pres.; International Alliance of Theatrical Stage Employees and Moving Picture Operators of the United States and Canada, by Wm. F. Canavan; Universal Pictures Corp., by R. H. Cochrane, Vice President; Metro-Goldwyn-Mayer Pictures Corporation, by N. M. Schenck, President; Fox Film Corporation, by Jack Loe, Vice-President; Goldwyn Pictures Corporation, by W. C. Boothby, Controller-Treasurer; Famous-Players-Lasky Corporation, by S. R. Kent, General Manager; F. O. Simonio, Inc., by J. C. Scollard, Treasurer; Pathe Exchange, Inc., by Col vic W. Brown, Executive Vice-President; Warner Brothers Pictures, by Albert Warner, Vice-President; Educational Film Exchanges, Inc., by E. W. Hammons, President.

This agreement made the 29th day of November, 1926, between the Unions named therein and the Producers named therein is hereby renewed for a period of three (3) years from the 29th day of November, 1928, subject to all the terms and conditions therefor and to any agreements between the parties to this agreement since the 29th day of November, 1926.

International Brotherhood of Painters, Decorators and Paperhangers of America, United Brotherhood of Carpenters and Joiners of America, A. W. Muir; International Brotherhood of Electrical Workers, A. W. McIntyre, for J. P. Noonan, Pres.; American Federation of Musicians, by Joe N. Weber, Pres.; International Alliance of Theatrical Stage Employees and Moving Picture Operators of the United States and Canada, by Wm. F. Canavan; Universal Pictures Corp., by R. H. Cochrane, Vice-President; Metro-Goldwyn-Mayer Pictures Corp., by N. M. Schenck, President; Fox Film Corp., by Jack Lee, Vice-President; First National Pictures, Inc., by W. C. Boothby, Controller-Treasurer; Famous-Players-Lasky Corporation, by S. R. Kent, General Manager; F. O. Simonio, Inc., by J. I. Schnitzer, Vice-President; C. J. Scollard, Treas.; Pathe Exchange, Inc., by W. Colvin Brown, Executive Vice-President; Warner Brothers Pictures, by Albert Warner, Vice-President; Educational Film Exchanges, Inc., by E. W. Hammons, President.

ON THE COVER—KATHLEEN CLIFFORD

Miss Clifford, who has been starred or featured in New York and London by Ziegfeld, the Shubert’s, Klav and Ehrman, Al Woods, Elmer Frazee, C. B. Dillingham, Henry W. Savage, and Sir Arthur Butt, is indeed an international star of the stage and screen. Miss Clifford is also a vaudeville headliner who is known from coast to coast. Her voice, experience, and personality have placed her in an enviable position since the advent of the talkies.

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Star of Pictures and Vaudeville

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COMING EXCELEATONE

August 3, 1929

COMING EXCELEATONE

H. M. HORKHEIMER, Pres.
Culver City Has First Aerial Speed Cop

Hereafter the aviator who flies too low, or "stunts," may suddenly hear the "who-o-o-o-o-o-o-o!" of a siren behind him, and find himself followed by a black-and-orange plane with a great police shield on it.

He'll be pinched by the first aerial speed cop in the United States outside of the recently appointed aerial police officer of New York.

Culver City boasts the first aerial policeman in the West. He is Major Bob Blair, famous army aviator, now the aerial officer of the Culver City police. He was sworn in recently by City Clerk Paul Garnett, and Sally Starr, pretty Metro-Goldwyn-Mayer actress and heroine of "College Life," pinned on his new badge at the ceremonies at the Culver City police airport. Blair's new office was created by Chief of Police W. P. Hendry, who, because of airplanes flying over Culver City, its varied airports, and troubles of the Metro-Goldwyn-Mayer and other studios making sound pictures with low-flying aviators interfering, decided that traffic laws of the air must be enforced.

The new aerial policeman also represents the U.S. Department of Commerce, which gives him authority to have aviators' licenses revoked in case of infractions of law. He will patrol the skies to prevent low flying and dangerous stunting over the city, and to maintain aerial traffic lanes. He will also warn aviators away from studios during the filming of sound pictures.

"In Southern California," says Chief Hendry, "already planes are so numerous that there is beginning to be traffic congestion, and, of course, this leads to the necessity for a systematic handling of the situation. The police plane will be able to do much good in this regard, as well as in chasing careless stunt flyers, who lately have been responsible for several accidents. Stunting near the ground will lead to prompt arrest and revocation of licenses hereafter. Low flying over studios has cost motion picture concerns thousands of dollars. Recently King Vidor lost a whole day's work with a big crowd in 'Hallelujah' because of aerial 'rubbernecking' in planes."

The Department of Commerce rules and local ordinances designed to regulate traffic in the air over Culver City will be enforced by the new police patrolman. Planes disobeying laws will be ordered to land, "tagged," and in some cases placed under immediate arrest.

Gloria Swanson and Bobby Vernon

Last Saturday night was a banner one at the Filmarte Theatre, for outside of numerous stars making their appearance there was staged a comedy two-reeler that Mack Sennett produced with Gloria Swanson and Bobby Vernon as the stars. It was called "The Danger Girl" and was one of the most side-splitting fun-films that has been seen on the local screen in many a day.

Harry Langdon Married at Beverly Hills

Last Saturday night was an eventful one in the lives of Harry Langdon and Helen Walton for Dr. James Leiselman officiated at the wedding of the couple. It was one of the finest gatherings that Beverly Hills has housed at the main municipal building and it took place at the home of Alice Calhoun. When the final "I do" was said and everyone started to claim the right to kiss the bride the lights that were blown out as some pictures were being taken earlier in the evening came on, and the happy couple, amid a shower of rice, rushed away on their honeymoon, but not until the bride hurried her bridal flowers, which was caught by Misses Ida and Frances Pyle. It was indeed a very wonderful affair and immensely enjoyed by the guests present.

Review

"COME SEVEN"

At the Orange Grove Theatre.

Presented by the Lafayette Players. Although the first night audience of "Come Seven" found the Lafayette production a little long-winded throughout, nevertheless the consensus of opinion seemed to indicate that a judicious pruning would make the Octavus Roy Cohen comedy as amusing an evening of entertainment as anything now current.

Robert Levy, producer, attempted a difficult task when he transported the Lafayette Players to town. But the large audience Thursday night testified that he had planned both wisely and well.

Certain of the cast of "Come Seven" did amazingly well. Evelyn Preer proved a visual knockout throughout. Charles Olen's Uria Neshit and Edward Thompson's Florian Slappey were both masterpieces of colored comedy, so adept are these two men at the humorous eccentricities of their race. The remainder of the cast, which includes Laura Bowman, Edith Spencer, Malcolm Patton, Sidney Kirkpatrick, Ann Busch, J. Lawrence Criner, Mr. Arthur Ray, and Mosby's Blue Serenaders, proved adequate to their roles, most particularly the versatile Miss Bowman.

The interest in the production centers chiefly in the third act where a gay party enables certain of the cast to demonstrate their vocal and terpsichorean skill. The play is worth seeing for these moments alone.

FANYA GRAHAM,

"Little Accident," a big New York hit, is being held for the Belasco. It is listed as one of this season's selections of ten best plays and is from Floyd Dell's novel, "The Unmarried Father," adapted to the stage by Thomas Mitchell. He will present it at the Belasco with the entire cast including himself. It will follow "The Front Page."

Frank R. Wilson and M. J. Weisfeld of New York, who joined hands to put over "Simba," an African wild animal sound picture, are planning a new producing company.

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"A Thousand Gifts of Distinction"
New York Vaudeville Headliner Becomes “Talkie” Find

EDITH KRAMER

New York’s Broadway brings yet another discovery to the Kleig lights and the microphones of Hollywood in the person of Edith Kramer, young vaudeville headliner. Motion picture producers of Hollywood are acclaiming this dark-eyed beauty as one of the talking picture finds of the season. Although she has been in pictures but a few brief months, she already has to her credit such recently completed films as “Flatter Than Hot,” a Harry Langdon picture, for Hal Roach;

“Under a Texas Moon,” directed by Michael Curtiz, fea-
turing Frank Fay, for Warner Bros., and “One Rainy Night,” a Laura La Plante starring vehicle for Universal, directed by Emmett Flynn.

Miss Kramer is the daughter of the well-known vaudevillian, Dave Kramer, of the team of Kramer and Boyle. She was first believed to have great professional possibilities by Sid Grauman, who at the time was unaware of her identity. At present she is under the personal management of Harry Wurtzel.

Because “Under a Texas Moon” is photographed in natural colors, Frank Fay, playing the leading role in that production for Warner Brothers, had to dye his hair. Fay has red hair which would have photographed black in ordinary pictures but which would not do for the part of a Mexican caballero in the color picture.

PERKINS FAMILY

Ray Perkins, head of the song departments of Warners and First National, is of talented family. Himself a composer of note, Perkins has one sister, Grace Perkins, whose first novel, “Angel Child,” is numbered among the best sellers. Another sister is Bobbie Perkins, well known on Broadway as a musical comedy player. Then comes Fulton Oursler, a brother-in-law, who has written “The Spider” and other plays, and so that they may include in all of the arts, Bert Green, another brother-in-law, is the famous cartoonist who has been writing a series of articles for Liberty.

“SNOWBALL” HAS CAREER

“Snowball,” the diminutive darky with the Ruth Mix Rodeo Repep now on tour was formerly a bootblack. One day, when the manager of a Columbus, Ohio, vaudeville theatre was having a shoe shine, he grinned back at the responsive face of the nimble footed “Snowball.”

“Do you dance as well as you shine shoes?” he asked as the boy nimbly moved about the shop, going through about ten extra steps every time.

“Sho I does, boss. I’ve got feet what am hotter’n jazz!”

The following week the manager gave the little negro boy a chance to prove his statement by placing him on the stage with the Paul Whiteman band. That was the beginning of a dancing career for the youngster with the rhythmic feet.

ABEL IS SALES MANAGER

A general re-organization of the commercial department of RCA Photophone has been accomplished by L. P. Sawyer, vice-president, in charge of sales. Sidney E. Abel has been made general sales manager. Abel was head of the foreign department for Fox for ten years.

ABOVE: Edith Kramer in a Hal Roach picture. Photograph by Preston Duncan.

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Los Angeles, Calif.
Theodore Lorch, who has been appearing in talking pictures, is playing one of the principal male roles in "The Jade God," the current attraction at the Vine Street Theatre.

Jack Mihall will be Dolores Costello's leading man in her next Vitaphone-starring picture, "Second Choice," according to an announcement just made by J. L. Warner, vice-president of Warner Bros. The Murphy, Ethelene Claire, Charlotte Merriam and Edward Mandell were also chosen this week by Mr. Warner to appear in the picture. Camera work will begin early in August under the megaphone guidance of Howard Bretherton.

Joan Bennett has many busy days ahead. At present she is essaying the feminine lead in "Disrael," for Warner Brothers. Following completion of this picture, she is scheduled to play the lead in Harry Richman's "The Song of Broadway" for United Artists, and then will go to Universal where she has been loaned to play the leading feminine role in "The Mississippi Gambler.

Regis Toonney, the college youth who sang his way to stage fame and died his way to screen popularity, has been assigned his second important role in a Paramount picture. Toonney has been selected to play the role of Eric Schmittap in Arthur Train's novel, "I'll Be!" which is to be filmed at the Hollywood studios.

No picture which sounds in comedy, no matter how pretentious, is complete without the laugh provoking antics of Loulis Pareda. The clever comedian has been signed to appear in a special comedy number in "The Show of Shows," a Warner Brothers picture.

BUZZING AROUND

A gang of Lilliputians on the M-G-M lot selling tickets jubilee to be held at the Hollywood Bowl... 'Chuck' Ruiser trying to get a scene finished for "The Road Show"... a living zanipede interrupts the shooting... Catherine Dale Owen, boarding the train for a trip to New York, when she returns "The Road Show" will have lost its virginity. Clara Bow and James Hall leaving the sound stage for a Little rest after having finished a scene in "The Saturday Night Kid"... Monte Blue back in town, looking fine, and ready for his next picture at Warner Bros... Ralph Ceder directing a fight scene at the Darmour studio, Lew Sargent is the boy who takes the "Sock on the button" from Charley Sullivan, they enacted a good fight... Arthur Lake defending for the third time during their program over station KMTR, and being ably assisted by his champion,スター, Florence Charley Chaplin, Harry D'Arrast and Lewis Milestone having lunch in Henry's at 3 a.m... Fashion Note: Mme. Chevalier, at Paramount, wearing black satin pajamas (in a scene for "The Love Parade")... Ernst Lubitsch on the same set with his usual cigar... Another new sound stage going up at the Tiffany-Stahl studio, also another new one at Universal... What has become of prologue?

Gramercy Studios of Photophone Is Enlarged

NEW YORK, Aug. 2—With the installation of additional equipment completed and production schedules mapped out in advance, the Gramercy studios of RCA Photophone in New York are now making arrangements for independent production with producers who desire the use of their facilities. This step was taken after more than six months of intensive development, during which period engineers of the Radio Corporation of America, General Electric Company and Westinghouse Electric and Manufacturing Company have introduced the most advanced sound recording equipment. The technical facilities and personnel of the Gramercy studios of RCA Photophone have been recruited from the leading research and engineering laboratories, insuring sound recording of a quality which only the finest scientific skill can produce.

The studios, located at East Twenty-fourth street, New York, contain a number of projection rooms, cutting rooms, a vast scenic construction department, electrical, music and art departments, and all the appurtenances for modern sound motion picture production.

Director of Ideal Makes Important Announcement

LONDON, Aug. 1—In connection with the visit last week of Mr. Joseph Schmitz, president of the RKO of America, to this country, Mr. Simon Rowson, managing director of Ideal, made an important announcement yesterday.

This concerned a big deal just concluded between Ideal and RKO, whereby the former company is to handle the entire output of RKO, comprising 30 features, 39 two-reelers, and 13 one-reelers, all primarily talkies.

In an interview with a representative, Mr. Rowson said that this represented by far the largest contract ever made in this country for the distributing rights of a year's output of American films.

It was anticipated that the ultimate payments made under this contract might easily amount to £500,000.

Over at the Metropolitan studio the question of who's boss of the Hurley family—at least during business hours—has been settled. Ed Hurley is directing his wife, Marion Haslip, in a series of twelve two-reel musical burlesques under the title of "Bore-ifying the American Girl." Dolores Porter is also in the cast, and Hurley has assembled 16 girls whom he plans to enter in a beauty contest with the Ziegfield outfit, and a precision dancing company, such as the Roxyettes. Oh!—Hurley wrote the stories, too. They are for Pathe-Cameo and are being recorded by Radiophone.

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Ernest Truax, star of "Six-Cylinder Tom," etc.

Erie O'Brien Moore, star of "Street Scenes." Emi Markay, lead for Duffy Players.


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Toddlng Along
With the Infant
By OLIVER UNDERWOOD

At the risk of putting this writer in the class with the reporter who could find nothing to write about a wedding because the bridegroom didn’t show up, and later wired from Arkansas, “No news on account of flood,” I have felt it necessary to devote how three great stories escaped this week.

The first was to be found in the solution of “The Mystery of the Empty Flask.” This flask, you know, is the one John Gilbert dropped out of his overcoat pocket right in the middle of the lobby of the Hotel Biltmore in Los Angeles with Mrs. Gilbert, a girl whom Pathe says is well known under her nom de phono of Ina Claire. The mystery is why it was empty, for Gilbert had tras-versed six New York blocks before arriving at the hotel. Maybe he hadn’t had it filled because the wife was along. New York advocates of the eighteenth amendment, whose business has boomed because it put up publicity for the quality above, are inclined to regard the Gilbert incident as a Hollywood ig at the quality of New York flask ballast. He was intended to be exploded in this column this week and then Mr. and Mrs. Gilbert sailed for Europe before they could be asked about it.

The frequency with which boats have left this town for Europe also postulated an unusual straight public trip from Blake Mc-Viegh of the Paramount offices, that Guy Bolton was coming to New York, after having given satisfaction in Hollywood while working out a contract. That was news. We looked Mr. Bolton up and found that he was an outsider for a story under the caption of “The Heinz of the Talkies,” and then learned that Bolton had quite architected and had written fifty or so hilarious one-act shows, among them “Sally,” “Rio Rita,” “Oh Kay,” “Lady Be Good” and “Tip Toes” and gone for Hollywood to write the libretto for “The Love Parade.” We also learned, by reading the third paragraph of Mc-Viegh’s tip, that he had performed two other jobs out there, first wrote the adaptation of “The Love Doctor” and then wrote the dialogue for the same story. So we prepared an outsider for a story under the caption of “The Heinz of the Talkies,” but Mr. Bolton sailed for Europe before we found out what the other 50% of talent which he possesses really is.

Pat Powers’ cinemopho studio on Long Island has as sure a harbinger of busy production schedules as well known as the announcement of spring in the late winter. He is Tom Shanley—Thomas J. as it appears on checks—and he seems to be the leading exponent of scheduling anywhere in the country. Tom got the Pathe studio underway here in the East, and we thought he was still there under the title of comptroller, until on Monday we ran into him at the Powers studio. Didn’t have anything to say, but the fact that he is there makes it a 100 to 1 shot that the cinemopho apparatus in the studio is going to be utilized to the fullest extent.

Dorothy Cummings arrived at the Paramount Long Island Studio this week to add what seems to be the final touch to the religious sincerity of the convent sequence in “Ap- plause.” Roshan Mamoulian, director, who drew this production as his initial assignment, has created a new standard of fidelity in procedure and casting. Father Edward Brophy, pastor of the Long Island City Ro- man Catholic parish, is acting as technical adviser of the sequence, and a score of nuns and and youthful stu- dents of the convent school are utilized in the action. Miss Cummings shares the screen in the episode with Joan Peers the ingenu of the production.

Charles Ruggles got his first vacation from the Paramount Studio after completing “The Gay Lady,” his fourth picture at the eastern studio. He is due for a buyman’s holiday, as he is scheduled to play two weeks as guest star, at the Garden Theatre in St. Louis. The airship lines may let him accomplish his ambition of getting to Los Angeles to see his brother Wesley Ruggles before he is due back at the studio on August 24.

Robert T. Kane, who had to get married in order to get himself a vacation, although he is president of

(Continued on Page 32)
WHERE EAST IS TALKED
By ANNETTE MIRABENT

HERE is a solution for the high est Civil War lookers on extra girls—cast Rudy Vallee in some role and then put a cordon around the studio to keep the dear things out. White Phantom, RCA signed Vallee for the lead in “Campus Sweethearts,” and the next day the rush for jobs on the job sheet was subject to any of them. Two actually in limousines with chauffeurs and maids. An unaccounted number in their own cars. A total of about forty-five for two days trying to be polite to these applicants, and then the job was turned over to the doorman, who answered all queries for anyone connected with the Vallee unit by pointing at the sign “No Casting Today.”

This Vallee short subject is going to hit a new high spot in lavishness. It has its own musical score, with its own theme song, “Under the Campus Moon.” It has a chorus of forty, and in addition to Vallee, Ann Franklin, Leon Leonard, Joe McKenna and Ginger Rogers are in the cast. Then to cap it, Vallee is directing the “Campus Sweethearts’” orchestra, an ensemble which was called together for this one short subject and which functions under the leadership of Alfred Newman, conductor of the “Hold Everything” orchestra. L. Leo Meehan has been getting the songs, and inserting the silent megaphone on the production as a reward for the highly valued work he did on the three subjects he has made previously at the studios.

Meehan’s work, combined with that of Currier and Frank O. Ormsen, the manager of the studio, as well as the sound engineers at the studio, has pleased the officials of RCA so well that they have started on a campaign to make Gramercy, the name of the studio, synonymous with the best in talkers. A series of twenty-four short subjects under the title of “Morning Call” is the first, has been decided upon under a general title of GramercyTalkies. Features, cast and plot, in the feature class from the standpoint of cost not to mention casts. All will be released by Radio Pictures.

Then Glennon Albyne and his crew over at Fox, fixed it all up so that an answer could be gotten as to the burning question as to who had the greater chest expansion. Victor McLaughlin or Hume Macdonald. The question started smoldering several years ago. It is true that both Macdonald and MacLaughlin were rival strong men in the same circus. On the one occasion when the question could have been settled there were two sides: MacLaughlin accused Macdonald of using a rubber tape in measuring. The recompilation which followed had long been forgotten and Macdonald had not heard of MacLaughlin and New York just to see McLaughlin on his present vacation. With the start of a new campaign and government standard tape proofs, the measuring started, and then Mac-Laghlin again accused Macdonald—this time of measuring his chest when he was being measured in order to assure McLaughlin the honor. Before an argument could get fairly started, the measuring was called off, this column for the third time lost a red hot news story.

However, the week has not been entirely futile. We accomplished get ting a bonafide incident of invaluable worth to seekers after realism in production, by having a short order porter and an ex-airman balloon observer, present at the meeting of two English friends, a long separation. The characters, Clive Brook and Basil Dean; the set, Paramount Long Island studio; the occasion, the first meeting of the characters since they were youngsters struggling in their chosen professions in England; the action, the two men smiled at each other and then they walked forward, they clasped hands. Dean said (still smiling) “How are You?” Brook said (still smiling), “I’m fine. How are you?” Dean said (all smiling), “I’m fine.”

Kindly mention this magazine as collaborator on dialogue and scenario in any production in which the foregoing is used.

Things are still contrary. The same week that the scholars have nothing in a name by finding a beauty contest winner in Plainville, Fox signs a young singer by name of Hedy Lamarr. He was one of the chosen few among 535 auditions and undoubtedly his voice stood out among the rest because his was Lauder. This Harry Lauder admits he is a close relative, in fact, a nephew of the more famous Sir Harry Lauder, whose name you can close if you believe the then ‘you’ll never be needing that story.”

Sid Weiss, erstwhile trade paper newshound, has discovered a new system of getting into the production end of pictures. He spent a day on business at a Paramount studio where Ed Hurley is directing the “Bor I-lying The American Girl” series. The next day he just spent at the studio. The third day Hurley signed him as assistant director, because he felt that the easiest way to find him was by telephone, when he wanted them was to give Sid a job that would keep him on the set.

The Literary Digest, via and via, publishes the statement that friends of talking pictures here and in England are agitating a conference on Nasal Disarmament.


Two-Reeler With Colored Cast

NEW YORK, Aug. 2—Frank S. Mattison has closed with Empire Productions, Inc., through the latter’s general manager, Jack Lastberg, for sole theatrical rights to “Rio Rita,” xclu sive throughout the world, of the two reI singing, talking and dancing produc tion, “Old Plantation,” directed by Alf Goulding, it is a lively and tuneful production enacted by a cast of colored artists.

Luther Reed having completed “Rio Rita,” KKO musical production, is busy in the cutting room preparing the dialogue for its first preview.

Toddlng Along With the Infant

(Continued From Page 31)

his own company, Pathe Sound Studio, is back on the job, after a short honeymoon trip to Europe with the famous Miss Russell. The first action on the studio was to thank the whole staff for the excellence of the picture of his wedding, and also the thoughtfulness of getting them through in time so that S. E. Fitzgibbon, studio manager, managed to get them aboard the ship, the assignment of the trip, by chasing it down the harbor in a speed boat.

Mr. Kane found a new director on the studio list when he returned. It is Philip Tannura, who was on the pay roll as a camera man when Mr. Kane left on his honeymoon. Kane watched Tannura directing Harry Dismar, Jack Pepper, Morgan Mor ley and Ruth Hamilton in “After the Show,” a new production in the Pathe Melody Series, and then re- gretted the loss of a first-rate good cameraman, and congratulated Fitz- gibbon on the discovery of a darned good director.

Just another of those proofs that there is nothing in a name—a section known as Plainville has provided one of the newest beauties at the Pathe studio. She is called Vallee, and she won a beauty contest in Cincinnati, the prize for which was some cash and full expenses for a trip to New York and a guest of Pathe. Now she is scheduled for a picture. George LeMaire, preparing to shoot “Barber’s College,” got the look at her and found that she could say “silly lisp ing sisters” without whistling or hissing and doubled the truth beauty—voice, features and figure. Yes, all three of them will have a chance to register in “Barber’s College.”


MONTE CARTER IS NOW CONSIDERING NEW OFFERS

Actor, writer and director of dialogue are the attributes of Monte Carter, who has just completed a year’s contract for Universal in these capacities. Prior to the Uni versel engagement he was one of the best known theatrical producers on the Pacific Coast, having spent eighteen years producing, directing and acting in his own company in Los Angeles, Portland and Seattle. His last performance was in “Kongo” which played a highly successful engagement at the Orange Grand Theatre, and which he also directed.

Many actors and actresses of prominence have at one time or another appeared in one of Carter’s productions. Among the prominent emerging being Lon Chaney, who played in the old Olympic Theatre on Main street when Carter’s famous stock company was playing there.

Several interesting offers have been made to Carter for his services as writer and director of dialogue, but he has just a short rest before resuming work of any kind.

“Sweet Adeline,” the new musical comedy by Oscar Hammerstein 2nd, and Jerome Kern, will shortly open at the Majestic Theatre. The script called for a song-writer, and after a series of eliminations Sammy Fain, writer of some of the country’s greatest numbers, was chosen for the production. In other words, all Sammy has to do is to take my advice, which is, “Be yourself.”

Jean Herbert, Ray Doll and Irving Actman, popular song-writers, have just written a musical comedy called “So You Say,” which will shortly be produced by Paul Trehis.

“Is There a Girl for Me?” written by Frank Magini and Ted Koehler, looks like a natural, judging by the ether waves which seem to be charged with the song. Irving Ben fin, Inc., the publishers of the song, are also “plugging” anew number written by Leon Platow, entitled “Light Your Face With Sunshine and Open Your Heart to a Smile.”

Denton and Haskin, that firm whose name is a synonym for things “Hot,” have pulled a fast one and have given the popular song-titled, “Birds and the Brook,” which is as sweet as it sounds. No, they’re not responsible for the heat wave which we’ve been having round here these past few days.

J. Fred Coots and Louis Davis, two of the most successful song-writers in the country, and Harry Engle, former head of the Irving Berlin, Inc., are going into the publishing business. Looks like a winning combination.

George and Arthur Plantados have had a “Bow I I was a Passing Fancy” from Arthur Behmi. The song, written by Abeber Silver, Al Sherman and Al Lewis, has made a decided hit in this country and ac cording to Arthur Plantados, is a favorite in Europe.

Andy Rayan and Paul Deniller, writers of that over-night hit “Sposin,” have just written another song entitled “Won’cha?” which they’ve also placed with Triangle Music Co. Say Joe Davis, “Sposin’ you’re a winner, I am a winner, and successful as the last, Won’cha be glad?”

“Ukelele” Eddie Walters was par taking of a drink at one of the soda stands the other day when my scribe, passing at the moment, stopped to get the latest. “Have a drink?” said Eddie. “Sure,” says I. After he took a swallow Eddie tendered a ten dollar note which the vendor could not change. Certainly I paid for it and was thankful when it was played for all. It was supposed to be a treat ‘cause it tasted better than if I had known that I was to shell out a “John D.” Now Eddie would know to what happened to his “duke.”
Western Electric and Pacent in Court Fight

Up and Down Care of Result of Patent Infringements War

NEW YORK, Aug. 2.—Electrical Research Products, Inc., the selling agency of the Western Electric talker equipment, is having up and down cases in the courts in prosecuting alleged patent infringements. This week the company won hands down against the Maiden Toledo Company, and also suffered another setback in its suit against the Pacent Reproducing Company. It has also taken itself in the defense of a theater suit which has been started on DeForest Phonofilm patents.

The statement by the W. E. company best explains the Pacent development. It reads as follows:

"Judge Coleman of the U. S. District Court, Southern District of New York, has held in the recent infringement suit brought by the Western Electric Company, Electrical Research Products, Inc., and the American Telephone and Telegraph Company against the Pacent Reproducing Corporation and the Pacent Electric Company, that the Western Electric Company and Electrical Research Products, Inc. should not have been joined as plaintiffs with the American Telephone and Telegraph Company.

"Neither the validity of the patents involved nor their infringement by the defendants' apparatus was involved in the decision which was on a motion to dismiss the bill of complaint because of the alleged misjoinder of the parties.

"The plaintiffs plan to appeal immediately and to press the complaint for final determination of the litigation on the question of infringement and damages."

The suit against the Maiden Toledo Company and Judge Hahn granted a permanent injunction restraining further manufacture of the devices against which infringement is alleged. The suit was concerned loud speakers made by the Maiden Toledo Co. Marshals also seized tools in the factory of the company which had been used in the manufacture of the speakers.

Attorneys of the Western Electric legal staff have been directed to take part in the defense of patent infringement suits which have been brought against the Alde animation, the Stanley Company, in Cincinnati, Del., by General Talking Pictures Corporation, owners of the DeForest and Riese patents for the reproduction of sound-on-film. The theater is equipped with the Western Electric reproducing device, which is the subject of the alleged infringements.

STATES RIGHTS TALKER

One of the first all-talking pictures to be offered to States Rights Exchanges has made its appearance in New York from the Chesterfield studios under the title of "Secrets." It is a thriller mystery story and has already been sold for all of the northeast territories.

Synchronization Benefits Theatres in Small Towns

THE sensational development of talking pictures, one important thing that has been overlooked in recent months, Hollywood executives believe. This is the fact that, with the perfection and development of synchronization, producers can now release their pictures with the musical accompaniment they, as creators, think best and will be sure that it is heard in small as well as large theaters.

"Theatres in small cities and towns are now able to offer to their patrons the best music played by the best musicians in the world. This obviously was never possible before. The public will thus hear music, vocal and instrumental, which hitherto has been heard only at high prices in metropolitan centers.

"A more important consideration for the motion picture producer, however, is that pictures will now be presented in theaters exactly as the producer thinks his creation should be. And he will employ the best available musicians to score the pictures, to bring about a perfected result."

"Experiments in recent months have minimized the importance of musical accompaniment, but the good showman knows music adds a cent to the public reaction to a picture. Try viewing a picture in an empty, silent projection room and this is evident at once. Music adds atmosphere, suspense, and sometimes comedy.

"This consideration, minimized lately because of emphasis on "100 per cent talking," was stressed by Jesse L. Lasky, first vice-president in charge of production for Paramount, one of the chief artists active in the field of dialogue and sound pictures. In an interview, in which he said that talking pictures had come to stay, Lasky also declared that silent pictures would stay, too; but he defined the silent pictures of the future as those without dialogue but having musical synchronization.

"The novelty of dialogue and the powerful public demand for it in the past six months have made almost the entire industry minimize the need for synchronized musical scores for otherwise silent 'flickers.' Lasky said, "As the novelty wears off and a sensible balance is struck between sound and silent pictures, this factor will assume major importance."

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CAPE COD FEATURES

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WIDE SCREEN TO BE TRIED IN LONDON

LONDON, Aug. 1.—The new experimental wide screen for cinemas is to be demonstrated in the near future in London.

This announcement, forecast in The Cinema on Saturday by Mr. J. C. Graham, managing director of Paramount-Famous-Lasky, who has just returned from New York, has aroused the keenest interest and speculation throughout the trade.

What will the coming of the wide screen entail? Exhibitors are asking themselves.

"It is obvious," stated a well-known London theatre proprietor on Saturday, "the wider screen will at first only be practicable at the very largest cinemas.

"If it succeeds and is adopted on a large scale, it will certainly entail enormous changes in our present concepts of cinema designs."

The screen for the newer cinema, faced by giant screens and expensive "talkies," is undoubtedly black. Both these innovations may spell the complete doom and disappearance of the smaller house in the next two or three years.

A chain of fifteen London super cinema costing £250,000 for wide screens and "talkies," is projected by Mr. A. E. Abrahams and his son, Mr. D. A. Abrahams, proprietors of Hyde Park Cinema Limited.

They will be modelled as the Regal Super Cinema, Marble Arch. These cinemas, it is anticipated, will foreshadow the type of film theatre which will be universal in the next decade.

"One Rainy Night" Nears Completion

Maxine Alton's stage success speaks again via the screen.

"One Rainy Night" is nearing completion at Universal Studios, where Emmett Flynn is directing Laura La Plante.

Coincidentally, not only is there a striking resemblance in the beautiful screen star and the clever authoress, but Miss Alton successfully portrayed in vaudeville the same role in which it is predicted Miss La Plante will score a tremendous success on the silver screen.

Another blonde, Florence Stone will star in the revival of the stage play "One Rainy Night" when it opens in Chicago this Fall.

Blondes! More blondes! Ethel Clayton is being featured in one of the leading roles in Miss Alton's version of "Painted Faces" now in production at Tec-Art Studios under the direction of Frank O'Connor.
### Doings in New York Studios and Nearby Cities

#### THE SCREENROAD

**NEW YORK, July 31.—**What was hailed last week by a specially invited audience as another revolutionary development in motion pictures, comparable to the advent of dialogue films, was a demonstration by the Paramount Famous Lasky Corporation at the Rivoli Theatre, New York, of the Paramount Magnafilm, which throws a picture on the screen that filled the entire width of the stage and for the first time gave proof that the efforts of scientists to develop commercial stereoscopic pictures were near fruition.

The demonstration, which included scenes of the seashore and a country road, was a four-reel, all-talking and singing feature, lasted for more than an hour, and was attended by an audience of 300 publishers, editors, bankers, scientists and motion picture executives.

The pictures, photographed on 56 millimeter film, were projected on a screen 40 feet wide and 20 feet high. Standard film is 35 millimeters and the normal size of a picture shown on the regular screen at the Rivoli is 17 feet, 4 inches wide and 13 feet, 6 inches high.

Paramount Magnafilm has passed the experimental stage. The feature shown last week, “You’re in the Army Now,” featuring Johnny Burke, well known vaudeville star, is now ready to be shown in theatres. The first public showing will be given on Broadway soon.

Public attention was focused on the increased entertainment value of the large screen on the night of December 15th when Paramount introduced the Magnascope in connection with the showing of “Old Ironsides.” The effect on the audience at the premiere of that picture was electrifying when suddenly the screen filled the entire stage width. The increased size of the picture through Magnascope was obtained by the use of magnifying lenses and not from increased film width. It was then that Mr. Zukor had Lorenzo Del Ricio, who invested the Magnascope, begin intensive work on wide film.

Work was carried on by Mr. Del Ricio and a staff of assistants at the Paramount studios in Hollywood and New York. Just as they were perfecting cameras and lenses for this wide film the new element of sound projected itself into the picture. This brought forth an entirely new problem. To meet this Mr. Zukor had Mr. Del Ricio equip a new laboratory across the street from the Paramount studio in Astoria, L. I., and there for the last two years he has been perfecting the Paramount Magnafilm which was demonstrated at the Rivoli.

Wide film in itself is not new, having been used 33 years ago, but Paramount Magnafilm is the first wide film to be developed along commercially practical lines. It gives third dimension to the picture on the screen due to the increased area, Mr. Del Ricio pointed out.

“The observer focuses his attention upon the center of action in the screen and in doing the other portions of the picture resolve themselves into the original planes occupied by the characters or properties,” Del Ricio explained. “Thus the observer gets a new feeling of the relationship of planes that has not been evident on the smaller screen where the eye of the observer could embrace the entire screen. This new area does not produce any eye strain because it is still less than the entire angle of vision of the normal eye. Stereoscopic values are also evident in Magnafilm due to the new methods of lighting that the camera men use for the wider angles now made possible for the first time.”

**NEW YORK BRIEFS**

**WARNER BROS. EASTERN VITAPHONE STUDIOS, BROOKLYN, N. Y.—**Under Bryan Foy’s direction, James J. Corbett and Neil O’Brien have just made a short subject. Neil O’Brien is a famous minstrel man, while Corbett is very well known in pugilistic circles. Both are experienced stage artists.

“Just Like a Man,” a sketch written by John L. Hobbe, is being made into a Vitaphone short subject under Murray Roth’s direction. Martin May plays the husband, Mary Mullern, the wife, and six-year-old Sybil Leve, the child. Miss Mullern is also a Ziegfeld show girl.

Weight of almost a ton is represented in "The Big Paraders," a short subject in which six young people are participating, under Murray Roth’s direction. Two of the Wailes family are in the cast, as are Elsie Thiel, Charlotte Conrad, Edna Howard and Ben Wise.

George Price, who played for the Shuberts for seven years, and then produced “The Song Writer,” in which he starred last season, has just finished a short subject, Murray Roth directing. Frank McNellis appeared with Mr. Price.

“You Tell ’Em, I Stutter,” a short sketch, has just been completed by the vaudeville team of Savoy and Mann.

Franklin Pangborn is rapidly winning renown for himself as a producer-actor. His Vine Street Theatre is establishing itself under his personal supervision as one of the leading playhouses of the Southland. "The Jade God" is now showing at that popular theatre.
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PRODUCTIONS—LOCATIONS—SYNCHRONIZATIONS
PRIVATE TESTS—AUDITIONS—RE-RECORDINGS ON DISC
Big Meeting to Settle Equity Fight

The Time For Level Headed Action Has Arrived

Hostilities in the Producer-Equity controversy were launched June 5th. Hollywood Filmograph advocated arbitration in its July 6th issue, in the belief that the conflict between producer and actor had been aired sufficiently—both to the workers in our own great industry, and to the world at large.

There were radicals who censured Hollywood Filmograph because it had dared assume the thankless role of mediator in the battle, but in spite of any and all criticism, Hollywood Filmograph continued from week to week to appeal for PEACE, laying stress upon the undeniable fact that such an unhappy situation could only result in disaster to both the striking actors and to the producers if not adjusted with the utmost speed. The actor barred from work—his ability to earn a livelihood had been fettered. The producer, with an investment of millions in an industry which had been brought to a standstill, faced ruin.

We feel that our ceaseless, untiring efforts have broken down certain barriers that blocked the path to peace.

It was Hollywood Filmograph that carried the first news of the meeting between Joseph M. Schenck, Douglas Fairbanks and Will Hays, and hinted that that trio were trying to bring about a settlement of the Equity strike. It was ye editor of this publication who talked to Will Hays and told him the truth about the present A. E. A. strike, and pointed out the disasters that were liable to accompany it if an adjustment of demands could not be promptly made.

The conference for peace has now been in progress for seven days. Everyone seems ready to "Bury the Hatchet." Let's all shake hands, let bygones be bygones, and trust the healing of our wounds to Father Time.

"The time for level-headed action has arrived." It has come to our attention that so-called communists—in other words, "Wobblies" or "I. W. W.'s"—have put in an appearance and seek to break down the high reputation of the motion picture industry. Any disorder resulting from the activity of such radicals would be blamed upon the Actors Equity Association. Realizing the gravity of such a menace, the officers of Equity have ordered a committee of their membership to stand by for any trouble arising to threaten the industry. The committee, headed by Frank Sheridan, Perc Pembroke and Wm. J. Dyer, has been dubbed "The Shock Troop."

Ever since the strike started we have made a careful daily survey of the situation, and we know of no instruction of the rule laid down by President Gillmore banning any violence, mob gatherings, property destruction or interference with picture production.

The methods of the Equity chiefs throughout the conflict have been most commendable, as have been those of the representative producers.

Both factions are now seated around the big conference table talking it over like men, and the best that any of us can do is offer a silent prayer that the one and only "Mind" that rules the Universe will give all concerned the strength and understanding to bring about peace, so that once more we can all put our shoulders to the wheel and work harmoniously for the betterment of the motion picture industry.

HARRY BURNS.

RESULT OF CONFERENCES BETWEEN PRODUCERS AND A.E.A. BEFORE MEMBERS SAT. NIGHT

Hinting that the long and implacable fight between Actors Equity Association and the motion picture producers of Hollywood is at last drawing to an amicable close, Frank Gillmore, president of Equity, has called a closed meeting of all members of the association for Saturday night, August 10.

During the Saturday evening meeting, Gillmore declared in making the announcement, the results of the many recent conferences held with representatives of the producers will be laid in detail before the Equity members for their approval or rejection.

The terms upon which we will agree to peace are well known to the producers," Gillmore stated. "In the many conferences held lately, the producers have been most courteous and friendly. We were asked to frankly reveal our minimum demands, and we frankly answered that we of Equity must not be expected to consider any proposals that would tend to diminish our solidarity. A detailed report of our meetings with the producers will be laid before all members of Equity who attend the secret meeting called for Saturday evening."

Gillmore's announcement of the closed meeting was made at the start of the open Equity meeting held last Wednesday evening in the Hollywood American Legion Stadium—a meeting which filled the huge auditorium to overflowing.

After the Wednesday night meeting had been formally opened, President Gillmore announced the suspension of the following Equity members: Hallam Cooley, Donald Crisp, Dougarr Gerrard, Hymie Conklin, Mayme Kelso, George Millo, Leo Pike, Bob Milshah, Carl Miller, Pee Wee Holmes, and Bruce Randall.

Lillian Albertson's famous book came in for a merciless flaying at the hands of Gillmore, the president of Equity declaring flatly that he not only denied certain of Miss Albertson's statements, but that he unhesitatingly branded the majority of her statements pertaining to Equity as false.

The platform was then turned over to a number of representatives of the association. Andre de Segurola spoke at some length in behalf of the producers and the motion picture colony, pleading them to unqualified support of the association.

Sam Hardy presented the result of the Equity Carnival held last Saturday at the Edgewater Gables Club, informing the Equity members that the "big show" had netted over $16,000. He tendered a vote of thanks to all of the individuals and committees that helped make the Carnival a success.

Charles F. Adams, attorney-at-law and featured writer for Hollywood Filmograph, was introduced and spoke at length on the legal aspects of the Equity campaign.

Jean Hersholt, I. B. Kornblum and Joseph Cawthorn also addressed the meeting and pledged their 100% per cent support to Equity. Jean Hersholt emphasized his pledge by presenting the association with a $500 check to help defray the expenses of the present struggle.

"39 Club" Meets

Announcement has been made of a meeting of the "Thirty-niners Club" to be held promptly at 8 o'clock Monday evening in the Troopers' Green Room at 1742 North Yew street. The organization is composed of Elks who are members of Equity in good standing.

HARRY BURNS.

Finishes with Lubitsch

Albert Roccardi has just completed the character role of the foreign minister in "The Love Parade," the first original operetta of the screen, which Ernst Lubitsch is filming at Paramount. Maurice Chevalier plays the lead. Roccardi's talking role is one of the most important of the supporting cast.
Let’s See—Who’s Who

WYLER TO DIRECT
“THREE GODFATHERS”

Under the direction of William Wyler, rehearsals will be started Monday at Universal studios for the production of Peter B. Kyne’s famous story, “Three Godfathers.” The Universal production, which will be an all-

British, will feature Charles Bickford, Raymond Hatton and Fred Kohler in its cast.

Most of the scenes for “Three Godfathers” will be shot in desert locations in Arizona, according to an announced production schedule. The continuity and dialogue were written by Tom Reed.

“Let’s Go” Henry Back On Job

“Let’s Go” Henry Mac Rae, three
times general manager of Universal, returns to the megaphone. He has just completed “Tarzan The Tiger,” with Frank Merrill, Natalie Kingston and Al Ferguson in the principal

parts.

Al Ferguson, who played the “heavy” in “Tarzan The Tiger,” was re-engaged by Universal immediately after completing “Tarzan The Mighty,” a preceding serial, in which his work was an outstanding feature. He created the character of “Black eastern visit this week. He has been in New York for several

weeks and as soon as he has ac-
n
climated himself once more, work

will begin.

Raoul Walsh has only recently

finished “The Cockeyed World” for

Fox. The Walsh-McLaglen combina-
c tion evidently proved agreeable in

that productions, hence the contin-

uation with an ocean setting.

Jack,” one of the best character

’llies of last year.

Henry Mac Rae, famous in the

industry for his high-speed work, is

universally known as “Let’s Go” Mac

Rae. There is very little, if any, time

lost between scenes when Mac Rae

is “shooting,” his familiar “Let’s Go”

keeping everybody on the jump. How-

ever, those who work with him say

his famous “Let’s Go” is popular

with one and all.

Director Returns From Long Engagement in Orient

Max L. Haasmann, author and director, arrived in Hollywood this week after spending nearly two years in the production of features and short subjects in the islands of the far east.

Most of Haasmann’s work was done in Java for the Nanjing Film Corporation, which releases its product through China, Malaya, India and the Dutch East Indies to so cosmopolitan an audience that each picture must be titled in nearly a score of languages and dialects.

The last feature made by Haasmann under his contract with the Nanjing corporation was released under the title of “Resla Boro-Bodoer,” which translated means “the mysteries of the temple of a thousand Buddhhas.” The story was written by the director, and ran

serially in a leading magazine of the Orient. It deals with the hidden

forces and mysticism of Java, and most of the action centers around a

1,200-year-old temple called “Boro-Bodoer.”

The producers made the picture on a lavish scale, and of course, had

at their command locations which would represent a tremendous fortune
if reproduced by Hollywood methods. An all Oriental cast, headed by

Oliver Young, the noted Chinese film star, portrayed the story’s charac-
ters. Haasmann, who is known to direct his cast in three languages, English, Dutch and Malaya, was the only European connected with the

company.

Haasmann, on his arrival in Hollywood, declared that Oriental picture companies were greatly interested in the possibilities of the talking screen, and were already planning to utilize the new process in the pro-
duction of their programs.

The East India director plans to remain in Hollywood for some

time, and has retained the Edward Small Company to manage his affairs.
LADIES AND GENTLEMEN

If You Will Step A Little Closer, I Will Introduce To You—

By HARRY BURNS

The name of genial Sam Hardy should grace the role of honor so prominently displayed in the New York clubrooms of the Actors' Equity Association. And beside the name should be the fitting title, "Ruler of Men."

For Sam has proved himself no less than a ruler of men.

When the Actors' Equity Carnival was first suggested, it was opined that such an affair would be only one more opportunity for a gab fest among the trials and tribulations of the actor's life.

Not so with Sam Hardy at the helm. From the moment that he took charge and put his own dynamic sincerity into the preparatory work for the Carnival, thing began to happen. Shirkers became workers, and everyone connected with the program started living and talking "Equity Carnival" until no further doubt of the affair's success could be entertained.

The Carnival, planned and carried out with Hardy enthusiasm, brought Actors' Equity real recognition, and placed them on the Filmland map as nothing has done, with the obvious exception of the present Equity Producers' fight.

Sam Hardy is a walking advertisement for good nature and goodwill. If you followed him through a given day and chronicled his movements until he placed his tired head upon the pillow, you would learn many interesting things that even his personal friends know little about, for as far as Mr. Hardy is concerned, he would rather keep his virtues a secret.

A Good Samaritan, well met, thrown in contact with mankind every hour of his life, he has learned humanity and its faults to the last letter, and to talk to Sam Hardy and really learn to know him, is a treat. Be it at the Masquers Club, the Equity office, or on the set of a studio where he is working, he is always the same.

Last Saturday night at the Edgewater-Gables Club thousands of people who visited the Actors' Equity Carnival attested to what we have said in regard to Mr. Hardy. Their enjoyment was a tribute to the efforts of the man who had organized the various committees, and planned the entire function. Incidentally, we might say that Ringling Bros. in their palnest days didn't have as many obstacles to overcome as had Sam Hardy, nor did they ever work under the hardships and conditions that genial Sam had to overcome to make possible the great entertainment which lasted all day and most of the night. And when it came to controlling the crowds, Sam and his aides proved themselves more than able.

Everything went off in shipshape manner and Sam was kept busy making sure that every penny that was to go into the Actors Equity Association Relief Fund came into the coffers of the treasury. Just picture in your apple's eye Mr. Sam Hardy driving home from the Edgewater Gables about 3 a.m. with $5000 in nickels, pennies and dimes, besides plenty of paper bills and gold, and dress the vision by adding two big guns intended to protect the money entrusted to him by Equity! We feel that we should nickname Mr. Hardy "Two-Gun Sam."

All in all, the affair will go down in history because the Indian warriors who appeared in the program held a pow-wow and honored Frank Gillmore by making him Indian Chief with the name of Big Heart. Charles Miller was given a like honor and his name became Big Eagle, while Sam Hardy likewise was honored, his Indian title being Big Fist.

The whole affair showed great showmanship and careful planning. Sam Hardy was here and there and everywhere—managing this, staging that, and above all, spreading in his wake an ever-widening ripple of good humor and fun. He who wrote and produced "The Barker" lost a great bet in not securing the services of Mr. Hardy in the title role, for never was seen a more typical and natural Barker than he.

When the Producer-Equity struggle is a thing of the past, and Filmland folk can once more give attention to other interests, Sam Hardy should be given a resounding vote of thanks for the capable fashion in which the Carnival was handled.

Incidentally, the industry's producers are overlooking a "natural" in failing to find a series of stories in which Sam Hardy might be featured. Good, clean farce comedies should be ideal for genial Sam, who is himself such a jolly good fellow.

We feel that we need more Sam Hardys in the motion picture industry to replace the many selfish, conning individuals who only seek their own aggrandizement. Not so with Sam.

Sam Hardy proves himself a leader of men—and nets $20,000 for Equity.
Program of Technical Education

Advanced

Constructive Step Taken by Producers to Insure Success for Talking Pictures

In an effort to standardize the technique of motion picture production, the Producers' branch of the Academy of Motion Picture Arts and Sciences, in meeting with eminent sound engineers, last week evolved and unanimously endorsed a threefold program of education intended to cover all technical phases of the industry.

Following the meeting, the educational program was submitted to the Board of Directors of the Academy by B. P. Schulberg, general manager of West Coast production for Paramount-Famous-Lasky studios and chairman of the Producers' group of the Academy.

The recommendation cited the need for the standardized education of all creative workers in the film industry in the intricate methods of sound reproduction, and urged that the educational program, if approved, be made accessible to all regular studio employees.

The Producers' plan to educate all branches of the motion picture industry in the theory and use of the new technique required for talking pictures includes:

1. Establishment of a technical school to be started in September under Academy auspices open to the personnel of all the studios with instructors from the science department of University of Southern California and outstanding electrical recording experts as lecturers. It is proposed to hold the classes once a week with certain groups designated to attend from each studio as a nucleus and additional enrollment open to all departments of motion picture workers.

2. Systematic study of technical problems shared by all the studios and standardization of basic practices. The Producers' branch authorized the appointment of a committee to collaborate with a committee of technicians in conducting research with a view to standardizing methods and devices employed in the building of sound stages, treatment of sound sets and silencing of cameras. It is proposed that this research be similar in method to that conducted under Academy auspices on incandescent lighting.

Data preliminary to possible nation-wide standardization of theatre projection machine aperture and screen shape is now being collected for a joint meeting August 8 of the Academy Technicians' Branch with the American Society of Cinematographers and the local chapters of the American Projection Society and the Society of Motion Picture Engineers.

3. A series of general meetings of the Academy at which recording experts will acquaint the artistic workers with the possibilities and limitations of sound equipment. The first meeting has been set for Thursday evening, August 8, on the subject of "Artistic Possibilities of Acoustic Control." This will be followed by meetings on "Dubbing," "Acoustical Control Problems in the Theatre," and other topics.

"When the talking picture revolutionized the industry the studios accomplished wonders in adapting themselves to the emergency," B. P. Schulberg declared in laying the proposals before the meeting of the producers and sound engineers. "But now the time has come to take inventory and by educating the studio personnel to lay a strong foundation for future progress. Sound is going to be our business for a long time. We are not going back to the silent screen ever except for occasional pictures. The need for all motion picture creative workers to become intelligently familiar with their new tools is a matter of dollars and cents and is absolutely vital to the constant improvement of talking pictures which the public demands."


Evelyn Peer and Laura Bowman, two of the leading players in "Come Seven," the Octavius Roy Cohen stage comedy playing at the Orange Grove Theatre, are scheduled to make a number of photography records this week. The musical numbers to be recorded are songs featured in the stage play.

Paramount Sound News Reel made its first appearance in eastern theatres this week, opening with the programs of August 3. The first issue shows the care which Emanuel Cohen, editor of Paramount News, has given to the world-wide organization of his staff. For the time being the sound news will have one issue a week and the regular silent Paramount News will continue with two weekly issues.

MONTY COLLINS DIES

Monty Collins, beloved veteran of the stage and screen, and one of the founders of the "Troupers Club," passed away last Saturday after undergoing a prolonged illness.

Wesley Osman is playing musical glasses which it took twelve years to assemble over the radio.

Noted Executive Returns

"DOG HOUSE"

CLEVER SKIT

If her part calls for the shedding of tears, Florence Stone, who dons her emotions, sheds them. If there is a tragic breakdown called for, she breaks down without a murmur.

In "The Dog House," a brief sketch by Clinton Jones, which was presented as part of "The Musketters' Sunday Night" by the Players, part of Miss Stone portrays, calls for no tears. Yet she broke down and wept unreasonably.

And all because young Leon Janney, who plays the child role of Danny, is so fine an actor. This young lad interprets his tragic role with a sincerity older troopers are less prone to emulate. Miss Stone found herself unable to remain unmoved. So she wept, too—action not called for by the script.

"The Dog House" is in itself an amazingly clever sketch replete with possibilities for talkie use. The cast, which included Jack Richardson as well as Miss Stone and young Janney, interpreted it with excellent dramatic dexterity.

"The Masquerader"

At the Hollywood Playhouses, Paramount's "The Masquerader" was presented by the Henry Duffy Players. Although the play itself is far from new, and therein many of its fundamental premises are implausible, Guy Bates Post makes of "The Masquerader" a theatrical event so significant that one forgets the details wherein it may occasionally lapse. "The Masquerader" is a Guy Bates Post play, with Guy Bates Post always near. So real does he make the two leading characters, both of whom he portrays, that one watches the play with that sense of fascination which only a real artist can imbue his audience.

The remainder of the cast fluctuates from very fine to just good enough. In the first classification are Elwyn Eaton, who plays Brock, the all-important servant; Lilian Kemble Cooper, who portrays the leading feminine role and who has a beautifully modulated voice; James Durkin, who interprets Herbert Fraide, and Mabel Luu Mac Hubbard, whose portrayal of Lady Lillian Astrupp is excellent.

Flora Bramley's characterization of Rebecca, the "slavey," is easily one of the best in the production. She is a splendid actress, capable of the highest realization.

"The Masquerader" should do much to endear the Duffy playhouses to local stagegoers. Henry Duffy is proving himself a versatile director and do exert a tremendous appeal and "The Masquerader" is one of most decisive of his arguments.

MAY DIRECT GIBSON

Jerry Sturges, who has been seen around the Universal lot of late, rumor has it that he may direct Hoot Gibson's next picture.

FRANK W. VINCENT

whose activities with the Orpheum Circuit established him as one of America's outstanding showmen, has returned to Springfield as general western representative of the Radio-Keith-Orpheum Circuit.
Jus' See Who's Here

Clarence Badger, who recently directed "Paris," starring Irene Bordoni, is now wielding the megaphone on "No, No, Nanette," at the First National studios.

Phyllis Crane, dainty player, whose services are in great demand since her excellent showing in "College Life."

Betty Compson will soon appear in another Warner Brothers production, this time with Monte Blue and Myrna Loy. Directed by Alan Crosland.

Marie Prevost, who was seen not so long ago in "The Flying Fool," a very recent picture for Pathé, soon appears for R-K-O.
Harold Lloyd Proves It Can Be Done

In Speaking About Sound and Effects in Talkies

Harold Lloyd succeeded in branding as obsolete several of filmland's stock "can'ts" during the production of "Welcome Danger," his first 100 per cent talking picture.

"You can't use Klieg lights," the comedian was told when he started shooting the audible version.

"Oh, can I!" quoth the laughmaker challengingly.

The Metropolitan studios were promptly cast in the role of an experimental laboratory with the result that when Lloyd went into production a few days later, the old familiar Kliegs were most decidedly in evidence on the set. The "sizzling" of the lights had been completely overcome by Lloyd's electrical staff. And with that particular "can't" relegated to its grave, production went ahead.

"You can't get the microphone to register such sound as that," those who "knew" informed Lloyd when he sought to reproduce a certain loud noise necessary in a scene of underground Chinatown.

But he did, although seventeen light valves were demolished in the process.

Harold Lloyd owes a great deal of his astonishing success to his constant defiance of hide-bound production methods. After achieving a pinnacle of success as the star of two-reel comedies, he defied the judgment of the greater portion of the producers by making a series of feature length comedies, thereby creating a new vogue in screen entertainment.

In still earlier years he was one of the first comedians to insist that a picture depending upon situations rather than grotesque characterization could draw a full quota of laughs. According to studio officials who have seen the "rushes" of "Welcome Danger," the famous comedian's present anti-can't campaign has provided the new picture with some of the most unusual effects that have as yet graced the "jab and bear" type of production.

Gregory Ratoff Stars Here in "Kibitzer"

H. S. Kraft, known as Broadway's youngest player, arrived in Los Angeles this week to complete final preparations for the presentation at the Mason Opera House of the outstanding New York success, "Kibitzer," which will open September 1. Gregory Ratoff, noted actor, will be starred in the production, which was written by Joe Swerling and Edward G. Robinson.

"Kibitzer" has played six months at the Royale Theatre, New York, and has been considered the reigning comedy success of the present Broadway season. The term "Kibitzer" is the appellation pinned to one who promises to know it all. The "Kibitzer," according to studio officials who have seen the "rushes," is the appellation pinned to one who promises to know it all. The "Kibitzer" appoints himself a committee of one and tells others of their mistakes in card games, billiards, gold and other diversions. Gregory Ratoff is the "Kibitzer."

"HALF MARRIAGE" ON SCREEN AT HILLSTREET

The premiere presentation of Radio Pictures' first all-talking musical production, "Half Marriage," featuring Olave Borden, is now being shown at the Hillstreet Theatre.

Prominent in the supporting cast are Sally Blaine, Ken Murray, the vaudeville favorite, and his merry-makers, Ann Greenway, Morgan Farley, Richard Tucker, Hedda Hopper and Gas Arntheim's Coconut Grove Syncopaters.

The big R-K-O stage show is headed by A. B. Marcus' Glorified Revue, with a galaxy of 45 glorious girls, including the 24 Marcus Peachens. It is a tremendous, spectacular all-star revue, direct from Broadway, where it scored a smashing hit.

BALSOFER PROGRAM IS ANNOUNCED

Fred J. Balsofer, president of Radiotone Pictures Corporation, announces a twenty-four, one reel, all-color schedule, production of which will be started at once.

Radiotone studios have been the scene of much activity during the past month. The sound stages are completed and the entire recording apparatus for sound pictures is installed and perfected.

Mr. Balsofer is negotiating with a prominent color film organization and will announce his plans in the near future.

TWO STAGE PARTS

Elmoro Flynn, dark-haired screen plow, is the most important part of Cricket in "Bad Babies," the George Scarborough production opening at the Mayan August 17. Miss Flynn is supported by the lovely Walter Brown Rogers production at the Theatre Mart.

"YE TROUPERS" OLD-FASHIONED PICNIC

Plummer's Park, on Santa Monica Boulevard, will be the scene of the annual "Old Fashioned" picnic of the Troupers' Club, Hollywood's beloved organization of old-time players. The affair is scheduled for Sunday, August 18, and a large attendance is predicted.

COLD SHIVERS

Said to have commanded one of the highest rentals ever paid for a single two reel comedy, Jack Whelan's first all-talking production, "Coots," is due to open this week at the Paramount theatre, sharing honors with the new Ruth Chatterton picture, "Charming Sinners." The short subject proved an absolute sensation.

"Cold Shivers" is an Educational release featuring Raymond McKee and Lucille Hutton. It was directed by Stephen Roberts with the personal supervision of Jack White. Other players of prominence in the cast included Al Thompson, Eva Thatcher, Stanhope Wheatcroft, Ray Turner and Floyd Shackleford.

The comedy has as its locale a haunted house, purposely made ghastly and spooky by an eccentric old millionaire, who after falsely establishing his demise, has a will read requiring the beneficiaries to remain all night in the house. Wind, rain and thunder effects are used to great advantage in the picture.
Random Sketches on the "Rio Rita" Set at R.K.O Studios

John Boles as Captain Jim Stewart

Bebe Daniels as "Rio Rita"

Robert Woolsey as "Lovell"

Bert Wheeler as "Chick"

Don Alvarado as "Roberlo"
The Girl With the Million Dollar Eyes

EDYTH KRAMER

The radiant personality and genuine ability of this dainty recruit from the realm of footlights have won for her a most promising place on the screen.
"The Virginian," the charm of which seems heightened rather than impaired by the lapse of years, was reviewed last week before a packed and delighted house. Frequently, throughout the sequences, the work of various members of the excellent cast was applauded with enthusiasm. The details of the story itself are too well known to warrant elucidation. Suffice it to say that the sequences followed closely in the footprints of those of the stage version. We believe that the screen version of this sterling western drama will click just as strongly as did that of the footlights.

Director Fleming's work is peculiarly noteworthy. His finesse at times is charming, especially when he delivers two whistling quarts just as the hangman's rope is placed around Steve's neck. Steve and Henry (The Virginian) are pals and have a quaff of water at the battle of the quaffs between Steve, thinking it is his friend's farewell chip, turns his head, but, sensing his mistake, closes his eyes in anticipation for the big leap before him.

Photographer Hunt's dips into lights and shades of nature's outdoor grandeur were praiseworthy.

The cinema-voice honors go to Walter Huston (Tramps) and Mary Brian (Molly Wood), both turning in splendid characterizations. Huston's drunken villain, in all its unrestrained cynicism and snarling wickedness, is among the greatest of its sort the screen has known. Mary Brian is a revelation as the sweet, pampered school teacher. She rose to dramatic heights in her burst of grief at the bedside of the wounded Virginian, merging a performance native with a glamorous charm.

Gary Cooper was suave and quiet in the title role. Richard Arlen's Steve was a knave and others who clicked were Eugene Pallette, Chester Conklin, and Helen Ware.

Don't miss "The Virginian"—it's a great picture.

ED O'MALLEY.

NOT A BAD IDEA

William Bakewell, inseparable friend of Johnny Mack Brown, has been developing into quite an athletic letter under the tutelage of the former All-American football star. "That's a new leg developer, Bill," said Brown recently at the Hollywood Athletic Club gymnasium. "Try it, why H. Zeher has returned from a week's honeymoon at Lake Tahoe and Yosemite National Park."

Mr. Zeher's duties as assistant general manager of Universal Pictures Corporation necessitated cutting the following trip short.

They were married by the Rev. Allan Hunter at a beautiful wedding at their home, 3466 La Sombra Drive, Hollywood Knolls at sundown, July 25.
Theatre, Vaudeville and Melody

Creators of Tuneful Tunes for Talkies

The song "Painted Faces," written by Maxine Alton for her play of the same title, will become one of the popular hits of the year, according to Aubrey Stauffer, well known music composer, who scored the music of the song. He also expressed the belief that the song "Painted Faces" is emotionally faithful to the story.

In adapting her stage play "Painted Faces" for the silver screen, the authoress interwove her theme song throughout the story in the same manner as she did in her stage play.

The haunting melody and beautiful sentiment expressed by the lyrics seemingly forecast that this song will live forever, Stauffer declares.

Herb Ruby and M. K. Jerome, collaborators for many of First National's songs and scores, have just completed the score and lyrics for Billie Dove's picture, "The Broadway Hostess." This prolific writers are also responsible for the songs in Lorette Joy's picture, "A Most Immoral Lady," several songs in "Little Johny Jones" and in a song that Georges Carpentier sings and dances to in "The Shows of Shows," now nearing completion at Warners' studio as the successor of the year.

Talk to Ballard MacDonald, who is Dave Dreyer's collaborator in writing songs for Metro-Goldwyn-Mayer's production, "Cotton and Silk," starring the Duncan Sisters, and he will tell you that the next forward move in pictures will be the writing of a musical score and lyrics around which a picture story will be constructed.

"The plot of the picture will follow the writing of the songs," says MacDonald, "and more attention will be paid to developing the song which will be the predominating feature of the picture."

And Dreyer adds, "That, of course, is the plan usually followed in the writing of a Broadway musical show, and if it succeeds in the stage musical, why not in pictures?"

AROUND THE SHOWS WITH THE OLD VAUDEVILLIAN

(After the Style of K. C. B.)

IT seems to me that.

TWO acts at the.

ORPHEUM this week.

PROVE conclusively that.

REAL old-time vaudeville.

WILL never die.

THE writer has played.

ON variety bills with.

THE Briants in many cities.

OF this old world, and.

THEIR wonderful bit of.

PANTOMIME in their sketch,

"THE Dream of a Moving Man,"

NEVER fails to completely.

SATISFY audiences in.

EVERY country. Little.

JOE Laurie is another.

EXEMPLIFICATION of the.

FACT that a performer with.

PERSONALITY and talent.

DOES not need the help of.

SCENERY, lights and "props".

TO put him (or her) over.

JOE pays a casual social.

VISIT to the audience, is.

PLEASANT and likable.

WHILE he stays, and leaves.

REGRETted by all.

GILDA Gray shows her good.

COMMON sense by not.

DEPENDING entirely upon.

HERSELF to please.

SHE has surrounded herself.

WITH a strong company.

ESPECIALLY Miss Denizon and.

MR. LLELAN (a splendid pair),

AND a luxurious setting.

SHE is to be congratulated.

JACK Carter struggled.

GAMELY with poor material.

AND it must be said that.

THE writer's old friend,

BILLY Kent, has been seen.

TO better advantage than.

IN his present (?) writing.

EDITH Evans and.

RAY Mayer do a repeat and.

ARE welcome.

THE McDonald Trio, programmed.

"CYCLISTS of Merit," are.

JUST that, while.

ALICE and Sonny Lamont.

CLOSE the show in a.

WORKMANLIKE manner.

BERT Levy.

THE old vaudevillian.

SPEAKING.

I THANK you.

REVIEW HILLSTREET

Would you marry a girl you had never seen? ... While that may seem like a foolish question (and it really is), yet the Warner Brothers' Vitaphone talkie, "Kid Gloves," showing the past week at the Hillstreet Theatre, makes an attempt to convince you that such a thing is possible—on celluloid, if nowhere else... A beautiful girl, in a faint, is lying on the floor. A shoplifter and her sweetheart are trying to revive her when Kid Gloves himself (Conrad Nagel) enters and does the trick.

Just as the girl is revived, a politician of dubious character (they're all supposed to be that way in filmmaking), jealous and suspicious of the girl who is engaged (to marry him) steps into the scene. He immediately sends for a justice of the peace, whips out a revolver (politicians always carry revolvers), and forces Kid Gloves to marry the girl. That's all very well for the Kid, and she's a beauty to boot. But big-hearted Kid wants to give her a divorce, and the girl turns big-hearted, too—and refuses the kind offer. From which you can gather the threads... However, Nagel gives his usual outstanding characterization in an impossible role, and his voice registers clearly. Lois Wilson gives an excellent performance, and the daintiness of Edna Murphy, coupled with the non-stuttering performance of Tom Dugan, serve to at least give the picture a good cast... Edward Earle, Richard Cramer, John Davidson and Maude Turner Gordon also do capable work... The Skyscrapers Revue is the snappy R-K-O stage offering, and it is extremely entertaining and diverting. "DAD."

Football Sequences of "Salute" Shot This

Bovard Field at the University of Southern California has been for several days the scene of some pre-season football.

The contests are not conference games, however, but important sequences in the Fox-Movietone production, "Salute," based on mid-shipman life at Annapolis, directed by John Ford and featuring George O'Brien with William Janney, Helen Chandler, Stepin Fetchit and other well known players in support.

Shayle Gardner, eminent English stage and screen star, begins his second American talkie role as Dr. Williams in "Disraeli" for Warner Brothers. He recently completed his first American talkie role in "Three Live Ghosts" for United Artists.

COMING EXCELATONE

H. M. HORKHEIMER, Pres.
The “poor little extra” girl belongs among the gallery gods. Reference to her by the motion picture producers was the thought of a good brain. But the strategy was foiled by the gods of the Mighty. The publicity man who started the thought should be promoted. He was on the right track and the campaign cured him. He realized that that little stray child of the gallery gods was the fringe of a mighty ocean of humanity, not to be played with.

To unseat the Mighty is no great task. To satisfy the gallery gods is a Cyclopean undertaking; a colossal job before which all men tremble. The stars who work but “sixty per cent of the time,” when they were thrown to the gallery gods, instead of being torn limb from limb, were scornfully rejected by the gods, crying for the blood of the Neros. When through this ages has been so. When the gallery gods want a fat victim, they spread their scorn. Every name carved in stone or sunk in bronze was put there by the gallery gods.

And what human institution looks more to the mercy of the gallery gods than the American motion picture? Its Neros may “write down” to the gods; but, in the end, they LOOK UP to the same sardonically placed gargoyle deities. The gargoyle deities of the Notre Dame peer from all heights and sneer at all earthly might. Our picture poo-bahs should look into this.

Across the counsel table they see faces they know and peer into minds they think they understand. There before them is a psychology they fondly imagine they comprehend. Far away from that counsel table, lost in the employments of the New York regiment, tolling millions of gargoyles look on, and learn and prepare for the exit roar of the gods of the gallery, the broad path of glory and fame reaches from that table, through the valleys, over the highest peaks to celestial glory. The gallery gods will line its sides and roar from view, the remains of the vainglory who forgot them.

It is the “poor little extra” girl doing her “mob scene” stuff, with no charge for the “background atmosphere.” It is the biggest show ever staged by human mind. It is the collective expression of the gallery gods, out for a real Roman holiday, when human sacrifice is the “top spot” act of the day. And the poo-bahs of the period play the principal roles. For, when the gallery gods stage a show, they put on nothing short of a stupendous spectacle fit for the gods. They paint the world and the stars; they play with the moon and stars and the eternal clash of extinctions. If man MUST have social contrasts, and FORCE sways all, logically, the victor must go to the gods of gallery.

Utopia remains a distant and wholly unexplored land. Materialism is King, and the rich gifts come from the gods—the gallery gods. Theirs to bestow at their pleasure. We call them “The people.” They are the same “people” who tossed aside every Mighty One from the Pharaohs to the czars. There are constables of the gallery gods who are the gallery gods who sit on high and wildly cheer the newest hero, weary of him, destroy him.

“I will not be influenced by the mob” is the somberly spoken retort of unattacked Power when approached by the representative of the gallery gods. Kings without number have spoken these words—and have quickly lost their heads. They did not stop to think. "I am the State," said one. The gallery gods annihilated all vestiges of his line. Recently one felt mightier than the gods. Though thirty millions of the gods died, they destroyed him and his line. Kings of all kinds are the gods.

Yes; they are the “rabbles”; but every bottle of costly perfume used by the “poor little extra” girl and the of near-stars is brewed from the sweat of the “rabble.” Every brilliantly sparkling diamond lost its roughness by passing through the hungry “poor little extra” yard of fine silk is woven by a back-bending cooie or a back-bending white, a tattered, insignificant fragment of Power held in the endlessly weaving mass we call “The people.”

This day and age should produce industrial leaders who do not know these things, and who are not guided accordingly, is hard to understand. It is elementary economic truth, familiar to most of our great captains of industry. That the men of the gods, the gods, their direct mate is successful, is directly dependent upon the goodwill of the gallery gods, not in step with capital and labor economics and bewildering.

Predicating that the motion picture producers and exhibitors SHALL be in step with capital and labor economics and politics requires no vast amount of intellect. The gallery gods will see to that. Fortunately, the patience of the gods is great. It is a simple law of physics that vast bodies move slowly. And crushing power is in exact ratio with bulk. When the gallery gods DO move, nothing stands before them. In keeping with the times, the gods have leaders. They are NOT a “mob” nor a “rable.” They are economically and politically (in a union sense), powerfully organized. The gallery gods who gave Nero the “Hall and farewell” sign now dish out the united “razzberry.”

Peace hovers over Hollywood. The jesters cease their antics and the “heavy dramatics are halted while the gallery gods form a ring and watch the men sitting at the counsel table. The “poor little extra girl is” with her kind, waiting and watching. She thinks, to be the same as a little extra girl,” with the difference that she is going to retain her self-respect. Her big leaders among the gallery gods are going to see to that. She is living as a satisfied gallery goddess; a free woman now. She took every casting office brat in the eye and demand common civility and the right to see her.

The patient gallery gods are preparing to postpone their Roman holiday. For the gallery gods are magnificent to a surrendering foe. They have the bigness of Myth. There is no record that they ever crushed the repentant. They know that the man who cries “Ignorant rabble” is possessed of strange devils. Relieved of his hallucinations and sanguine, they instantly destroy him. The hallucinations strangeling the reason of Hollywood’s picture men are leaving them. Reason dawns and the gallery gods hold their hands.

The “poor little extra girl” of the producers stands with the waiting army of gallery gods, far from an object of pity. In her “poor little” person she typifies ALL gallery gods. And after the intended holiday victims sign on the dotted line, she and her huge army will adjourn to the gallery and yell at the gladiators in the door. The men and women who work but “sixty per cent of the time” shall be in their stipulated seats, their “soci- cal position” all they wish and their Rolls Royces at the door. The gallery gods will let them play in the sunlight and strut as struts the peacock—if they are good. If they become unruly, the gallery gods will get them, may you lay to that.

THE Doorway of Hospitality

The Doorway of Hospitality to this popular hostelry and you feel at home. There is good food, social warmth, which marks the difference between the Hollywood Plaza and ordinary hotels.

Your room, too, has that added touch of distinction. Pictures on the wall, over-stuffed for summer, a floor lamp and reading lamp ... these are but a few of the features that make you feel at home.

The Hollywood PLAZA HOTEL

Vine Street at Hollywood Boulevard

Hollywood, California
Deserved Promotion Awarded Studio Executives

C. Graham Baker and Hal B. Wallis Now in Charge of Production at First National

A recent announcement from the First National studios reveals the promotion of C. Graham Baker, formerly head of the story department, and Hal B. Wallis, formerly studio manager, to positions as associate producers in complete charge of all production activities on the First National lot.

The richly deserved promotion of the two First National executives was made public immediately after the announcement of A. L. Rockett's resignation as production manager. Baker has been associated with Warner Brothers for the past six years, both as a writer and as a scenario editor. He wrote many of the screen successes for that studio, including Al Jolson's "The Singing Fool." Baker is a native of Evansville, Ind., and entered picture work in 1914 when he was a cartoonist on a Brooklyn newspaper. He has been in charge of the story department at First National for several months.

Wallis has been associated with Warner Brothers in various executive capacities for the past nine years, a part of that time as director of exploitation and publicity. He is a native of Chicago and was employed by the Western Electric Company before entering pictures. He has also had experience in the exhibiting field, having managed a Los Angeles picture house for a time. He also was associated with Sol Lesser in the establishment of Principal Pictures Corporation. For several months past he has been studio manager at First National.

Announcement was also made that Baker will be succeeded as head of the story department by Walter Anthony, until a short time ago head writer at Universal Studios. For several months past he has been connected with Warner Brothers story department.

**JUBILEE IS SUCCESS**

Sponsored by friends of the Los Angeles Sanatorium at Duarte, the Hollywood Mid-summer Jubilee, held in the Hollywood Bowl Wednesday night, proved itself above the standard of the usual benefit affair.

Certain of the stars who had promised to appear failed to keep their word, but enough luminaries were present to lend a festive air. A spirit of fun permeated the entire audience, who were kept in gales of laughter by the many witticisms.

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Has Varied Career

From an actor to a producer, to a writer, to a director, to a dialouguist represents the career of Francis Powers, who is now affiliated with Warner Brothers' studios.

Powers started by playing juveniles and leads along the coast. He produced "The First Born," "The Crown Prince" and "Mother Earth" while he was playing at the San Francisco Alcazar. Then followed a number of years with the Frohman and Belasco forces.

During these years and afterward, Powers was influential in the production of "White Rabbits," "Fellowship," "The Earth Lovers," "The Enchanted Forest," "Desert Law," "The Minute Man" and "The Law of Success."

Powers went from the Belasco Theatre into motion pictures, directing for Pathe, Griffith and Famous Players. Since his affiliation with Warner Brothers he has written dialogue for "The Terror," "The Conquest," "Stark Mad," "Headquarters," which showed last week at the Hillstreet; "The Madonna of Avenue A," "Frozen North" and "Hearts in Exile."

Publix Chain Acquires Many New Houses

More than 90 per cent of the pre-release and first run theatres of the United States are now under the direct ownership of distributing companies. The acquisition of the Saenger Theatres, Inc., announced this week, and the Finkelstein-Rubin chain a week ago, by Paramount-Famous-Lasky Corporation, has left fewer than one first run house in ten operated by independent exhibitors.

Paramount, following its usual custom, has not announced the number of theatres acquired by either of the purchases. The Saenger company operates theatres in eleven southern states, and in the West Indies and Central America, and with the Finkelstein-Rubin theatres in the north and west, it is estimated that the Paramount Publix chain now numbers well over a thousand theatres.

Paramount always had a minor control of these theatres, but the latest deal makes them 90 per cent owners of the whole Saenger chain. E. V. Richards, who has been general manager of the Saenger Theatres, Inc., becomes vice-president of Publix Theatres, Inc., the wholly owned theatre operating subsidiary of Paramount.
Mae Murray To Headline Orpheum Bill

Popular Actress Returns to Old Love for One Week

Mae Murray is to headline the new Orpheum bill, which starts today (Saturday). She will present an entirely new repertoire.

Others on the bill will be Ferry Askam, former star of "The Desert Song," who will make his vaudeville debut. He is under the direction of Gus Edwards.

The remainder of the bill includes Karyl Norman, the "Creole Fashion Plate," Fay Adler and Teddy Bradford, local Belcher-trained stars, who were recently featured in George M. Cohan's "Merry Malones," and Earl Carroll's "Vanities." Chaz Chase, former "Ziegfeld Follies" comedian; Raymond Bond, funster, with Helen Sullivan and company, in "A Matrimonial Mirthquake," and the Hill Billies, an aggregation recruited from the Ozark mountain country.

MCLAGLEN VISITS WHITE HOUSE

President Herbert Hoover and Secretary of Labor Davis warmly received Victor McLaglen, Fox film player of "What Price Glory?" fame at the nation's capital last week. McLaglen was in Washington in accordance with his itinerary which takes him to the key cities of the United States on a personal appearance tour.

"TIS SO, COLUMBUS

A news item in a Columbus daily paper reveals the intention of Lionel Barrymore to doff the grease paint and devote his entire time to the direction of motion pictures. We feel safe in printing the item without verification from Mr. Barrymore.

"OPERA" IN THE RED

Chicago Opera Company backers were called upon to make up a deficit of $288,356 incurred during the 1928-29 season. The loss is $200,000 greater than that of the previous season.

AN AVAILABLE DARLING

The wee Jean Darling, that lovely blonde creature who enhanced so many of the "Our Gang" comedies with her delicate charm, has completed her contract with Hal Roach. She has been vacationing in the mountains with her mother and has returned to Hollywood ready for work once more.

Jean is the sort of youngster whose work is remembered after the title of the picture has been forgotten. There is a wistful appeal about her screen artistry which should keep her constantly before the camera and the microphone.

Miss Darling would be an excellent player for a large studio to place under contract for use in several of its many productions. She can handle featured roles with ease and is well able to do so as a result of her several years' experience.

MARIO PERRY DIES FROM TRAFFIC INJURIES

Paul Whiteman and his entire band are mourning the loss of their fellow bandleader, Mario Perry, whose death occurred last week as the result of an automobile accident. Joe Venetti, also a member of White-

man's band, was seriously injured in the same accident.

Venetti and Perry were hurrying to Santa Barbara, where Paul White-

man and his band were to appear in connection with the annual Santa Barbara Fiesta. While approaching the northern city the car in which the two musicians were riding blew a tire and overturned. The men were rushed to Los Angeles, and early the following morning Perry succumbed, his companion, at first thought beyond help, finally rallying and showing every indication of full recovery.

Paul Whiteman immediately cancelled all engagements and took personal charge of his injured men, seeing that they received proper attention. The famous bandleader was deeply attached to Perry, who had been with him for some seven years. Internal injuries, beyond medical skill, made the fatal result.

Perry was from New York. After local officials conclude their investigation the body will be shipped East.

Hobart Henley has signed a long-term contract with Paramount, making a situation in the document, that he shall not be required to direct pictures anywhere except in the Long Island studios of the company. Henley supplied no explanation for this rather unusual stipulation.

Mona Maris Signed by Fox

Mona Maris, sometimes called "The International Star," has been signed for her first leading film role by the Fox Studios, according to recent announcement. She will play opposite Warner Baxter in the Fox special, "Conquitter."

Harry Cohn negotiated the deal.

While the Argentine Republic was her birthplace, Miss Maris is hailed as "The International Star" because she has gained most of her cinema fame in England and the continent, having made several pictures for UFA in Germany, and with George Pearson and Betty Balfour in England. She is hailed as a find here for foreign roles, speaking both Spanish and French fluently, and German and English with a slight accent.

HOLLYWOOD FILMOGRAPHY
NIX FLAYS THE

City Prosecutor Lauds Campaign of Hollywood Filmograph to Exterminate Movie School "Racket"

Hats off, folks! Hats off to Mr. Lloyd Nix!

In case you do not know the gentleman in question, be advised that he is on the payroll of the City of Los Angeles as City Prosecuting Attorney.

And we say, "HATS OFF TO MR. NIX," not because of the title that he bears, but because he is making a sincere effort to eradicate one of the foul cancers that for years has thrived near the very heart of our city—a parasitic growth that certainly defies the inscription engraved just above the entrance of our city hall—"RIGHTEOUSNESS EXALTEST A PEOPLE."

City Prosecutor Nix has declared implacable war—a war of utter extermination—against the fraudulent MOVIE SCHOOLS that for years have thrived on criminal misrepresentation and have grown fat on the credulity of thousands of easily fleeced boors of both sexes who aspired to screen success.

For months Mr. Nix has quietly gone about the business of piercing the screen of lies and bunk behind which the blood-sucking movie schools have hidden their real character. His investigators have unearthed the cold, unassailable facts in the case, and those facts brand Los Angeles with the stain of a racket at least as disgraceful as any ever known in gangland.

And now with the true facts revealed and in the possession of a conscientious city prosecutor, the mandate has been issued.

THE MOVIE SCHOOLS MUST GO

The campaign of the city prosecutor goes still further. Mr. Nix has declared his determination to bring the grafting, get-rich-quick owners of the movie schools to full punishment.

THE LOW DOWN

Let us give you an insight into the stock methods of the racket.

The first step taken in the fleecing campaign of the movie school is to advertise in the help-wanted columns of the daily newspapers somewhat as follows:

"Motion Picture Producer wants both men and women for large production. If you want to break into the movies, call at blank address. Experience not necessary."

The sucker takes the bait and arrives at the "studio" with every faculty bemused by a golden vision. A "company" is on the stage, and it seems to the prospective victim of the graft that he is at least on the threshold of the promised land. He hears the magic word "Camera!" and pictures himself forcing Douglas Fairbanks or Mary Pickford off the screen in self-effacing shame.
READY FOR THE SLAUGHTER

The sheep is ready for the slaughter. He is then delivered to the silver-tongued salesman, who assures him with fluent enthusiasm that he is heaven's gift to the cinema. Poor, gullible sap, taking his money is then a sinecure. If only he had heard that same "star maker" hold out the same, identical lying bait to each and every other applicant! And if only he knew that even the Central Casting Corporation, handling 95 per cent of the picture extra business, has turned thousands of aspirants away with the honest statement that pictures held no future for them.

WHAT HAVE YOU?

There are all sorts and kinds of grafters in this gyp game. Some play only for big stakes, and some take anything that they can get. Cases have been known in which the movie school racketeer condescended to take valuable jewelry in lieu of money payments for the recommended "tuition." "Get the money" seems to be the only criterion of procedure. The price of the "instruction" sold the would-be movie star appears to be based largely upon the amount of money the sap can pay.

The misery and want inflicted upon thousands of ignorant but innocent victims by the movie schools is impossible to calculate.

PRETTY GIRLS VICTIMIZED

Girls celebrated for their beauty in the little "home town" perhaps fall the easiest victims. They arrive in Hollywood with just enough money to last until they have found a job. In their frantic search for employment they fall into the clutch of the movie school vultures. They are promised stardom, and pay for the interesting prophecy by giving up their last dollar for a course of instruction in screen technique. From day to day they are told that they have not finished their tuition, but that when they have, stardom and big earnings await them. Only too often they listen to the lies, and take the easiest road to money while they are being trained for the promised glory.

Poor mothers with as many as four or five children, sometimes widows, have been fleeced by the racketeers, who fed them on lies.

PROTECT YOUR FRIENDS

Kind readers, help protect these poor, innocent people. If you know some friend who is about to go into one of these so-called movie schools, advise them that Hollywood Filmograph has waged a determined fight against these fakers, racketeers, gyp artists and what-nots for months because of our desire to protect the good name of the motion picture industry, which they are disgracing.

Not so many months ago, Hollywood Filmograph was sued for $330,000 for printing the truth about these fake schools. Their determination to sue was self-explanatory. They had fleeced a widow out of $75,000 and Filmograph dared to print the truth about their activities. Feeling that they were protected by "wired politicians" then in power, they also threatened the life of the editor who had torn down their lying mask.

Hollywood Filmograph is no longer a "lone wolf" in the fight to eradicate the movie school menace from Los Angeles. Mr. Lloyd S. Nix has entered the battle, and we wish to put our every resource at the command of the city prosecutor.

Hollywood Filmograph has on several occasions been forced into the role of self-appointed policeman for the motion picture industry. We walk our beat, not looking for trouble, but when trouble comes our way, we do not shirk the issue.

We started the war on movie schools. It will be finished by the Los Angeles City Prosecutor.

Again we say, "HATS OFF TO LLOYD S. NIX."

HARRY BURNS.
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—HARRY BURNS.
M-G-M Lot Hums With Production Activity

Midsummer Program Threatens to Break Production Records

With five major productions actually in "shooting," four more slated to go into production within the next few days, and five in the process of final cutting and dubbing, production managers of the Metro-Goldwyn-Mayer studios threaten to break all records for mid-summer work.

In actual production at the present time are the following pictures: "Navy Blues," a William Haines vehicle with Clarance Brown wielding the megaphone; "Road Show," in which Charles Reisner is directing Bessie Love and Charles King; Marion Davies' new picture, "Mari-ann," which is being directed by Robert Z. Leonard; the all-star production, "Trader Horn," directed by W. S. Van Dyke; and a drama of European life starring Greta Garbo. The Garbo production, unlisted as yet, is being directed by Jacques Feyder, noted French dramatist.

With the single exception of the Greta Garbo picture, all of the productions now in the making, are 100 per cent talking pictures.

According to last minute notices from the Culver City studio, production work will be halted within the week on two unique talking pictures which hold the promise of outstanding entertainment value. One, "The Ship from the Orient," will claim the distinction of being the first talking picture produced on the high seas. It will be directed by Charles Brahm, and the greater part of the film will be shot at sea in a boat especially wired for sound recording. The other, which will be produced under the title of "The Bugle Sounds," will be directed by George Hill. It is a story of military service in Africa, and is based on the novel by Major Zinovi Pochkoff. Many scenes already photographed in Africa by Director Hill show the famous French Foreign Legion.

Some time within the next week, Director William Nigh is scheduled to start production of "Lord Byron of Broadway," which will be graced by an all-star stage cast and screen cast.

The famous Duncan Sisters will make their "all-talike" bow in "Cotton and Silk," which will be directed by Sam Wood. Actual production is to be started in the immediate future, according to the M-G-M announcement.

In the more distant future, a new production will be launched starring Ramon Navarro, who recently returned from Europe to busy himself with the preparatory work. The production is called "The Story of a Soldier," and will again feature the star's voice in several specially composed song numbers.

In the Metro-Goldwyn-Mayer cutting rooms, Tod Browning is re-directing his production of "The Thirteenth Chair," which was adapted from the stage play, and features Margaret Wycherly in the role she created before the footlights. Also in the process of final editing is "Olympia," the new John Gilbert production directed by Lionel Barrymore. "Olympia" is a screen adaptation of the Ferenc Molnar stage drama of European court intrigue.

"Twelve Hours of Love," William C. DeMille's all-talking war drama with Kay Johnson and Basil Rathbone, the New York stage actor, is now in the cutting room, with DeMille personally supervising the editing. E. Mason Hopper is editing his talking adaptation of "Kempy," in which J. C. Nugent, author and star of the stage play, appeared.

Edward Sedgwick is working on the details of Buster Keaton's first all-talking comedy, shortly to be filmed, the play being a smart story of city life, as was his recent hit "Spite Marriage." The title has not yet been announced.

Nick Grinde, or Bertram Harrison, stage director, are at work preparing the script of "The Bishop Murder Case," by S. S. Van Dyne, which they are presenting as a talking mystery play. Production is slated for the early part of the coming month.

Hollywood Post Has New Song

Hollywood Post of the American Legion has a brand new tune to whistle these days. It is titled, "The Legion Air" and was written by Tod Brown and Terry Sherman. Tod is a member of Hollywood Post and is a real performer and composer. Terry which they have done before, is at the national meet in Louisville, Kentucky. Robert Hogg, conductor and arranger, scored the number.

Here it is:

Now lots of pep and watch your step,
Amer-ican Le-gion-aire,
And as you march a last,
Back up and look your beat,
You've done your stuff, and that's enough,
Amer-ican Le-gion-aire.

Be snappy in the set
And будdies don't forget.

Chorus
Every man's a soldier in the Legion,
He's a champion of democracy,
Every lad was willing in the Legion
Over here and far across the sea.
And when we needed him for action
He went sailing over the sea,
Glory, glory, was his satisfaction
Hail to the Legion-aire.

Now you look grand behind the band
A-mer-i-can Le-gion-aire
Your hair's long and your shoes true,
You're proud and happy too.
You did your bit, you're proud of it.
A-mer-i-can Le-gion-aire
The spirit still remains
We'll do it o'er again.

Stewart B. Moss, who has been "shooting" for the past sixteen years, has just been signed as chief cameraman for Pathé Productions and Sound. Starting in 1912 on the old Universal lot in Universal City, he then went to the keystone co. and then migrated East, where he worked for Cosmopolitan, F. B. O., Pathé, Paramount and others. He is one of the original members of the International Photographers, Local 644.

Harry Delmar, of "Delmar's Revs" fame, has just finished his first musical Comedy Talker Production entitled "King of the Law." Jack Pepper, vaudeville headliner, has just been signed through Nick Copeland Inc. to star in Delmar's second production entitled "A Certain Party" which was started July 24th.
R. K. O. Announces Release Dates for Pictures

Musical Productions Highlight Program of R.-K.-O. Re-releases

Production work has been finished for seven of the thirty major pictures comprising the 1929-1930 Radio Pictures program, according to an announcement issued this week by William Leon Barrow, vice-president in charge of production.

Of the seven the first to reach the screen will be "Street Girl," which is an all-talking, singing and dancing musical production. It is built around the romance of a young girl violinist in the "Little Hungary" of New York City.

Headed by Betty Compson, who has the title role, "Street Girl" features a noteworthy cast which includes Johnny Harron, Ned Sparks, Jack Oakie, Guy Bucciola, Joseph Cawthorn, Ivan Lebedeff, Raymond Maurel, Eddie Kane, Doris Eaton, Gus Arbinem and his Cocoanut Grove Ambassadors, and a most satisfactory beauty chorus.

The picture was directed by Wesley Ruggles and was adapted by Jane Murfin from the story of W. Carey Wondery. Miss Murfin also wrote the dialogue.

September 1st is the date set for release of "Street Girl," an all-talking production from the stage play by William Le Baron. Frank Craven both directed and enacted an important role in this Radio picture, with Richard Rosson assisting on screen direction.

"Street Girl," to be released September 8th, will bring the three Moore brothers, Owen, Tom and Matt, together on the screen in one picture for the first time. This all-talking production, elaborately costumed, is directed by Mal St. Clair, is said to unfold a new type of underworld story with each of the three brothers representing different classes of society. The cast includes a number of familiar stage and screen names, and the story is said to be one of the most remarkable pictures of the season.

Original songs for this picture were composed by Oscar Lovant and Sidney Clare. "Park Avenue," is adapted from an original story by Mal St. Clair and George O'Hara.

"Rio Rita" is scheduled for release September 15th. According to Radio Pictures officials, this musical, adapted from the Flour Ziegfeld stage show, rivals in its sumptuous production, elaborate choruses and show values, any picture released in 1929. "Rio Rita" is said to be one of the most ambitious photographs of the season. It not only contains a number of the original song hits of the Ziegfeld show, but in addition brings to the ear of the public new song hits written by Harry Tierney, original composer of "Rio Rita," and new dances created by Pearl Eaton for the singing dancing chorus of 150 girls.

In the cast, under the direction of Luther Reed, are Bebe Daniels in the role of Rio Rita; John Boles as the romantic lead; Ben Wilson, Robert Woolsey, Raymond Maurel, Dorothy Lee, Nick de Ruiz, Eva Rosita, Fred Burns, Charles Stevens, Sam Nelson, Don Alvarado, and others. Many of the sequences are in technicolor.

The very first all-talking sea picture to have been filmed, "The Delightful Rogue," with Rod La Rocque, will be released September 22nd. Rod portrays the role of a modern swashbuckling pirate in the production, which was directed by A. Leslie Pearce and Lynn Stoces.

September 29th will witness release of Tom J. Geraghty's original screen story, "Tanned Legs," directed by George B. Seitz.

"Half Marriage," an all-star, all-dialogue picture featuring numerous musical numbers by Oscar Levant and Sidney Clare, will be released October 13th. The production, which is based on George Kibbe Turner's Saturday Evening Post story, was directed by William J. Cowan and Russell Mack. Jane Murfin wrote the scenario and dialogue.

CARMELITA GERAGHTY SIGNS FOR PICTURE

Carmelita Geraghty has been signed for the cast of "The Mississippi Gambler," Joseph Schildkraut's first starring picture since "Show Boat," which will be produced by Universal as an all-talking feature.

"The Mississippi Gambler" is what the title implies—the story of the romantic days of the Mississippi, and will be directed by Reginald Barker. Miss Geraghty will have an important supporting role.

Inspiration For Operetta Music

Music that came in the night to a man sitting at the console of a deep-voiced pipe organ, shut in by Mal in his home high on the hills above Hollywood, will be the most beautiful feature of the talking screen's first original operetta, "The Love Parade."

The entire musical score for this lavish production, which Ernst Lubitsch is directing for Paramount, was composed by Victor Schertzinger. Schertzinger's music, as well as his film productions, is known and loved the world around. His "Marchetti" has sold more than four and a half million copies and others of his compositions are almost as well known. Schertzinger wrote ten principal numbers for "The Love Parade" and all of the incidental music. It is his method to work on his music at night, working through the dark hours and sometimes past dawn. All of his musical compositions had their inception while he is at his desk, working only with pen and paper. Later he develops his melodies on his violin, fills in the harmonies at his piano and works out his orchestrations at the pipe organ.

WANTED A ROMANCE To Play Theatre Mart

Los Angeles has two new theatrical producers, whose first production, "Wanted—A Romance," is opening at the Theatre Mart under the artistic eye of Alice Pike Barney, well-known society leader, writer and artist. The producers, who are working night and day rehearsing their cast of professional players, are Hazel Madelin Lundfelt, the author, and Lucile De Wolfe, who is directing as well as essaying the role of "Marguerita," an exotic Spanish beauty.

Twelve Los Angeles beauties and six "hot-footing" young men under the direction of George Cunningham, comprise the cast. Cunningham has seven-eral stage productions of merit to his credit, including "Desert Song," "No, No, Nanette," and "Hit the Deck."

Mickey McEwan, who scored a hit in "All Aglow," "Dream City," "Merry Widow and the Devil," and numerous motion pictures, plays a leading role. In the cast are several other well-known artists, including Mickey McEan, who won the laurels in "Father and Son"; Claude Gillingwater, Jr., Sumner Donalson, and Billie Kaussman, Edyth Wilde, a quickly blonde, whose winsome personality on the stage and screen have won her deserved recognition; Robert Lawler, and many others.

So able a megaphone wielder is George Melford that he is one of the few free-lancing directors who is in demand among the various studios. Melford has not "old-up" with any of the producing organizations, preferring to do one picture on this lot and another on a second. Melford's experience in the making of motion pictures has been so varied as to have given him an excellent grasp of the many phases of picture making. He understands stage technique as well, since he is originally from the stage himself.

What with the line-up of waiting productions which are expected to get out before the end of the year, Melford takes it for granted that George Melford's name will be seen on the list of "Productions Shooting" almost immediately.

"THE PERSONALITY BOY"

Buddy Fisher, who styles himself the "Personality Boy," has been in limelight as an entertainer for the past fifteen years. He is known as a master of ceremonies and as a singer of popular numbers and of ballads. He is also a co-founder, his stage and witcisms having kept his audiences in gales of laughter.

Fisher has been confused with Benny Rubin many times as a result of their similar appearance. The two are excellent friends in spite—or perhaps because—of this.

THANKS

Los Angeles, Calif., August 8th, 1929.

My Dear Harry:

Enclosed find check for $10 to cover subscription to FILMOGRAPH. In consideration of the splendid, impartial stand you have taken in the EQUITY matter, we consider it incumbent upon every member of Equity, and every producer to express his appreciation by subscribing to your publication.

Very truly yours,
CLARENCE GELDERT.

DRINK YOUR FAT AWAY
NO PRICE—NO EXCHANGE
82.00 Money Back If Not Satisfied

TAF-ON LABORATORIES
1479 Westerly Terrace
Los Angeles, Calif.
Browsing Around
with
The Nighthawk

WETHER the soothing strains of well-balanced dance bands are luring unusually large crowds to the various night clubs is open to question, whether the fact that the 18-day diet is on the wane may be credited, Hollywood and Los Angeles places de solace are in for big plays these warm nights.

Last week saw many of Fillmore’s biggest shots making the rounds in style. Still, the lesser lights enjoy the contact with those who boast of illuminated cognoscenti in the marques and on paper. These are the rank and file of the night life of L. A. and Hollywood and the mainstay and bread of night club owners’ existence. Just the anticipation on the part of the “unknowns” of seeing a few stage or screen personnel, makes bungling coffers for many night club operators.

At The Brown Hat

BROWN DERBY, alleged “retreat” or devoirs of the squawkies, continues to entertain entertainers. Sir Gilbert Parker, with a party of eight, with Manager William De Soto close by smiling graciously . . . Jules Furthman, Harry Carol, Pauline Frederick, William Courtenay, Archie Mayo and Chester Morris, the big doings in “The Alibi” while over across the way Gary Cooper is parked against the wall with the petite Mexican belle, Lupe Velez, Manager De Soto having trouble explaining his troubles explaining the “goodies” of his marvelous cold buffet, assisted by his recently imported Parisian chef, Monsieur Louis Albert.

BOB LEE
AND HIS
HOLLYWOOD GIRL CLUB ASS’N


HOLLYWOOD ROOF
BALLROOM
1549 N. Vine St. 10 to 12 A.M.

COMING
EXCEATONE

H. M. HORKHEIMER, Pres.

Heather

August the blossom.

No Slump at Frank’s

FRANK SEBASTIAN’S COTTON CLUB has put on a new suit of tricks on Washington Boulevard where the festive Frank now has things all his own way—almost. For getting expenses, Sebastian has re- hearsed the big pavilions in a symphony of pink tulip lights that are just diffused enough . . .

Last Saturday night the Cotton Club opened with the new “Blue Suede Shoes” headed by those inimitables, Caroline Snowden and the popular Broomfield and Greely, while a hot chorus ably assists in intricate executions on the floor — Down Washington Boulevard you will be royally entertained . . . Plenty of fun in those parts . . . Caroline Snowden’s gowns in the beauty parade are beautiful, and all are designed by the Patsy Elizabeth Shop of me. Trotski. The Cotton Club is turning on.

Black and Tan—and?

CURTISS MOSBY and His Orchestra at the Apex Nite Club over on Central Avenue proving more popular each week . . . Here, in a downtown setting, is a type of entertainment that is different and thoroughly enjoyable . . . Mosby also stages his various “Nights” and practices there. The boys are said to be causing much comment from Hollywood’s fashionable “nighters” . . .

The chief attraction there is his entire orchestra. He has the best balanced colored revue in its entirety . . . Hoofers who know new tricks . . . Singers who sing new songs . . . Pay a visit to “Deep Central” for a replica of Harlem at its best . . .

Around the Plaza

DOWN around the old Spanish Plaza, just around the corner on Spring street, Madame Zucca’s Inn is proving a successful retreat for any Sunday . . . Featuring double piano in Salvador Nuno’s Orchestra, dancing and dining at The Madam’s is exhilarating indeed.

To further provide a unique turn a trio of singers take an occasional spot, individually and together, for Italian operas that always demand an encore . . . Too, Babe Mack eats many capers with her taps, timed by her unusually good accordion playing . . . Call on Madame Zucca, by all means.

Blossoming Out

HOLLYWOOD’s gone “Blossom-Room mad” and the nocturnal cry is “On to the Roosevelt!” This delightful spot is a favorite of Joseph Schenck, and he lands there several nights a week. And what entertainment?

Among the 14 Commanders, all crack musicians and comedians, are a riot. The head man of this show is Dick Beck . . . while Bill Saxe keeps the humor really humorous with his comic song-and-dance.

No party, night club tea, or what have you be completed without the bushy-haired Sid Grauman . . .

Last Saturday night he was the guest of George Jessel and his beautiful wife, and Joe McCloud, the Koli- ko, at a formal ordering of the house, hong kong, cremon, kischhakies and trinnis. This is alleged to be Yiddish chop suey . . . meaning, of course, the boulevard, not Sid, sitting having his head off at Jessel’s latest comedy schlorins and schnuz. . .

"Is Everybody Happy?” Why not, with Ted Lewis. Ted not only had a party of 40—o yoi—most of em shabas guys . . . And on the dance floor Joan Crawford making laughter of all the gals. . . Fairbanks . . . and things . . . Then there was Clara Bow and the enamored Rich- man . . . Lila Lee and Hubby Kirk- wood being enchanted under the orbs of a fellow named Jordan . . .

Jack Warner, the observed of all observers in his cartorial gem of brown and white.

Making Yippe at New York

MARIE LOVETTE, long of New York night club fame, opened the New York Club at 6159 Washington Boulevard Saturday night with a seasoned revue that proved enticing chic and convincingly smart. “California’s Own Tex,” as she is known, is not unlike the famous hostess of Broadway fame, resembling her in many ways, especially the hair and with that “hail fellow well met” attitude.

However, Miss Lovette does not go in for Texas Guinan’s favorite, “Hello, Sacker!” Instead, she proves herself a very charming hostess and a big help to the club in its entirety . . .

Previously residing in the Golden State before entering Goshen’s Great White Way, Miss Lovette is known up and down the West Coast, as well as New York where she also worked in pictures in many of the eastern studios.

Hot Beauty Chorus

An outstanding feature of the New York Club is the New York Beauty Chorus. Seven chorus girls who “break-a-way” just at the right moment. Each one talented—and specializing in various numbers . . .

Other artists doing their stuff at the New York include the handsome Senior Don Carlos, recently of the Del Monte in Detroit, who does Miss Loverette’s favorite and known throughout the original Dance of the Apache and original Argentine. Two delicately done turns of ease and grace.

Walter Lang, possessor of a remarkably soft baritone voice, sang several enjoyable numbers, while And- rew Marshall, tenor, crooned blues and ballads and brooded.

Willie Cotton, originator of the “snake dance” shook the house when he was there. His style, with his lyrics. This black-face is sure fire and his stuff is clean . . .

Delicious Southern fried chicken, Chilean, Italian dishes, prepared by real native chefs, make up the menu, while the cover charge is indeed nominal . . .
“POOR SPORT” NEW LA PLANTA VEHICLE
Laura Toland Plante’s next starring vehicle for Universal will be entitled “Poor Sport,” according to a recent announcement made by Carl Laemmle, Jr.

“Poor Sport” is adapted from a short story by Rita Weinman, which appeared several months ago in a well-known national magazine by Miss Tuttle, who is perhaps best known for her brilliant contributions to Saturday Evening Post and Ladies’ Home Journal, declined to state whether, or not she intends to consider any of the studio offers which will probably be tendered her. She declared that she had come to California on a confidential mission for an Eastern publisher, but declined to advance any information relative to the nature of her work.

The noted writer recently spent several months in France making an exhaustive survey of the quota situation for the Motion Picture Producers and Distributors of America. A number of Miss Tuttle’s stories have been produced for the screen, and “Feet of Clay” was picturized by Cecil B. De Mille, and another short story published under the title “What Holds Men?” was recently purchased by Pathé and will be produced sometime within the next few months.

REGINALD Denny WANTS STORIES
Reginald Denny is avidly seeking suitable material for his first year’s program under his new contract with English banking interests. The former Universal star is to make four productions each year for a period of three years, two to be made locally and two abroad. They will be released as Denny Productions and will be all-talking pictures.

MONTY BRICE STARTS NEW PICTURE
Monte Brice has started rehearsals in Paramount’s Long Island studio on “Her Birthday Party,” a talking comedy starring Sally Ward, according to notices from New York.

Brice stepped into his new post as supervisor of all short comedy subjects at Paramount’s Eastern studio after supervising a series of Western comedies, with Buck and Bubbles, at Pathe’s Culver City studio. Previously to that he was identified with comedy construction and direction of the Reedy-Hatton comedies.

SUCCESS and HAPPINESS lie in finding your job and doing it with all your might.

Most of the failures in life are due to inharmony between the man and his job.

Our Personal Service Department exists for no other purpose than to help people who are trying to find the place they are best qualified to fill.

YOURS FOR SUCCESS—

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MAXINE ALTON
HE. 6375
KIDDIES KORNER
By BAB MULLEN

Buster Slaven has just finished a thrilling bit in "The Virginian," in which Gary Cooper and Mary Brian starred for Paramount. Another bit in the same picture was taken by Douglas Haig, Victor Fleming directed.

A dialogue part in "Sweetie," Frank Tuitele production for Paramount, fell to the lot of Dick Winslow. The lad is now playing the Maramba with the Mickey McGuire comedies.

Baby Rose Eberling had a dancing role in "The Big Review" at the Te-Art Studios. Although Rose is only seven, she is adept at dramatics.

Bill Johnson, of "Our Gang" fame, had a splendid singing and dancing part in "The Virginian." Bill is a fine young swimmer.

Before this week has ended, Jackie Searl will be working at the Fox Hill Studios in "Sunny Side Up" under the direction of David Butler. Jackie has just returned from a vacation spent at San Diego and Ocean-side.

Bill Watson, third of the versatile youngWatsons, had a clever, though brief part in "The Very Idea," recently completed RKO picture. The picture is said to have 147 laughs, one of which is completely Bills.

The young book-astas, George and Basil, have returned to Hollywood from a family fishing trip. They vacationed in Oregon and Washington. George is devoting a great deal of time to his dancing.

Honors for the busiest family of screen youngsters are perhaps due the Phelps children. Billie Jean has just finished as Kate in "Lummox," which Herbert Brenon is directing at United Artists. She also has a nice part with Mary Pickford in "Taming of the Shrew." Baby Buster Phelps, who is two and one-half years old, has been working with Albert Vaughan in "The Record Breakers" series, which Al Herman is directing for Larry Darmour.

Douglas Scott, a three and one-half year old youngster, speaks his lines all in French in "Marianne," Marion Davies' picture for Metro-Goldwyn-Mayer. Douglas was also in "Dynomite," the Cecil B. De Mille production, current at the Carthay Circle Theatre.

Young Billy O'Brien played a small role in "The Virginian," the recently completed Mary Brian and Gary Cooper picture for Paramount. He also worked in "Kempy" for Metro-Goldwyn-Mayer. He has a brief talking part in an Our Gang Comedy, "Boxing Gloves."

Two youngsters who have been praised for their ability, are John and Priscilla Alden, who happen to be direct descendants of the Mayflower Aldens. John and Priscilla played in "The Miracle," a Tiffany-Stahl picture featuring Eve Southern, Montague Love, and Walter Pidgeon. Although this film was made several months ago, there has been some talk of adding dialogue and sound to it. Priscilla had an important bit in which she cried and sobbed, while John's work was atmospheric.

Paul and George Goddell, nine and seven-year old youngsters, are playing roles in the Mickey McGuire comedies for Larry Darmour.

Alex Moss has resumed his position as director of advertising and publicity for Columbia Pictures Corporation, after an absence of four months handling special story and scenario work for the company. Hal Hodges, who held down the job while Moss was away, has been made head of a newly organized sales promotion department in the Columbia organization.

In the bustling Paramount studio in Astoria, one is assaulted by whispers that Rouben Mamoulian, the youthful Theatre Guild stage director who is just finishing his first talking picture, "Applause," has turned out something especially fine, that will redound more to the credit of the cinema than any of the artistic German films. A demonstrated wizard of pictorial stagecraft as revealed through his productions of "Porgy" and "Wings Over Europe," Mamoulian is credited with bringing a freshness and originality of method into his direction of "Applause" such as no other man has equalled since the early days of D. W. Griffith.

TALKING ABOUT TALKING IN THE TALKIES
Miss Kathleen Clifford, in this picture, is evidently demonstrating just what the well-dressed man will wear. Note the monacle, the gardenia, and the walking stick.
For the last few months, one of the favorite topics of conversation has been, when screen stars were being discussed, "Oh, if only he (or she) could talk!"
It has never been necessary to beseech Kathleen Clifford's inability to talk. She has a well-modulated, carefully cultivated voice which has proven itself most pleasing whenever Miss Clifford has had occasion to speak. The latter has been constant, for Miss Clifford is a theatrical and vaudeville star of international renown.

Here is believed to be the sort of voice which will reproduce perfectly over the microphone, so clear and dulcet is it.

CARL SIBBERT
VOICE CULTURE—TEACHER OF PICTURE STARS
Leading Tenor—Ahmora Opera Company, New York, and European Theatres
Interviewing New Students Wednesday—Only
HOLLYWOOD FILMGRAPh

News of The Shops...On and Off

A
DELICATE subject? Why, not at all! Mlle. Riviere, removes all superfluous and any other blemishes from the body by a process that is guaranteed to be permanent and painless. Consult her today and beware. Everyone is flocking. A

HERE is a man who has both a vocation and an avocation. Everyone is familiar with the many prominent roles successfully played by Jerry Vaughan in some of the best known productions, yet in his leisure hours he isn’t working in pictures Mr. Vaughan is supplying flowers to the studios. Some of the largest orders ever given in Hollywood have been filled by this actor-florist who is affiliated with the Hollywood Gardens, 1515 No. Vine Street. No order is too large for Jerry Vaughan who may also be reached by phone GRanie 6280.

ACCORDING to Trudy Banton, creator of Paramount fashions, it is far wiser to wear no fur than the wrong kind. Certain costumes demand certain furs, and the wrong type will ruin the effect of the entire outfit. Thus on every costume created for Fay Wray to wear in "Thunderbolt," a Josef von Sternberg all-talking production for Paramount, a different fur is used. A brown crepe ensemble is embellished with a scarf of rich sables that blend perfectly. A black velvet evening wrap is trimmed with a large collar of white fox, a gray velvet coat adopts a platinum fox with excellent results, and a beige funnel suit is made effective with a scarf of harmonizing fox.

Modernistic Beauty Salon Opens!

Wiltshire’s modernistic and beautiful Beauty Salon, Mme. Alder recently opened at 5370 Wiltshire Boulevard. Unusual in design and appointment, Mme. Alder is one of the most exclusive shops ever to open in this district. Interesting also is the personnel: May Emory, favorite of the stage and screen, is being the hostess. Harry Gribben, popular motion picture comedian, is the sponsor. Mme. Alder specializes in all branches of make-up, including the Black Water Shampoos, Doradilana Facials. Scientific Scalp Treatments, and Permanent Waving. The phones are WYoming 4883 and Womning 2479.

V
ELVET. Kashia and Tweed continue to be Fashion’s edict. These are being made into smart suits, as well as hostesses gowns. Knit Turner, 2013 Highland Avenue. Interesting mid-summer prices for the Fall Mode are now being offered by this gown shop. These exclusive and individual styles are made in the new longer length skirt line. For afternoon wear, there are chiffons, satins and velvets, all beautifully molded in form and line. The Stars have their gowns designed by Lido. Phone GLAdstone 3047.

Ken Duncan, now playing in the "Front Page," and John Wagner from the cast of the "Desert Song" were seen riding Jumpers at El Faguerro saddle Club last Friday afternoon. They both appeared in white polo trousers and green polo shirts.

COMPOSER WRITES NEW SONG

"A Tiny Paradise" is the title of the latest composition from the pen of Mabelle Dyer, one of the foremost of Los Angeles composers. Mrs. Dyer wrote both the text and music to this charming Ballad which is certain to have a real appeal to the music lovers world wide. "A Tiny Paradise" was published by W. A. Quincke & Co. of Los Angeles and may be had at all music stores.

MORE than one hundred guests were entertained by Mr. and Mrs. Jesse L. Lasky recently at a dinner given. Two orchestras furnished the music and impromptu entertainment was furnished by Dennis King, Ann Pennington, Lilian Rose and Helen Kane. Some of the guests were Fay Wray, Mr. and Mrs. Irving Thalberg, Mr. and Mrs. George Bancroft, Mr. and Mrs. Josef Frank Meyer, Kay Francis, Mr. and Mrs. Sam Jaffe, Mr. and Mrs. B. P. Schulberg, Mr. and Mrs. Neil Hamilton and the Misses Irene and Edith Mayer.

It Should Have Read!

End Bennett’s letter to Maude Les- lie was slightly misquotted last week. It should have read:

"Dear Miss Leslie: It gives me great pleasure to write and tell you how excellent I am finding your complexion creams and lotions. I feel the purity of the ingredients and the sincerity of purpose back of placing these on the market at the re- quest of so many of your friends."

This letter tells its own story as do the many others received by Miss Leslie at her Beauty Salon, 1330 Brighton Way, Beverly Hills, Calif. Vila, who is known on the screen as Pancho Villa, has returned from a vacation in Arizona. Vila is a Filipino tenor, who has been in pictures for the past eleven years. He has sung over the radio of late.

MID-SUMMER SALE!
Furs do enhance a woman’s charm—that is, if they come from the Baker Fur Company, one of Hollywood’s most exclusive firms. Right at this time, ridiculously low prices are being featured in the Mid-Summer Sale. A small deposit will hold the most expensive fur. You will actually save from twenty to thirty per cent by taking advantage of this interesting price-reduction sale. The styles at the Knit Turner, located at 6325 Hollywood Blvd., are all exclu- sive and individual.

IN THE MODE
The Meyer Millinery have only exclusive and advance styles. For smart Fall wear, this firm, which was formerly located on Fifth Avenue, New York, is featuring Velvet and chiffon, imported Felt Hats. They are all very new and exceptional styles. You can buy Summer Hats at ridiculously low prices now at the Meyer Millinery. Take the elevator in Warner Brothers’ Theatre Building and get off at the second floor. Room 207.

Exercise Or Diet?
Hollywood’s Eighteen Day Diet has let itself in for a lot of unfavorable criticism, according to the reports that have been circulated concerning it.

Dr. Paul Marshall, of the Marshall Health System, says in part: "No one should try to either gain or lose too rapidly. It is a matter of adjusting one’s system to the new order and should be best accomplished through proper combination of exercise and diet. We certainly need both."

Dr. Marshall goes on to say that the Eighteen Day Diet specifys no amounts of food to be served but that it does remove all starches and sugars which is a serious thing.

"I feel that the Eighteen Day Diet is a dangerous procedure. Should you want to get thin, consult a dietician," continued Dr. Marshall.

Miss FranÇe Hale, who plays the leading feminine role in "The Ar- bian nights," is at the moment the current at the President, entertained Maxine Alton, writer, and Lorayne Carpenter, Chicago actress, at lunch- room on the Montmartre Tuesday.

Peffer, the Creator of Lido Hats, sailed recently on the "Guanatama" bound for New York. When Mrs. Peffer is making this combination busi- ness and pleasure trip, she also goes with the idea of comparing Hollywood and New York styles and will bring back any new edit prevalent in the mode of the Eastern Metropolis. She was accompanied by her young son, Leigh Peffer, a student at Stage Milit- tary Academy.

R. K. O. HAS SIGNED
Dorothy Gulliver

Dorothy Gulliver, who graduated from the Universal Collegians early this month, has already received a major graduation gift in the form of a co-star contract with R. K. O. Miss Gulliver is to play opposite Hugh Trevor in "The Prize Fight," which Mal St. Clair is directing. Rehearsals on this all-talkie started yesterday.
To be a good director is a rare achievement; to be a genial host is another rare accomplishment. But Gus Edwards, who calls the Metro-Goldwyn-Mayer lot his headquarters, finds himself able to fill both classifications. His pictures evidence his directorial ability and his hospitality is just as well known to those whom he numbers among his friends. Edwards has a beautiful beach home in Santa Monica, one of the most distinctive features of which is a group of directors' camp-chairs, each of which has the name of one of Edwards' intimate cronies on its back.

WILLIAM BEAUDINE has started filming Ernest Pascal's "The Dark Swan" for First National. Lois Wilson will have the featured role in the production which will be an all-talking, singing Vitaphone film, the director's third under the terms of his current contract with the First National organization. Beaudine collaborated on the script for the picture and personally supervised the casting of all important players for "The Dark Swan," which is scheduled as one of the important Vitaphone productions of the year.

After filming four consecutive comedies for First National, Beaudine requested that he be assigned to the direction of a drama—lest it be forgotten that he could handle a serious plot. As a result of his request, he was designated to direct "The Dark Swan," which should be an acid test of the Beaudine ability.

Mr. Exhibitor, You're Next!
Chase Away the Dull Days With

Gennett Synchronous System
NATURAL TONE QUALITY
POSITIVE SYNCHRONIZATION
PRICE WITHIN YOUR PROFIT RANGE

LIBERAL TERMS  IMMEDIATE DELIVERY

See and Hear a "GENNETT" at
Park Theatre, Huntington Park, Calif.; Many Others

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1344 South Flower Street  Los Angeles, California

TERRITORIAL REPRESENTATIVES WANTED
**THE MARKET**

Los Angeles Stock Exchange closing bids Tuesday, August 6, 1929:

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**Public Utilities**

- L A Gas & Elec: 101/2
- Pac G & E Com: 76
- Do 1st Pref: 231/4
- Pac Light Com: 1191/2
- So Cal Ed Com: 761/2
- Do Orig Pref: 73
- Do 7a: 281/4
- Do 6s: 251/4
- Do 51/4: 281/4
- So Cal Gas 6s: 23

**Bank Stocks**

- Cal Bank: 135
- Cit Nat: 117
- Farmers Mer Nat'l: 450
- Mer Nat'l: 205
- Seaboard Nat'l: 44
- See 1st Nat'l: 133
- Union Bank & Trust: 305
- Bank of Amer Cal: 137

**Oil Stocks**

- Bolsa Chico Oil A: 200
- Gilmore Oil: 12
- Richfield Oil: 391/2
- Do Pref: 241/4
- Rio Grande: 281/4
- S/O Cal: 701/2
- Union Oil Assn: 461/4
- Union Oil Assn Cal: 405

**Miscellaneous**

- Barker Bros Pref: 91/2
- Central Inv: 97
- Int Re-assurance: 62
- Lincoln Mfg Co: 70
- L A Bitmore Pref: 35
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- Mfg Quar: 262
- Pacific Finance Corp: 139
- Do Pref A: 271/4
- Pac Nat Co: 22
- Sun Realty Com: 31/4
- 23rd Corp: 138
- Maddox Airlines: 11
- Do Receipts: 9
- Pickwick Corp: 10

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**EMILE BERLINGER DIES**

Emile Berlinger, inventor of the graphophone, the first disc record making machine, and later inventor of the telephone transmitter, died in Washington, D. C., last Saturday at the age of 75. It may be noted that the eminent scientist was indirectly responsible for the present glibness of the screen.

**AMERICAN, EUROPEAN AND ORIENTAL NOVELTIES**

**VALUES**

- A Thousand Gifts of Distinction
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- Wilshire Blvd: West of La Brea

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**WE APOLOGIZE**

In last week's Filmograph appeared an error of a hundred pounds or so. Miss Ella McKenzie, of the Robert McKenzie Players, was declared to tip the beam at 223 pounds. At it happens, Miss McKenzie once weighed that much, but now she is down to very little over 100 pounds. Instead of her former weight, she is now playing ingenues and young feminine leads with excellent success.
The Sensation of the Year!

Brand New

(latest series)

6's CHANDLERS 8's

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You Save as Much as

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OVER 1250 SOLD SINCE THE START OF THIS SALE

Kelley Kar Co.

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"WHERE BETTER CARS COST LESS"

---

BLOVE IS FOR BESSIE LOVE

Perfume which expresses one's personality has become one of the more important accessories of a feminine film star as a result of the particular attention Gerly's Perfume Shop is devoting to this new detail of the feminine toilettes.

Gerly has created "B-Love" for Bessie Love. This perfume has a dainty, exotic odor, which has made it very popular. For Alice White, an exotic "Idol of the Day" was evolved, while Claire Windsor uses "Amour de Chairette." Audrey Ferris' favorite scent, flippant and daring, is called very simply "Audrey." The blond beauty of Kathryn McGuire is epitomized by "Zephyr d'Or," while Mrs. Don Alvarado uses "Joi de Coeur."

Innumerable other stars have had individual perfumes created for them. The making of an endurable and distinctive perfume is only possible after the personality of the player has been studied carefully, according to the management of Gerly's.

WHERE DOES THE ROCKETT GO NOW?

A few years ago A. L. Rockett literally skyrocketed his way into one of the most important and responsible positions in the motion picture industry.

A few days ago A. L. Rockett startled the film world by announcing his resignation from that important position.

And Hollywood now is wondering where Rockett will go next. It seems sure that with his proven ability in production, his affiliation with one of the major studios will be announced before many days have passed.

There have been persistent rumors afloat since the announcement of his resignation from First National, that the producer of "Abraham Lincoln" will sign on the dotted line with either Metro-Goldwyn-Mayer or Fox. Perhaps these are only rumors, perhaps not. Hollywood wonders.

BILLY REES ASSIGNED TO NEW PICTURE

Having completed the photography of "Under a Texas Moon," the first all outdoor, 100 per cent talkie filmed in natural colors, William Rees, Warner Brothers cinematographer and one of the youngest cameramen in the industry, is now engaged in filming several of the elaborate numbers in "The Show of Shows," the Vitaphone musical extravaganza in which over 100 stage and screen stars will appear.

POSTPONED

Paul Whiteman's proposed film, postponed in order that a more suitable story might be found, is to go into production not later than November 1, it has been announced. In the meanwhile Whiteman and his famous band plan to continue their tour of major cities of the Pacific coast.
EQUITY'S FIGHT
FROM A LEGAL VIEWPOINT
By Charles F. Adams
Attorney-at-Law
Equity vs. Academy

It has been said that the Academy of Motion Picture Arts and Sciences is an agency to which the actors may submit their grievances, and through which they may receive redress.

The secretary of the Academy proudly proclaims that since its organization three years ago it has adjusted some thirty-five disputes, twenty-five of which were those of actors.

This statement is in itself an indictment. Any one at all familiar with the moving picture industry knows that conditions are such that an arbitration tribunal possessing the confidence of the members would have some fifty or more complaints to act upon every month.

The few matters submitted to the Academy were comparatively trivial. The vital issues of a forty-eight hour week, travel pay, minimum guarantee, regulation of re-takes, pay for overtime, recognition of representation by the actors, were not and would not be presented.

As an educational institution the Academy may be entitled to recognition, but as a body capable of moulding the actors into one mass to be protected as such, to be responsive as such, and to be subject to complete control and direction, the Academy is absolutely inefficient.

The substantial difference between Equity and the Academy is very well illustrated in their forms of contract. The Academy contract is very general and indefinite, while the Equity contract is very elaborate and specific. Take for instance the important question of compensation. The Academy contract provides that if the services of the artist at the commencement of the term hereof are to be rendered at a place which cannot be reached from the producers' studios within twenty-four hours of travel by ordinary means of transportation, then and in that event compensation shall not commence to accrue to the artists during such travel period. You shall get compensation or you shall not get compensation depending upon whether your employer strikes out the "shall" or the "shall not."

The Equity contract is very specific in this regard, stating that the actor shall receive an eighty-hour day for twenty-four hours of travel. It furthermore states precisely when the compensation begins and ends—five days in the studio, on studio location, on resident location, and enroute.

The same is true as to the matter of wardrobe. The Academy contract provides that the producer shall or shall not provide wardrobe, according as the word "shall" or "shall not" is stricken out. The Equity contract provides when the producer shall furnish the wardrobe and exactly what wardrobe the actor is required to provide.

No one, by his good authority, can present the case that the Academy contract has eleven clauses, the Equity contract has twelve main clauses with subdivisions and twenty-four rules, with two to four further subdivisions to some of the rules, all made a part of the original contract.

The Equity contract is so specific that it is an excellent contract for the producers themselves. The only clauses to which they can reasonably have any objections are those clauses which provide for the recognition of Equity.

While the Academy has its useful purposes, it cannot take the place of Equity as the official spokesman of the actors.

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Back, Tap, Clay, Softshoe
Military Jigs, Eccentric

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Accommodate several more Independent Producers.

Fully equipped. Sound proof stages and projection theatre. First class recording. REASONABLE rates. It will pay you to come over and talk over your plans.

Phone No. 6101
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Song Writers Desert

Gotham for Filmland

Famous Composers of Popular Tunes Heed the Lure of the Theme Song

The deserted buildings that flank New York's famous Tin Pan Alley are now covered by billowing steam, and the title of the song that they suggest might well be "The Exodus."

For the inmates of Tin Pan Alley are now between 40 and 50 years old, and more, they have come to sound on one-way tickets. Or perhaps they have already sold the return tickets they had at first.

The Warner Brothers-First National combination seems to have accumulated the majority of the wandering songsters. There are thirteen who call the two lots their headquarters. There are thirteen who absent-mindedly hum their way about. There are thirteen who maraud dislocated song lyrics under their breath.

The majority of the thirteen are men young in years but old in the song-writing game. Name almost any popular hit of recent years, and you'll find that one of the thirteen had something to do with its origin. He may have done the words or the lyrics—or both.

Before each of the thirteen came to Hollywood, his name was a byword along Tin Pan Alley. And the majority of the thirteen are making good along the Boulevard as well. The latter is the more difficult, they all declare.

Perkins Is Major Dono

Ray Perkins is the major dono of the outfit. It is he who represents the publication interests at the studio, and it is he who manages the theme song departments at both First National and Warners. He is in charge of the assignment of writers and is responsible to Jack Warner and the associate executives of both studios.

Which is enough cud for any one man to take on a songwriting.
BROADWAY IN PERSON

By AL SHERMAN

"PEACHES" BROWNING rates a fine for speeding despite Edgar Allen's protest to the judge that "Daddy's" ex-nate was a trifle to ill to say "Good-Morning, Mr. Honor!"

MAE USHER, the comedienne, finds vaudeville darning probble, judging by her brand new fact, "Rocky".

EMILE BOREO, who "Chauve-Sour'd" himself into popularity here, will leave soon for Europe.

JUNIOR DURKIN, the kid who "wowed" em in "Courage," is not under contract to Lew Cantor, the producer.

NAN HALPERIN, the Loew headlin, just completed a couple of short subjects for M-G-M.

PERRY CHARLES, who plays Boswell to Nick Schenck's Palisades Park, made this reporter nuts one day fig-thing probble reasons why everybody likes that Jersey resort.

TED LEWIS is heading East for an R-K-O tour, he might make a lot of jazz lovers happy once again.

MARK GRiffin changes his mind about chicken croquettes. He likes salmon patties, instead.

LEW STRAUSS does, too. But he likes 'em a la Mrs. Sherman. And should I say something?

NED WAYBURN, says Paul Yawitz, is gone open a Chicago school, the first in a proposed dance school chain.

CLARENCE AND CLAUDE STROUD just sighted up with the Shuberts for three years.

CHARLEY HAMP, the radio singer, is sitting pretty these days with a swell contract 'n'things from R-K-O and plenty of radio work, too.

SONNY O'BRIEN, the sweet singer, is a real "find."

NATTACHA NATTAAKA is back again in vaude. She recently did some dancing in M.-G.-M.'s "Hollywood Revue."

RAY SAPIRO is planning to start out with new bands in jazz bands, soon.

LOLITA ANN WESTMAN just left for the coast to see how her new play, that she wrote with H. H. Van Loan, is getting along.

RALPH RAINGER AND ADAM CARROLL, the pianists and all-around nice fellows, are planning an oratorio to be presented at the St. Louis Music Festival soon.

Cohan in Own Play

George M. Cohan will star in his own mystery play "Gambling" when it arrives at the Fulton Theatre in New York on Aug. 26. The play has already had a short run in Philadel-phia without Mr. Cohan in the cast. Other in the cast for the New York production are, Mary Philips, Robert Middlemass, Isabel Baring, Harold Healy and Edward F. Nannen.

Filming Radio Acts

NEW YORK, Aug. 9—Radio Cinema Corporation has been organized in New York for the pur-pose of making talking pictures of acts and numbers broadcast over stations WOR and WMCA, and their hookup of forty eight stations throughout the United States. The Paul Block, Inc., chain of newspapers are said to be interested in the new company through Herman Halstead. Others identified with the company are Maxwell Donnell, Bob Flann and Marion Gilliam of WMCA and Malcolm Strauss, who will be in charge of production.

GLORIA SAILS

NEW YORK, Aug. 8—Gloria Swanson, famous picture star, sailed for Europe last night on the Olympic for France. Miss Swanson has been in the East several days shopping up business details concerning her first all-talking and singing United Artists picture, "The Trespasser." She approved a first rushes and completely edited print of the film before she embarked on the trans-Atlantic liner. The star will proceed directly to Paris to join her husband, the Marquis de La Faisale.

CENSOR OWN PROGRAMS

George A. Godfrey, 2KO looking office head, has established a na-tional censor bureau which will be responsible for the character and quality of all material presented in vaudeville. Godfrey explains this move is for the purpose of furthering the production of acts which are enjoyable without being offensive to any-one and which are wholesome and yet entertaining. This self-censor sys-tem should work out well.

HENRY BUSSE, genial banjoaker, will conduct the orchestra in Klein and Turner's new revue, now titled "Heigh-Ho."

MADELINE GIBSON, former sing-ing comedienne with "This Year of Grace," will soon be seen in Aaron and Friedley's musical, "Me For You."

GLENN HUNTER, going back to the legitimate stage next season in "Second Sight," a play by Irma Kraut.

Western Electric Loses Patency Patien Suit

NEW YORK, August 5—By de-cision of the United States District Court, the Paten Reproductor Cor-poration and the Paten Electric Company have been upheld in their claims concerning patents impor-tant to the manufacture of talking picture equipment.

The Judicial decision was rendered in a negative fashion, Federal Judge Coleman dismissing the suit of the joint plaintiffs, the Western Electric Company, the Electrical Research Products Company, and the Ameri-can Telephone and Telegraph Company, on the grounds that the two first named plaintiffs had not pre-sented sufficient evidence of own-ership to warrant suit, their sole claim to title in the patents resting in an assignment from their parent com-pany, the American Telephone and Telegraph Company.

The legal battle for ownership and exclusive rights in the patents has at-tracted wide attention in the film world for some months. A previous suit brought by the same plaintiffs against the Patent corporations was likewise dismissed by Federal Judge Bondy on the grounds that the West-ern Electric and Electrical Research Products companies were not proper plaintiffs in the action.

N. Y. Stage Director

Frank McCormick, one of New York's best known stage directors and actors, whose record has been marked by scores of successful players and fam-ous players, has arrived in Holly-wood to begin work as a director of dialogue at Universal.

McCormick was the stage director of "Hold Everything," one of the season's greatest successes in music-ial comedy on Broadway. He has been director and player in "The Gorilla," "The Monster," "The Wasp's Nest," "Linger Longer Letty," "East Is West," "Exhibition," "Thank You," "Chicken Feed," "Come On Charlie" and "The Unknown Purple" on the stage as well as in several talking pictures.

Prior to signing with Universal he was stage director with Charles Frohman and the Shuberts.

Joe Holland, actor and assistant di-rector, has signed a contract plac-ing his fortunes in the capable hands of the Shuberts. Holland has been connected with the stage since his in-fancy, and recently completed a three-year engagement over Radio-Orpheum time.
Many New Shows Open on Broadway

The new stage season is underway in New York this past week, with two bonafide openings and one re-opening. "Vivacious," the first, is a musical and proven offering. It began all over again at the New Amsterdam Theatre, with Eddie Can- ton as the actor and the same supporting cast which carried it through three months of crowded houses after its New York opening.

"Now-a-Days" opened at the Forrest Theatre also on Monday night. It is a comedy in two acts, the producer and the play is the opus of Arthur E. Brash. In the cast are Irene Blair, Mayo Methot, Melvyn Douglas, Beverly Sillsgrave and Edward Pawley.

"It’s a Wise Child!" got away to its start at the Belasco Theatre. David Belasco is the producer of this play which is a frank exposition of the proverb suggested by the title. It is amusing and naturally, being a Belasco, well played and splendidly produced. John An- son wrote the piece, and those playing it include Minor Watson, Mildred McCoy, Harlan Briggs, Sidney St. John, Helen Lowell, Leila Bennett, Humphrey Bogart and Porter Hall. Two hundred and nineteen productions for the coming season have already been announced by New York theatrical producers. While in all probability fully 20 per cent of these will die a-borning the discrepancy will be made up by offerings as yet unannounced.

Even with the large number announced the season is getting away to an unusually slow start. With only two openings occurring this past week, and only one definitely scheduled for the coming week. However, there are upwards of twenty shows that have already gone into rehearsal, and there is an equal number that have arisen from the sticks for retouching and are hovering about on the stages of nearby towns, awaiting a favorable, or lucky, date to hit Broadway. By the end of the month it is expected that openings will be coming at the rate of six to eight each week. The Shuberts and A. H. Woods are tied for honors in point of productions announced, each scoring twenty. Theatre Guild ranks next with twelve productions in preparation, and Moris Gest, A. L. Jones and Morris Green each are scheduled to offer nine attractions.

Lewis Hooper, who staged the original famous Floradora sextet number, directed the ensemble in "Fifty Miles From Broadway," a Farje short, made at the East Coast studios.

Popular demand has, for the first time in the history of the theatre, kept an overture on for the third consecutive week at the Capitol Theatre. It is "French Echoes."

Sydney E. Able New Sales Manager
of R. C. A. Photophone

NEW YORK, Aug. 9.—Concurrent with the expansion of R. C. A. Photophone sales activity throughout the country, L. P. Sawyer, vice-president of R. C. A. Photophone, Inc., announces the appointment of Sydney E. Abel as general sales manager, directing operations from the main offices of the Photophone organization at 411 Fifth Avenue, New York City.

Increased national sales activity will be instituted at once. The recent reorganization of sales territories and enlargement of staffs at all R. C. A. Photophone branch offices will be coordinated under Mr. Abel’s direction into a country-wide system designed to promote the superiority of R. C. A. Photophone sound reproducing equipment. All classes of exhibitors will be considered in this new program.

Mr. Abel’s appointment comes at a time when R. C. A. Photophone is making remarkable progress in the manufacture of sound equipment. The research and development divisions of the Radio Corporation of America, General Electric Company, and Westinghouse Electric and Manufacturing Company, manufacturers of R. C. A. Photophone equipment, have produced sound apparatus for theatres of all seating capacities. The new Type "F" system, for theatres of 700 seats and less, has gained wide popularity with small theatre exhibitors everywhere, and apparently has filled their immediate need for high quality sound equipment.

Following the recent shake-up at the Long Island Paramount studios, there has been a general re-arrangement of the department heads this week.

Arturo Cozine, former stage manager at the plant, has been appointed assistant to John W. Fingerlin, the new executive manager. John Doran takes the place vacated by Cozine. Louis Priestley has been advanced to head of the construction department. Dan Doran has been placed in charge of the property department, and Dan Nadell has become purchasing agent for the studio.

Paramount’s production of "The Brothers Karamazov’s Holmes" which began at the Long Island studios this week, has become a little more Brit- ish by the signing of Col. Fred Lind- sley to play Inspector Lestrade. Col. Lindsay is the man who taught Doug Fairbanks how to handle a whip for "Don Q," and is a British cavalry veteran of both the Boer and World War.

ALONG MUSIC ROW
WITH HERMAN PINCUS

Green and Stept have just written and published a new song, entitled "IT’S UNANIMOUS NOW," which looks like a worthy successor to their famous "REMEMBER MY WEAKNESS NOW." According to Mack Stark, president of Green & Stept, Inc., the firm has made $100,000 dollars since its incorporation last year. One, right, Oscar, that’s not at all bad for a new house.

Enory Deutsch, who in the last few months has become one of the most popular maestros over WABC, has introduced a new song, called "YOUR LIPS ARE RED AS CHERRIES," published by Bibo Lang. Irving Bibo, the writing partner of the firm, is now in California for a sojourn with him. No wonder he was humming, singing, whistling, or what have you, during the past four weeks.

Talking about perseverance, Buddy Valentine, the diminutive song writer is again planting to leave for Holly- wood. He only recently had returned from there but that does not diminish his hope in the least. Dur- ing the short time he was there, Buddy has succeeded in placing a sweet song, entitled "TUNE IN ON MY HEART," with Feist. He will leave as soon as he has found a publisher for another ditty, called "SHADOWS IN THE MOON- LIGHT." Well, all we can do is wish him better luck than he had on his former sojourn in the land of "Sunshine and Thongs.

Eddie Brennan, radio favorite, and Hasley Mohr, song writer, are now writing together in the air studio and looking with much delight to the delight of radio fans. This duo has received an offer to make some movie shorts and may sign contracts in two weeks.

Santly Brothers, who have been responsible for some great tunes, among which are "I GOT A FEEL- IING I’M FALLING," "JUST AN- OTHER KISS," and "MISS YOU," have just published another number which looks like a good bet. The song, "SWEETHARTS’ Holi- DAY," was written by Russell Rob- inson and Irving Kahal. Rudy Vallée has just recorded "MISS YOU" for Victor.

Ben Bloom has been appointed sales manager for Photophone, Inc., taking the place of Harry Engle, who will assume the management of the new firm Davis, Stept & Engle.

Somebody suggested making a base- ball team composed of songwriters. We think that’s a good idea, but will those writers on the coast com- mune?
WHERE TO GO TO DINE AND DANCE

Noted Character Actor Returning to Vaudeville

IT HAS been said that in no other spot can one find such charming hostesses, courteous hosts and excellent chefs as abound in Los Angeles and Hollywood. A glance at this directory will serve to prove the above statement. The cafes, restaurants and night clubs listed on this page assure you of the utmost in Service, Courtesy and the Height of Culinary Art. Drive out tonight—any night—and enjoy the Hospitality of these reputable retreats.

Frank Borzage and the technical staff of the John McCormick Fox unit, sail from here August 17, for Ireland, to start the first production, as yet untitled, of the famous tenor.

LA MONICA CAFE
(Santa Monica Pier)
Specializing in Excellent
FILET MIGNON
STEAKS
Free Parking to Our Patrons

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Famous for
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Phone Hollywood 8398
Specializing in
HOT CAKES
WAFFLES
CHILI CON CARNE
CORNED BEEF HASH (Browned in Pan)
FRIED CHICKEN and BROILED STEAKS
HAMBURGER SANDWICHES
GOOD COFFEE

TONGUE in the
BLOSSOM ROOM
The World's Greatest Entertaining Orchestra
Irving Aaronson's COMMANDERS
ROOSEVELT HOTEL
PLAYGROUND OF THE STARS

They're Making Yipee at the
NEW YORK CLUB
The Pacific's Newest Rendezvous
6159 WASHINGTON BLVD.

Featuring
MARIE LOVETTE
and Her Melody Makers
(Meet Marie—California's Own TEX)

A Red Hot Revue of 15 Talented Artists
Direct From New York Night Circles
“Special Attention to Hollywood Patrons”

Spanish and Italian Dinners and Dishes
Old Fashioned Southern Fried Chicken
Cooked By Native Chefs

Follow the Motion Picture Stars
TO
MOSCOW INN
8353 Sunset Boulevard
DANCING and DINING
Russian Chorus with Alex Znamensky, the Russian Caruso,
And Many More Numbers by Real Entertainers
And What’s More—There Is No Cover Charge
Russian-French Cuisine 7-Course Dinner $2.00
FREE PARKING FREE CHECKING
Phone CRestview 4331

Conducted By
MAC McNEILL
MACK M. SWAIN
3659 Crestmont Avenue
Los Angeles, California
Mr. Harry Burns,
Hollywood Filmograph,
Warner Bros., Theatre Bldg.
Dear Friend Harry—I personally
want to thank you for the
fair and honest manner in which
you have handled the Equity
strike.
Sincerely,
MACK SWAIN.

SARDIS RESTAURANT
Sardi Building 236 West 44th Street
New York
Filmograph's New York Headquarters—903 Sardi Building
And We Eat at Sardi’s

If It Is Good Enough for Filmograph It Sure Should Be Good Enough For You

50c Cover Charge Except Saturdays New York Beauty Chorus And How!
Max L. Haasmann Back from Making Pictures in Orient

In the upper photo Director Haasmann is shown with Olive Young, Chinese star of the Nansing Film Corporation. Lower—Haasmann's company "shooting" on location in an ancient Buddhist temple of Java during the production of "Resia Boro-Boedoer."
The "scream" and stage comedian

EDWARD J. LAMBERT
(The Fashion Plate Cup and Saucer)

WILL VERY SHORTLY HONOR

Fanchon and Marco
by making personal appearances over the

WILLIAM FOX WEST COAST CIRCUIT

Booked by
JOE CORNBLETH
through
William Morris’ Office

For all motion picture
activities
personal management of
HARRY WEBER
BIG CONCLAVE OF AMERICAN LEGION SLATED FOR SAN DIEGO 19-20-21

HOLLYWOOD FILMOGRAPH

AUG. 17, 1929 Vol. 9 No. 33 Weekly

Leo Maloney
Progress Is The Price of Prosperity

A Changing World

The Graf Zeppelin is writing new chapters in transportation annals in response to the popular demand for greater speed and comfort.

And we have created a MODERN INVESTMENT SERVICE in response to the popular demand for safety of principal, security of income, and control of investment.

YOU, TOO, CAN PROFIT BY OUR SERVICE

Our Investment Insurance Trust creates the estate you desire to have when you wish to retire or at such time as your earning power decreases.

It is available to you to furnish the things needed while you are alive. In case of an untimely death it will carry on the work you have left undone by providing for your estate and family.

FOR FULL PARTICULARS CLIP THIS AND MAIL TO

GREAT NORTHERN INVESTMENT SERVICE CORP.

Name

Address

City
Saturday Night's Meeting May Be the End
TENSION OF NINE WEEKS OF STRUGGLE AT FEVER HEAT FOR MEETING

Throughout nine bitter weeks the Hollywood Filmograph has been striving to present the Producers-Equity struggle to our readers in an unbiased manner. Whether or not we have been successful in this is not for us to say, but we do wish to express our sincerity in this matter concerning the fight of our industry. We have no axe to grind, no forces to favor, no backs to pat—we have simply endeavored to give Filmograph followers a clear, concise report of all proceedings connected with the struggle.

Now, as the ninth week passes the Saturday night meeting at which our conclusion will be reached and we await with bated breath the American Legion stadium at which the final decision will be made—FAIRNESS!

The producers have before them a proposition presented by the Equity leaders—that of an 80-20 Equitable Settlement in the A. E. A. ranks voted to stand pat for the 100 per cent shop. Others, realizing that the producers, too, had presented an offer to concede a few points. Now, not only Hollywood, but practically the entire world, awaits the decision which means either a sudden end to the hostilities or a continuance of the arguments over an indefinite period.

Let it be known and shouted from the housetops that Filmograph is NEUTRAL. Because we have voted down every column after the letter to the Equity meetings does not necessarily mean that we are prejudiced. We are neither for nor against, naturally we are interested in seeing this fight ended. And who is not?

ARBITRATION has been the war cry of this paper. It will continue to be until all concerned have cast aside their petty differences and have agreed upon a common ground. Surely both sides have their arguments. That has been clearly shown.

NEUTRALITY is now the watchword of Filmograph, and will always be.

Regardless of the many differences of opinion which have arisen from time to time, we cannot hold this against the individual, but charge it to the heat of the moment—knowing full well that the individual who has “spoken out of turn” will later reconsider and realize that it was not for the best interests of those concerned. We again appeal to all who attend Saturday night’s Equitable meeting to listen to the final decision brought before them by President Gillmore. Should an ultimatum from the producers be presented, we feel the 80-20 shop, or even 60-40, we urge all to realize that any recognition of Equity by the producers is a

American Legion Convention
In San Diego Next Week

The American Legion State Convention will be held this year in San Diego, August 19th, 20th and 21st. The purpose of the convention is to elect a State Commander and other officers.

Hollywood Legion Post No. 43 is very proud to announce a candidate for this office in one of their past commanders, Clarence Kneatcl, a man who has worked ardently for the good of the Legion while in the chair, and has since devoted a great deal of his time to the Twentieth District, which comprises the district of which Hollywood Post No. 43 is a member.

It is also the intention and purpose of all the California Legions to have the 1930 National Convention in Los Angeles.

Although Hollywood Post No. 43 is supposed to be the richest post in the country, we must not lose sight of the fact that it does the most good where most needed, and spends yearly, from $80,000 to $90,000 in the support of such charities as designated by their committees.

They have moved into their new quarters and have rented their old club house on El Centro To The Troopers’ Club for a term of one year. Notwithstanding the fact that they could have received $50.00 a month more rental from another concern, but knowing the true value of The Troopers as an organization, it was decided at the last meeting to grant them the privilege of the use of the club house for one year.

PAGING RONALD COLMAN

Arch Selwyn, theatrical producer, is said to be paging Ronald Colman for the leading role in his stage production, "The Villain Is a Hero." It is not yet certain whether Colman's contract will allow him to appear in the New York play.

CUNNINGHAM WITH WILLS

George Cunningham, noted stage dance producer, has affiliated with the Wills Studio of Stage Dancing. Cunningham's recent activities have been such talking pictures as "Broadway Melody," "Hollywood Revue of 1929," "The Desert Song," "Hit the Deck," "No, No, Nanette," and "Lady Be Good."

SHORT SUBJECTS TO BE MADE ON WEST COAST

California sunshine and motion picture equipment have won again! Warner Brothers are planning to resume the making of excellent short subjects in Hollywood according to Jack L. Warner, vice-president and production executive.

Warner stated that Ben Foy who is in charge of Warner Brothers short subject production in New York, will arrive here in a few days to confer with him on plans for the filming of a large portion of the 312 short subjects on the 1929-30 program in Hollywood.

All short subjects were transferred to New York in January of this year. Resumption of their production in Hollywood, however, will not interfere with the New York studio, which according to Warner, will continue its usual schedule.

"The mobility of Vitaphone units at the present time, permitting us to take Vitaphone anywhere, plus the wonderful year-round climatic advantages has determined us to transfer a portion of the program in Hollywood," said Warner. "Drawing talent both from New York and Hollywood should give us another advantage."

"Our facilities here, with regard to talking picture equipment, have reached a point of mechanical perfection which makes them more adequate than any in the industry. Centralization of production to take advantage of this equipment is an economic step of great advantage."

"Addition of short subjects in Hollywood will not disturb production of feature length pictures being made on the West Coast," Warner stated. Plans for the launching of the first group of shorts will be instituted immediately after the arrival of Foy next week, he said.
LUTHER REED
Who recently completed direction of "Rita" for RKO, has been assigned to direct "Hit the Deck," RKO's next musical production.
Reed's official title on the RKO lot is associate producer and supervisor, but eastern officials were so pleased with "Rita" that they persuaded him to take charge of "Hit the Deck," which will go into production within the next two weeks.

Jack Oakie and Bessie Love have been given the two leading roles. Victor Baravalle, musical supervisor for "Rita," will be retained for "Hit the Deck." Pearl Eaton, also on "Rita," will direct the dance numbers for the new production.

LEWIS MILESTONE
Lewis Milestone has been engaged by Universal to direct "All Quiet on the Western Front," it was announced today.

Milestone, one of the best known directors in the motion-picture industry, has an imposing list of successful pictures to his credit. His work includes "Two Arabian Knights," "The Garden of Eden" and "The Racket." His engagement to direct "All Quiet on the Western Front" is another indication that Universal will go the limit in producing the screen version of what has been termed "the greatest book of the war.

Maxwell Anderson, well known playwright, is preparing Erich Maria Remarque's book for the screen.

Ruth Clifford

Enough leading ladies to fill the cast sheets of several pictures are appearing in one special number in "The Show of Shows." Warner Brothers' pretentious Vitascope extravaganza.

This group of stellars, which contains the following stars: Carole Lombard, Joan Blondell, Marjorie Reynolds, Alla Nazari, Dorothy Lamour, Frances Dee, Lilian Bond, Jeannette MacDonald, and Myrna Loy.

Ted Lewis and his musical "clowns" are featured in this sketch while the celebrated cast also includes such screen villains as Noah Beery, Wheeler Oakman, Tully Marshall, Bull Montana, Ka Pa Pasha, Mario Acevedo, and Cryer the Camel.

DORIS DAWSON
A rather well-known motion picture publicist announces every now and then that whenever better stories are to be imitated, Columbia will imitate them. We have no comment to make on this announcement, but we will say that whenever better stories are available, Columbia signs them up on the dotted line without a moment's hesitation.

The latest proof of this comes with the notice that Harry Cohn has signed Doris Dawson to play the second lead in Columbia's all-star musical extravaganza, "The Broadway Hoofer." Miss Dawson was a Wampas Baby Star of 1929, completed her contract with First National very recently and joined the ranks of those who were not on the available list for very long before Columbia took advantage of her contract expiration.

Warner Oland

Screams, shivers, and shrieks are promised those who see "The Mysterious Dr. Fu Manchu," the Paramount production which opened at the Paramount Theatre Thursday. Audiences are promised "an amazing villain," also, in the person of the title role.

This "amazing villain" is Warner Oland, who heads the all-star cast. In an Oriental make-up which fascinates because of its very strangeness, Oland is expected to hold his listeners spellbound. His voice, which is heard throughout the entire picture, has a rare sort of gripping magnetism which in itself is enough to create "screams, shivers, and shrieks." But only in this picture, for Oland's voice is, when the occasion demands, as pleasing as that of any trumpeter of the stage and screen.

Oland is under contract to Paramount, and he has had few free moments to himself. No sooner is one picture completed than he is assigned a second and a third, for when an actor is as popular as Warner Oland, motion picture fans are constantly clamoring to watch him "emote" and to hear him talk. Paramount is perfectly willing to gratify these fans.

Anders Randolf, Otto Matiesen, and Johnny Arthur, John Adolfi is directing the number which was staged by Larry Ceballos. It is being filmed in natural colors.
School of Sound Opened By M-G-M Studios

Doug. Shearer Will Instruct Novices in Art of Using Devices

Blazing the way for the great pictures of the oncoming months Metro-Goldwyn-Mayer has in augurated the first school of sound at its Culver City studios. In this advance, art and science meet and cooperate.

Under the general direction of Douglas Shearer, chief sound engineer, a group of young men picked from all points of the United States are undergoing the equivalent of a post-graduate university course in transmission of sound to the films.

Selection of the lucky candidates who began their studies this week, was very much on the order of the Edison test, except that these men are older than the boys examined by the great inventor, and have a background of experience to their credit.

So tremendous is the appeal of this new field to ambitious young men that more than a thousand applications were received.

On graduation they will spread to all points of the country, there to serve the exhibitor with expert assistance and advice in presenting M-G-M sound and dialogue pictures.

The students are constantly in charge of Lewis F. Edelman, as chief instructor, assisted by Felix Feist, Jr., each of whom has served in various executive capacities in the M-G-M sound department.

Mr. Shearer acts as head of the faculty, and as associate professors has secured several of his principal executives, including Wesley C. Miller, Earl W. Reis, O. L. Dupuy, A. N. Fenton and O. O. Coccarini. Each of these experts, who with Mr. Shearer, are responsible for the effects and dialogue recording and presentation in Metro-Goldwyn-Mayer pictures, will conduct lectures.

M-G-M already has three men in the field to assist exhibitors in the presentation of sound pictures. Ernest Whitley is in the eastern territory, Charles Fogle in the midwest and Lee Moore in the south. The Pacific region is currently covered by the studioness.

As an indication of how important sound and dialogue has become in the production of pictures the department headed by Mr. Shearer now numbers more than 250 persons.

The young men who soon will graduate and be meeting exhibitors to help solve their sound problems are:


When Ruthie Graves and Ann Clark fly over the Maddux Air Lines to Agua Caliente, they will wear Lido Aviation Hats, designed by Peffer.

Attention! Producers-Directors-Casting Directors!

INeAN ARTISTS TO MAKE TALKIES CALCUTTA.—For the first time in the history of Indian motion-pictures Indian talking pictures are to be produced in Calcutta by Indian artists.

The British Dominions Film Co., Limited, of Dundurn (Calcutta) have purchased the necessary apparatus, which is being set up in their studios. The first "talkie" in Bengal is expected to be ready for public exhibition by the first of December next.

HARRY BURNS.

INDIAN ARTISTS TO MAKE TALKIES

Reviewer

"Little Accident"

Presented by Edward Belasco at the Belasco Theatre.

Starring Thomas Mitchell.

So funny that it really keeps its audience gasping for breath between roars of laughter. "Little Accident" is easily one of the most amusing of the season's comedies. Its Los Angeles showing is very similar to the New York presentation, the laughs being equally numerous and the cast equally fine.

Thomas Mitchell, who with Floyd Dell wrote the play, plays the leading role, that of the "unmarried father," who on the verge of marrying a New York debutante receives word that he is the father of a baby just born in Chicago. Being a conscientious sort of chap, he dashes to Chicago to learn all the details, which are somewhat hard to take.

Complications come thicker and faster as the play progresses. So do the laughs. They come so thick and so fast that where one ends another begins, and so on until the final curtain.

"Little Accident" deals with a subject once treated on the stage with bated breath—that of illegitimacy. But Floyd Dell and Thomas Mitchell have displayed the comedy angle of the situation so adeptly that there is nothing at which one can take offense.

One can only laugh—and then laugh some more.

Thomas Mitchell is himself a very fine actor. So is the supporting cast with which he has surrounded himself. It includes Susanne Jackson, Betsy Lindsey, Madeline Barr, William Wadsworth, Fleming Ward, Cara Gould, Jane Traylor, Lois Hays, Susan Conroy, Henry Forsman, Marilyn Howard, Owen Martin, Adrian Rosley, Elizabeth Bruce, Jane Seymour, Rachel Hartrell, Kaye Hastings and Clare Woodbury.

Edward Belasco is to be congratulated on the plays he has been presenting at his theatre. They have been indicative of the finer and funnier trend of the theatre.

HARRY BURNS.

Jean Darling

The Little Darling of the Screen

Her New Telephone—GRanite 0923, GGranite 9497

Chorus Director

George Gracy, under whose direction the chorus for the Theatre Mart musical comedy, "Wanted—A Romance," is being prepared. The show opens next week.

Hal Davitt, of the Darnour-RKO Scenario Staff, is not, as has been stated in several local publications, a member of Iowa Davitt family. Neither was he present at the Iowa picnic at Eastlake Park. Nor does he live at Long Beach during the summer. Mr. Davitt wishes to state most emphatically he is of the Chicago Davitts, long leaders in Loop society in that city.
William LeBaron Heralds Wave of Activity

Vice-Pres. in Charge of Production Returns From East Coast

Heralding a new wave of prosperous activity at the RKO Studios in Hollywood, William LeBaron, vice-president in charge of production of Radio Pictures, returned from New York last week. He issued the following statement:

"For the past three weeks I have been conferencing in New York with Mr. David Sarnoff, chairman of RKO Board, and Mr. Hiran S. Brown, president of RKO Theatres. Inc. We have held telephone conversations with Mr. Joseph I. Schnitzer, president of RKO Productions, Inc., who is in Paris.

"As a result of these conferences, an additional $3,000,000 has been appropriated for expenditure in Hollywood.

"One million dollars has been added to the year's production budget. This will not be for new pictures. It will be spent in completing the year's programs of RKO productions, amplifying the amount already available and making it possible to produce all of these pictures on a more elaborate and lavish scale.

"This appropriation is a direct result of the phenomenally successful New York opening of 'Street Girl,' the first Radio Picture, and previews of 'Side Street,' 'Half Marriage,' 'Rio Rita,' 'The Very Idea,' and 'The Delightful Rogue.' All of these productions were enthusiastically received.

"Two million dollars will be spent immediately in enlarging and amplifying studio facilities in Hollywood. It has been decided that all Radio Pictures for the year will be made on the West Coast. This necessitates greatly increased production.

"Fifteen acres of the studio property at Gower street and Melrose avenue will be covered solidly with new buildings.

"Ground was broken yesterday for a new sound stage which we believe to be the largest in the world. It will be approximately 500x200 feet, 90 feet high, and will contain four separate sound chambers, each as large as an ordinary sound stage. This building will embrace new construction ideas. When completed it will serve facilities for up to eight separate companies or can be thrown into one enormous stage for scenes of unusual size.

"Enormous productions such as 'Hit the Deck,' 'The Vagabond Lover,' and 'Radio Revels,' will be made here.

"Other new buildings will include large rehearsal halls for singing and dancing choruses and symphony orchestra.

"In addition, Radio Pictures will acquire a 500-acre ranch in the San Fernando valley for the filming of outdoor sequences. The ranch is to be thoroughly equipped with studio facilities and RCA Photophone sound equipment. This new project includes construction of a private railroad.

"More than a million dollars has been spent in the past ninety days in enlarging the studio. Greater sets, bigger pictures and enhanced lighting effects necessitated the recent doubling of RKO's production facilities. Seven sound-proof stages are already in use. The newest of these include a section containing offices for music and lyric writers, rehearsal halls, scoring rooms and other departments that now occupy the vaudeville parlour sound. Additions and alterations have been made to every building on the lot.

"Erection of a new power house has doubled the capacity of the electrical current. More than fifty miles of cable and wiring are in use and 1,000 lights are available. A total illumination of thirty million candle-power can be obtained.

"This vast program of studio expansion has already given Radio Pictures the finest and most completely equipped studio in the motion picture industry. When the new plans are completed, the company will take its place among the few great leaders."

Senator Capper Is Honored Guest

Motion picture celebrities and state and county political leaders paid honor to Senator Arthur Capper of Kansas as a distinguished political leader and lawyer, at a unique luncheon marking his visit to California.

Senator Capper was the guest of Louis B. Mayer at a luncheon at the Metro-Goldwyn-Mayer studios, followed by a tour of inspection of the big plant. Governor C. C. Young, Hon. Henry B. Boreen, Attorney General Boreen Fitts and other political and civic leaders, as well as internationally famous screen celebrities, aided in welcoming the distinguished visitor.

The luncheon was held in the executive bungalow of the studio, where Gershwin, Taus, decorated in California colors, blue and gold, and an impromptu program was contributed by famous talking film performers.

New Assignment

The leading romantic actor of the famous New York Theatre Guild, Joseph Schildkraut, now turned to the silver screen in the medium for expressing his art; will make his first appearance in a feature film as Ludo, a young count, in a picture made by the LeBaron-Schnitzler company, to start immediately.

"As Long As I Love," directed by LeBaron, stars Joseph Schildkraut, Ann Dvorak, Lewis Stone, Carol Dempster, and Bessie Love.

Pacific Northwest Section

ANDY GUNNARD, Representative

Geo. Appleby, district manager for Tiffany-Stahl, is one of the busiest managers along film row since he has received the announcement of the first 10 pictures that are to be released and it looks like a mighty fine lineup. They are: Mae Murray in "Peacock Alley"; "Troopers Three," written by Arthur D. guy Empsey, "Painted Faces"; "Dangersous Business"; "Kathleen Mavourneen" with Sally O'Neill; "The Medicine Man"; "Woman to Woman" with Betty Compson; Leo Carrillo in "Mister Antonio"; "The Los Zepellin" with sara Conway; "The Greenback" is now completing the stellar role in "The Mississippi Gambler."

Now in its fifth and final week, "On With the Show" at John Hamrick's Music Box Theatre, continues to attract record crowds.

"The Street Girl," first of R. K. O. all-talking pictures, opened at the Orpheum Theatre Saturday, August 10. Even with the five acts of class A vaudeville that appear in conjunction with it, "The Street Girl" is still entitiled to headline honors. Carter De Haven with a personable young son and a vivacious daughter share headline billing. The stars are Charles LeBaron and the veteran "Chatterbox" of the Orpheum circuit.

Les Theuerkauf, manager of the Pathé Exchange, announced the following Pathé pictures had been looked into the Orpheum Theatre at Seattle for first run in the northwest: August 24, "Paris Bound"; August 31, "Sopramores," and on September 7, "Big News." "Beech Babies," a two-reel Pathé variety comedy, opens at the John Hamrick Music Box Theatre in Seattle and Portland. All these pictures have been previewed in Seattle and have won great admiration among the exhibitors.

The Fox exchange in Seattle is installing their sound in their preview room.

Dorothy Dehn lands in the career jewels, her beautiful gowns and her picture, "Evangeline," are attracting great crowds to the Seattle Theatre. She is due to be here next week, then to San Francisco and then back to Hollywood where she is scheduled to start her next picture.

people you ought to know

Max Shagrin, who is best known to Hollywood residents as the manager of the Warner Brothers' Theatre in Hollywood, formerly was in charge of a group of theatres in Ohio. His head quarters were at the Colonial Theatre in Akron.

For the past nine months, Mr. Shagrin has been managing the Warner Brothers Theatre in Hollywood. So capably did he handle this difficult position that, with the acquisition of the two new Warner theatres, he has been placed in direct supervisory charge of all three. Therefore, Mr. Shagrin is at present managing the Warner Brothers Theatre in Hollywood, the Warner Brothers Downtown Theatre, which is expected to open under its new management early in October, and the Warner Brothers Fresno Theatre.
An Interview with . . .

FRANK MAYO

The name of Frank Mayo is inseparably connected with probably the greatest hero of the western plains, Davy Crockett, whose gallant stand at the famous battle of the Alamo in 1836 will go down to the furthest posterity as an American classic. Back in the 80's, Frank Mayo endeared himself to the hearts of loyal Americans by his wonderfully sympathetic performance of Crockett. He was the idol of school children in those days, many of whom donned coon-skin caps and leather trappings to hit off a make-believe Crockett. When Mayo died in the early 90's his son donned the Crockett make-up and continued to play the famous character until about 1900, when he passed away.

Then the mantle of the great American classic passed to Frank Mayo III, who is the subject of this sketch, and who recently returned to Los Angeles after a long stay in England. The present Frank Mayo, while in Great Britain, made personal appearances at the various moving pictures houses. Before going abroad, Mr. Mayo had won his way to cinema eminence and was regarded as one of America's best leading and character men.

WITH THE UNIVERSAL

He was five years with the Universal studio and also connected with Goldwyn and First National, playing leads, and also did some independent films with Jack Buchanan. Among some of his big successes were "Wild Oranges," Elmon Gwynn's "Six Days," "The Brute Breaker," "Lasks," "Peddler of Lies" and "Souls for Sale." Mayo is of the opinion that every one of these films would go over big right now if made into talkies.

Frank's dream by day and night, however, is a glorification of his grandfather's masterpiece, Davy Crockett. His scheme is to amplify the original manuscript into a feature-sized talkie, with the entire picture to be done in polychrome. To give an authentic touch to all the sequences he would swing his location to the original site of the Alamo or as close to it as possible, near San Antonio, Texas.

WOULD GO GREAT

From an educational viewpoint he believes that this western classic would go over great in school circles throughout America. His theme song would probably be "I Met My Lady on the Alamo," one of the most charming melodies ever written. The entire production would be put on elaborately, Frank himself assuming the titular role, as no one else to day could play it, and surrounding himself with a company of high-class thespians. Mayo recently had his voice thoroughly tested with "Big Mike" and it registered excellently well.

His enunciation is of medium-pitch richness, exactly suitable for the melodious crawl of oldimesides. In case anything happens to tie up his Davy Crocket project for a while, Frank will fare forth in the talkies, and it is a certainty that but a short time will elapse before he is crimped by one of the leading companies.

REHEARSE AT LODGE

He takes a peculiar pride in showing, to some of his personal friends, a stereopticon view of his grandfather's lodge at Canton, Ohio, taken over forty years ago. At this lodge the original Frank Mayo, when he first took the leading role in "Pud'lin' Head Wilson," had the entire company go through an eight weeks' rehearsal. Among the performers were the first Frank Mayo, Edwin F. Mayo, Nettie Mayo who married Jimmy Elsverson of the Philadelphia Enquirer, and Dorothy Mayo who was with James K. Hackett for years.

Frank is devotedly attached to his mother who lives at Worcester, Mass., but she is to come out here to join him in a short time. She was the original Roy in "Pud'lin' Head Wilson" and also the famous charmer of boys, Eleanor Vaughn, some forty-five years ago, being classed among the most beautiful stage favorites of those days. Mr. Mayo is married to Marguerite Shorey, daughter of F. N. Shorey, one of America's most famous newspaper editors and who at present is managing editor of the Cincinnati Commercial Tribune. Mrs. Mayo is a tall, stately blonde, of winning personality and captivating manners, and has always been a wonderful helpmate to her clever husband.

ED. O'MALLEY.

A GOOD IDEA

A movement of colossal importance is shortly to take form in Los Angeles. And it is due to the work of one man, Abraham Schomer, now residing at the Hollywood Plaza Hotel. After spending the past twenty-eight years, he uncovered the root cause, pursuing his search scientifically. He has just published a book entitled "The Need of Cooperation and the Path of Cooperation," and the scientific form, it is expected that the novel, the stage and the screen will popularize the idea in various ways.

CARTER—RAPP MARRIAGE

Oliver Carter, who is affiliated with the Warner Brothers studio publicity department and Miss Dorothy Rapp, who is connected with the script department of the same studio, were married recently. They are now residing at the Fennimore Apartments.

VON STERNBERG FOR UFA

Emil Jannings' picture for UFA, "Rasputin," will be the latest production of Joseph von Sternberg. Erich Pommer will supervise. "Rasputin" will be

[The rest of the text is cut off.]
“C’mon, You Juicers, Give Us a Spot!”

George O’Brien is the star of “Salute,” a Fox Production showing at Loew’s State, opening Thursday.

Ronald Colman is the star of “Bulldog Drummond,” now showing at the United Artists Theatre.


Mae Murray is the feature attraction at the Orpheum this week and is scoring heavily.
Some Folks Who Speak Right up in Talkers

It doesn't take much ballyhoo to make the gang step up front to get a glimpse of these Stars.

Fritzi Ridgeway has been signed by Universal for a role in "Three Godfathers," Peter B. Kyne's story, which is being made into an all-dialogue picture under direction of William Wyler.

Charles Sellon plays a feature role in "Bulldog Drummond," now showing at the United Artists Theatre.

Erich von Stroheim as "The Thinker," but his friends are wondering whether he is going to direct or act.

Alberta Vaughn, who is now at the height of her career in the RKO Comedies being produced at the Darmour Studios.

Gary Cooper has just finished "The Virginian," a Paramount picture.
**DAY-O'NEIL SIGN**
Molly O'Day and Sally O'Neil have been signed by Warner Brothers as one of the several sister teams which will appear in "The Show of Shows," upon which production the Warner studios are now concentrating so much of their attention.

Miss O'Day and Miss O'Neil, unlike so many sister teams, are really sisters. Miss O'Neil's picture career has been progressing excellently, while Miss O'Day has been in line these past several weeks for the congratulatory comments of her friends on her greatly improved appearance. She has lost a number of pounds and has been feeling very fit.

Earl S. Hays

When in the course of a motion picture, there is a cut, and a letter or a telegram is flashed onto the screen to explain that sudden expression of joy or despair, the tense audience surveys it eagerly—but never stops to wonder whence it came.

For that matter, had someone in the audience wanted to investigate the matter, he would not have found it an easy task. These inserts are never credited on the screen, for that would destroy their veracity. Nor do the members of the cast know. It is usually the film editor, the director, and the supervisor, who have planned the insert and arranged for its making.

And usually it has been made by Earl S. Hays. Mr. Hays specializes in the making of these inserts for all the large studios. Among the various things which he creates wherever the occasion arises are menus, newspapers, race track tickets, theatre tickets, official documents, telegraph blanks, hotel labels, marriage licenses, birth certificates, and similar sorts of atmospheric literature.

Mr. Hays is at present traveling in Europe gathering invaluable data for his work. He is visiting France, Italy, Switzerland, Belgium, Holland and Germany. Mr. Hays left Hollywood on June 9 and is expected to return the 24th of this month.

**UNIMPORTANT INTERVIEWS**
(With Self-important People)
By BERT LEVY

Jazz R. Mony, famous composer of "Mammy" songs, reluctantly consented to receive newspapermen yesterday and among other very important things he said was: "I find, after careful investigation, that if a saxophone were made without holes, it would be noiseless."

**EDWARD FERGUSON STUDIOS**
Edward Ferguson Studios announce this week complete facilities for the shooting of sound pictures, together with dialogue, synchronization and effects. According to Edward Ferguson, long-time producer of many of the established companies, the sound studio is equipped as efficiently as any elsewhere, and already production has begun.

The Miller Productions are shooting this week "California LadMy," in which Edward Ferguson is directing, assisted by Chuck Roberts. Likewise Flora Blanca is starred in a new story, "Mexicana," which Charles Luettig is directing. Jack Hill is making for the Miller Productions "Front Page.", Harry Maguire is cameraman.

**CRULL RESIGNS**
NEW YORK, Aug. 16.—Harry W. Crull, formerly managing director of the Warner Fabian chain of theatres in New Jersey, has resigned to join Bratter and Pollack as a junior partner. He will make his offices in New York City and is expected to do the booking of the theatres.

**PLAN STAGE JAUNTS**
**OPENES NEW OFFICES**
G. Childs Noonan, well known investment counsel, has opened offices in the Warner Brothers Theatre Building. Mr. Noonan will confine himself to the handling of exploitation, legal advice, investments and general business management for professionals. He has facilities for handling business matters of any nature.

**George Landy Picks a Nice Plum**
Big time vaudeville has recognized the importance of Los Angeles as a theatrical center.

Joseph Plunkett, general manager of theatre operations for Radio-Keth-Orpheum, has centralized the control of Pacific Coast theatres in this chain at the local offices.

Frank W. Vincent has been appointed Pacific Coast representative of R. K. O. to supervise the management of its theatres in Los Angeles, San Francisco, Oakland, San Diego and Salt Lake City, which includes the houses recently acquired from Alexander Pantages and which will be formally taken over in the near future.

George Landy has been placed in charge of all exploitation, publicity and advertising for these theatres as general press representative for the Pacific Coast.

Vincent has been associated with Orpheum for 14 years as general booking manager. In which time he spent two years in Los Angeles. He rejoined R. K. O. on March 1 of this year and conducted all negotiations for the deal.

Landy is also well known locally as one of the leading publicity experts of the West Coast publicity director for First National Pictures.

**Baron Exhibits Paintings at Donovan Home**
Baron Arpad de Paszthony, well-known artist, is presenting an exhibition of portraits and paintings at the home of Mrs. Jeanette G. Donovan, 136 Georgia Avenue, Santa Monica. The exhibit will be preceded by a reception Sunday afternoon, which will be attended by women socially prominent in Southern California, and by many motion picture celebrities.

Opening on August 18, the exhibit will remain on view until September 15. Some ninety-two portraits and paintings are included.

**Butler Resigns as Mgr. of Long Island Studio**
NEW YORK, Aug. 16.—John W. Butler has resigned as executive manager of the Paramount Long Island studio and John W. Fingerlin has been appointed to the position, it was announced today by Jesse L. Lasky, first vice-president in charge of production of the Paramount-Famous-Lasky Corporation. For the past year Fingerlin has been home office production manager.

With the appointment of Fingerlin, which becomes effective today, the executive personnel of the studio is complete. The announcement that James R. Cowan has been made general manager of the studio and Mott Bell had been signed on a new contract as associate producer was made yesterday by Mr. Lasky.
On the set with "Doug" Fairbanks & some members of his cast in "Taming of the Shrew"

Joseph Gwynthorn as "Gremio"

Edward Maxwell as "Baptista"

Geoffrey Wardwell as "Hortensio"

"Doug" Fairbanks as "Petruchio"
The HAPPIEST MOMENT of HER LIFE

ANITA STEWART

the bride of George Peabody Converse on July 24th. The marriage was performed at high noon by Rev. Dr. Lash at the Chateau Elysee.
The MOVING MOVIE THRONG
By John Hall

The movie, school, that boil on the neck of the film industry, is facing the lance of the law.

As a "racket" the movie school game ranks with rum and dope. Its profits would excite the envy of any prince of rackets. A man, trafficked, anointed and dandified dismayingly by the abysmally stupid sappiness of "homo sapiens."

The whole thing is Pickwickian in its surface aspects; but underneath tragically pathetic. The idiocy involved is overshadowed by the infantile credulousness of many members of the human family. Wave before them the thievishly deceitful sight of profit and glory—and what WON'T they do?

It is difficult to think only of the racketeers. When they start out to deal in suckers, they expect only suckers. And when they FIND the suckers, they strike them, regardless of the innocents. They are cold-blooded, cruelly so; but they argue that if they didn't trim the suckers, someone else would.

For years Hollywood Filmograph has been fighting the movie school racketers. At one time it faced the suits amounting to more than $300,000, a wad the racketeers fondly glanced in the offering—if they could deal as Filmograph and its fighting editor, Harry Burns. But they failed to collect, and, no doubt, wrote it off to profit and loss.

But they failed to profit from the lesson contained in the fact that they raised great sums. Filmograph's record should have warned them that danger lurked at the crossroads. However, old human nature, unaltered through all the agencies of education, was blinded by a flood of fat suckers, too easy to pass up. The suckers were at hand to be plucked—and they were not denied. The vainglory horded endlessly matching upon Hollywood, each and every one headed for screen fame and fortune, is an irresistible temptation to the racketeers. The multitude of saps is as the leaves of the trees. What, then, if keen investigators could accurately calculate the monetary worth of each sap among the oncoming mass. If one in a hundred is caught in a fake movie school, he grosses $250 a head—glory be! what pickings!

Doting mamas with doll-like cuties dream that little 'Nellie Smith,' their starvation under the beguiling tongue of the movie school representative, whose glib conversation, without definite offer, waves a list of four, hundreds of his pitiful victims the picture of screen triumph, with a Rolls Royce car, a palace in Beverly Hills and a small army of supportive hangers-on. The remaining one million, millionaires, sending in a deluge of indolent letters. Blah! Pure blah; but the adoring mamas absorb it as unadulterated nectar of the gods, the diet rightfully belonging to the little girl, the baby of the home, now grown to glorious womanhood, awaiting her "call" to live her "destiny," so solemnly pictured by the famous fortune teller in the little home town.

And the folks back in the little home town; how they are thrilled when letters from Hollywood tell them that little 'Nellie Smith,' their former pet beauty, winner of honors in amateur school theatricals; queen of local "bathing beauties," has been "selected" to live her "destiny," so solemnly pictured by the famous fortune teller in the little home town.

In the face of this human craving for fame, fortune and gold, a barbed wire drawn around Hollywood a complete circle, make it bristle with barbed wire; place a machine gunner every ten paces with orders to shoot, and the army of the hopeful would march over all, the survivors continuing on to—the movie school agents, the new fad in "screen test." A period of fake training, and the right to hustle for a job in the ranks of Hollywood's huge army of "extras," fighting to work for three and five dollars a day in "mob" scenes. One in ten thousand survives the "mob" scene stage.

Are the operators of our movie schools engaged in a legitimate business? Do they DO NOT WANT movie school graduates, is it legitimate to START a movie school? We know the producers do not want the output of the movie schools. The operators of the schools KNOW the producers do not want their pupils. Somewhere here "legitimate" seems lost in the shuffle. If there is a detectable quantity, we are going to need the services of an Einstein to prove same.

Are these Hollywood movie schools within the law? If a movie school is engaged in the screen business, all pupils, knowing that motion picture producers will NOT RECEIVE them in their capacity calling for trained players; nor recognize their "diplomas," if given, are the school operators engaged in a LAWFUL business?

Of course, the law of the State of California does not permit wholesale robbery of citizens. Are the operators of Hollywood's movie schools just plain robbers? Are they common looters of poor devils blinded by ambition to become movie stars while lacking the common sense to save themselves from the first slicer they meet in Hollywood? Are these babies in the wood beyond the protection of the majesty of the law? Are their looters acting within the law? Are these movie school operators thieves?

"Foohoolish questions. All foolish!" we hear from the gallery. However, dear friends, please remember we are entering the realm of the law. Operators of Hollywood movie schools have prospered because officers of the law thought they were operating WITHIN THE LAW. Our province to deal with FACTS. We KNOW the facts. Now the law is investigating the facts. The movie school operators are called to the Bar of Justice. If they are within the law—the quicker we change the law the better it is for all of us.

The law wants to know if the movie school operators are honest men or just plain crooks. Pupils from their schools will tell their stories. If ONE Hollywood producer will testify that he has employed for important picture work ONE movie school graduate, that will be an extenuating circumstance. How far we will extenuate will be for the judge and jury to decide. At $18,000 per pupil landed in pictures in an ACTING part, the price of screen glory comes high.

**HOLLYWOOD FILMOGRAPH**

**THE MOVING MOVIE THRONG**

**By John Hall**
Youth Playing An Important
Part In Motion Pictures

B. P. Schulberg Says, "Youth Must Be Served"—Camera Close-Ups Declared Responsible

THE preponderance of youth in the motion picture business has a psychological and aesthetic reason behind it. A beautiful girl with magnetic personality can attract and hold a greater cinematic boxoffice following than a woman of fading charm, no matter how great the woman's histrionic ability may be.

The motion picture business is a business for kind of youth—always was and always will be. The camera close-up is responsible.

This is the interesting theory of B. P. Schulberg, general manager of west coast production at the Paramount studios in Hollywood. His opinion is based on seventeen years of experience in motion picture making. Schulberg is the man who made Clara Bow the most sensational personality the screen has ever known. Other young players who he has helped to develop are Charles Rogers, Gary Cooper, Nancy Carroll, Mary Brian, Richard Arlen, James Hall, Jean Arthur, Doris Hill, Fredric March, and the latest newcomer, Regis Toomey, from whom much is expected.

Schulberg's attitude toward the importance of youth on the screen is fully demonstrated byParamount's long list of stars and featured players under contract contains the names of far many more young people than of any other of Hollywood's studios. This has long been "Audiences, no matter what their age, like to see youth and think in terms of youth," says Schulberg. "Grown men and women relive their own boy and girlhood as the screen play flashes before them. A feeling of exhilaration refreshing and stimulating, comes from the vision of the screen closeup of a smiling, pretty, young face. Another feeling entirely comes from viewing the close up of the faces of a character actress, a tragedienne or a mature dramatic star."

The exuberance of youth is contagious, is Schulberg's theory. The screen brings its players more intimately to the audience than is possible across the footlights of the stage. Thus the continued ascendancy of the screen.

The phenomenal unbroken popularity of Mary Pickford, who has been one of the foremost screen stars for more than a decade, is due wholly to the fact that Miss Pickford is still a youthful figure, Schulberg believes. Her most recent picture is the first in which she has ever permitted herself to 'grow up.'

He compares recent pictures in further proof of his contention. "The Patriot," starring Emil Janings and directed by Ernst Lubitsch, greatest of them all in their respective fields, was voted by critics and the public alike as the most important and the best picture of 1928. As a dramatic presentation on the screen it was without fault—as near cinematic perfection as any picture could be. But it was not sensational—popularly.

On the other hand, 'Close Harmony,' with Nancy Carroll and Charles Rogers; 'The Wild Party,' and 'Dangerous Curves,' Clara Bow's talking pictures; 'River of Romance,' with Charles Rogers and Mary Brian and The Man I Love; featuring Richard Arlen and Mary Brian, are all phenomenal successes from a business-at-the-boxoffice standpoint. And this is the true criterion—it is the way in which the public casts its vote.

MAY DO "GUNGA DIN"

W. S. Van Dyke, now making "Trader Horn" in Africa, may not return to America when the film is finished. It is said that Metro-Goldwyn-Mayer plans to have him go to India to make a filming of Kipling's "Gunga Din."

THE SANDWICH MAN

By RUTH FLORENCE

Of course I knew you'd ask me why I run a sandwich stand.

When once I had the sweetest act right in this U. S. land. I make a living, Jimmie; business not too good always—But Saturdays and Sundays make up for other days.

And now I'll tell you, Jimmie, all about my act; Played all Keith-Albee time, we did, and that's a fact. We opened with our "double," a saucy bit of chatter.

A sort of talking number—partly song and partly patter.

She followed with her "singles," a nifty soft-shoe dance; I sang a heart-throb ballad—sort of leave 'em in a trance. Then we segued to the finish—full of pep and thrill—

I tell you, kid, there never was a faster act on any bill.

Again you ask the reason? Well, I lost my little pal; Never want another partner, never want another gal. She sure could put it over—and she certainly could step; Dainty figure, classy dresser, and plenty of real pep.

Another fellow got her? Well, I should say not! She was true—right clean through—was my little Dot. I know she loved me, Jimmie. Once in my life I cried—Twas when I lost my partner—the time that my Dot died.

Glad you liked the sandwich. Always could cook, you know; We often ate one like it—it night, after the show. I don't know much 'bout heaven—but if there's one, she's there, Looking down and smiling—from her place up there.
Gala Affair Promised at Mexican Playground With Fashion Show

Sunday, September 1, will be celebrated as "Hollywood Day" at Agua Caliente. A great deal of enthusiasm is being evinced by the merchants along the Boulevard, and it is expected to be the gala day of the year at the famous Mexican playground. One of the principal events of the day will be a gorgeous fashion show. Hollywood's exclusive gown and fur salons are already at work designing special autumn and winter creations, and a score of beautiful Baby Star mannequins will display the coming season's newest modes in a professional review. Many motion picture stars have made reservations at the Agua

Above we present Victor McLaglen and Dorothy Burke, who are featured in "The Cockeyed World," the all-dialogue sequel to "What Price Glory." This picture at its opening in New York at the Roxy has broken many records and surpassed "What Price Glory" in box office receipts. The picture is soon to appear at Grauman's Chinese in Hollywood.

Who Wouldn't Smile?


Caliente Hotel, and the principl race at the afternoon's meet will be the Motion Picture Handicap. The entire day will be dedicated to Hollywood.

There will be a special program of dog races, and it will include some of the most important handicaps of the whippet season. Fashions of Hollywood will be presented during luncheon in the Patagon, in the afternoon at the Track, and during the evening in the Dining Salon. There will be a showing of style apparel created by the world's famous designers, further impressing the idea of Hollywood as the fashion center of the world. Col. H. M. Baine, president of the Hollywood Boulevard Association, is lending every possible assistance to make "Hollywood Day" at Agua Caliente a huge success.

DO YOU KNOW ABOUT THIS?

Although nearly every motion picture player of any consequence has been interviewed so many times that one wonders whether any details of his life are not yet known, certain of the studios have unearthed some additional information about their players.

Among these new news notes are the following:

Jack Mulhall worked in an iron foundry when he was eighteen, shortly after which he joined a traveling theatrical troupe. Jeta Goudal, hitherto considered a Frenchwoman, is by ancestry a part-Javanese.

Leatrice Joy, although of an old and well-known Southern family, is part Austrian, part Jewish, and part English. She was convent-educated in New Orleans.

Alice White photographed so badly when given a screen test that she gave up her attempts at a screen career. Eventually, it was learned that the make-up, lights, and camera filters had been arranged for a blonde instead of a red-head and the cameraman thought it wasn't worth the trouble to change 'em, as tests were boloney anyway!

Mary Actor's real name is Lillian Lenzhanke, while Ricardo Cortez' is Jacob Krantz.

OPENs AT EGAN's

"The Big Gamble," a three-act marital comedy by Julia Baldwin Hazelton, will have its world premiere at the Egan Theatre August 22. J. Frank Glendon will play the leading role, supported by Hazel Keaner, Beth Hazelton and Leroy Boles. Warren Millais is directing.

Fred Stone, noted comedian, who crashed in a flight at Long Island last year, and for awhile was considered fatally hurt, is visiting at the Will Rogers ranch.

OLD WORLD JOTTINGS

BERLIN.—The motion picture crisis in the German theatre has reached an acute stage. People are either uninterested in what is being shown or they prefer to sit in a beer garden, listening to music, rather than to pay a dollar to attend a theatre. Over 120 actors and actresses are without employment.

ROME.—The famous stalactite of Postumia, near Trissis, will provide a Dantesque limbo as setting for the symphony orchestra concert which Maestro Pietro Mascagni will direct in the Teatro underground Ethel Fields on September 8 before a huge audience.

LONDON.—By using a simple device, London's newest theatre film fans can "turn up" the player's voice until they hear it perfectly.

PARIS.—Mrs. Adolphe Menjou (Kathryn Carver), has been admitted to the American hospital here following a sudden illness. Her condition was not considered serious.

Buddy Fisher, well known as an actor, a singer, a vaudeville, and a master of ceremonies, has appeared in a number of talking pictures recently. He had a speaking role in "Flight," a Columbia production which has appeared with Lila Lee and Jack Holt, and he has appeared for Warner Brothers in "Under a Texas Moon." Gazzoni, "Diabelli," with George Arlis; and "Sacred Flame," with Conrad Nagel.

NEW RECORDING CO. NOW IN HOLLYWOOD Paul Lewis Hodge, one of the country's most capable sound engineers, has just completed a fairly equipped electrical phonograph recording plant at 6542 Santa Monica boulevard adjoining the new Dupont Film Laboratories. This plant which is to be known as the Paul Lewis Hodge Recording, is one of the most modern on the West Coast and is equipped to handle phonograph recordings on ten, twelve and sixteen-inch disks for individuals, commercial, radio, orchestra or movie companies. In connection with his recording studio Mr. Hodge has had experts at work for months installing a complete plating and pressing plant as well as a laboratory for the production of recording wax for motion picture sound recordings.

Roy G. Miller, formerly publicity director of the Fox Carthy Circle and other leading Los Angeles theatres, is associated with Mr. Hodge in the capacity of sales manager.
Address Delivered by President 
Frank Gillmore at Meeting 
for Members Only 
Aug. 10, 1929

Dear Fellow Members:

I ask you to bear in mind one particular thing, that this is a meeting of members of the Actors' Equity Association and that I am the president of those who happen to disagree with our present policies just as I am of our present action. It is in accord with what I have said here tonight in a judicial position and must see fair play done to all, irrespective of their points of view. I know how the strife has strained you all but I ask you to assist me and I have no fear that you will do otherwise. You will not place your president in the position of having to insist that order be maintained. You will meet him three-fourths of the way and do it your task just as much as his. We have no desire that word should go out that the Actors' Equity Association belies its name. There must be no demonstration if a member happens to rise from the floor and attempts to express in words something which I might be inclined to criticise. I wish to show those who disagree with us that their membership gives them the right to speak without interruption. It is my hope that the conduct of this meeting tonight will convince those who have been prejudiced against us to come over whole-heartedly to the side of the majority and work with us for a perfect unit.

All those of you who have read our constitution must be aware that no legal vote can be taken tonight. Before that could be done we should have had to send out written notice a number of days ahead. We should also have had to call all Junior members and others who under the constitution have access to the Senate members. This would have been hard on many of them who have given up engagements and who have sacrificed a great deal for the cause. This meeting will result in a vote of confidence for the administration in face of the steps which it has taken or a vote of censure. The latter means disapproval of the actions of your officers and of your main committee. I hope that is clear and now you will understand why no ballots will be passed around. Our chief counsel, Mr. Paul N. Turner, is in accord with what I have said here tonight in a judicial position and must see fair play done to all, irrespective of their points of view.

The motion picture producers have stated that we put a pistol to their heads and it was that which they presented. Such a construction of our attitude is to my mind most misleading. They forget that for nine years we have been coming to them in the attitude of supplicants begging that they would recognize our demands. We have been treated cavalierly. We have been brushed aside. After that experience we can be criticized for finally announcing that the Council decided, after a referendum vote, that from a certain date the members would accept no Intelli service from Senior members. Any person is needed to this question surely the support of our people, the increase in membership and the splendid sacrifice which they have been willing to make is complete. Have we not the right as a group of free men and women to do this? There is nothing in my letter to the producers dated June 4th which could be construed along the lines indicated above. It was the fairest statement ever put forward by a body of employees in that we said that we were willing to submit every one of our working conditions to arbitration. It was not weakness which made us do that, but a fine sense of fairness and good citizenship. If we can be criticized for this then can we not appreciate the good figures in history which have come down to us as lovers of justice. The magnificent self-sacrifice of our members, who have gone on week after week steadily supporting the objects of the strike is a lesson which I believe will never be forgotten by those interested in the economic questions which often vex both employers and employees. My congratulations, my deep affection goes out to you. I admire you more than I can express. I consider it the greatest privilege of my life to be with you now.

And now let us come to recent events and I will try to describe them without heat and without partisanship. For two or three weeks past a rumor has been going around that the producers desired to meet us. I congratulate them upon reaching that state of mind. On Friday, August 2nd, Miss Ethel Barrymore, Mr. Turner and myself went to Mr. Joseph Schenck's home at 7239 Hollywood Blvd. There were present Messrs. Winfield Sheehan, chairman; Irving Thalberg, Jack Warner Sr. F. Shulberg, Mike Lovee and Joseph Schenck. The major portion of the first meeting was devoted to our presenting as clearly and forcibly as we knew how our right to a 100% Equity Shop and the value that it would be to the whole industry, as well as to our members.

I think the letter which we delivered to them at our second meeting which took place on the 5th summarizes what happened at the first. Naturally, before this was written and presented there were many meetings of the Executive Committee. Everything was threshed out most carefully and the decision was unanimous. The letter is as follows:

"August 5, 1929.

"To the Committee of Motion Picture Producers Association, Attention Mr. Winfield Sheehan, Chairman, Hollywood, California.

Dear Mr. Sheehan,

"First of all I want to thank you and your associates for the courteous manner in which you met us last Friday at the home of Mr. Joseph Schenck. I sincerely trust that the friendly expression you were to result in a speedy termination of the present controversy to achieve which there will be no 'beating about the bush' but just a direct statement of our proposed plans.

"We are framing these plans on the basis suggested by you at Friday's meeting, that they shall be practical and tend to better the entire motion picture industry including our members, and that in presenting them we are assured of your friendly aid to Equity and that we are not expected to present anything which will diminish our solidarity.

"I have taken up the various points with the Executive Committee and the following have been agreed upon:

"EQUITY SHOP.—This question has been carefully considered by our Committee and they wish me to very earnestly urge upon you the advisability of Equity Shop as the only means of our giving 100% service. If, however, further discussion on this point is useless we present this alternative minimum of 80% equity membership in all casts to be classified as follows: 80% principals, 80% small part and bit actors, 80% professional extras, 80% chorus.

The definition of these respective groups to be as follows:

<table>
<thead>
<tr>
<th>Weekly Basis</th>
<th>Day Basis</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principals</td>
<td>$200.00 and up</td>
</tr>
<tr>
<td>Small Parts and Bit</td>
<td>$125.00-$100.00</td>
</tr>
<tr>
<td>Professional Extras</td>
<td>Below $125.00</td>
</tr>
</tbody>
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"LOCAL GOVERNMENT.—We believe it to be best that matters affecting the motion picture studios in Los Angeles shall be under the control of an Executive Committee of twelve, all of whom shall be experienced in the situation here.

"WORKING CONTRACTS, Etc.—Your desire for quick decision leads us to suggest that as soon as we find that we are agreed on the important general issues, a very small committee from each of us should immediately check through the proposed minimum contract or contracts and see if there are any important differences of opinion. This committee should be particularly represented in studio conditions and should be vested with the power to consider and agree upon all matters which have to do with the employment and the pay of the workers, and in accordance with our offer an umpire should be chosen who will make a final determination in these matters should the committee be unable to agree.

"Included in the above are to be improved methods of employment of small part and bit actors, professional extras, etc., also Call Bureau matters.

"HOURS OF WORK.—We feel that stars can determine their own hours of work.

"In order to adjust studio cases which may arise from time to time we feel that the Association of Motion Picture Producers should engage one first-class man and the Actors' Equity Association another. These two would be liaison officers and I am confident that their efforts would prevent possible friction. If, however, a deadlock should occur on any possible matter or thing, we suggest that two or three of your salaried officers in New York and the same number of our thrash the matter out there, since they would be away from the scene of dispute where no one would be affected by local prejudices. This plan we believe is already working well with the crafts.

"Sincerely,

ACTORS' EQUITY ASSOCIATION,

By FRANK GILLMORE, President."
They believed that already we had practically everyone in the fold and that we would be poor organizers if we could not secure the others. They guaranteed no discrimination. My first report was that their proposition was an impossible one. However, we went on talking and we finally decided to return to the Executive Committee with it. It was not fair to our members as a whole that a hasty decision be made.

The Executive Committee called it over, and the net day, August 6th, we went again to Mr. Schenck's house. This time we were met by a sub-committee consisting of the previous group. They were Messrs. Sheehan and DeMille. Their courtesy was unflagging and has been invariably. We presented to them the following letter which has an air of finality, but you will note by the last paragraph that the door was not necessarily closed.

"August 6, 1929.

"To the Committee of Motion Picture Producers Association,
Attention Mr. Winfield Sheehan, Chairman,
Hollywood, California.

Dear Mr. Sheehan:

"You will recall that at our first meeting the statement was officially made to us that we were not expected to present or consider anything which would affect our solidarity as an association and in our opinion the counter-proposition which you made yesterday does this very thing. When you asked for our irreducible minimum, we went to our Executive Committee, and with many misgivings they accepted an 80-20 proposition to be so worded that all members whose resignation had not been accepted would remain solid.

"It was therefore with considerable surprise that the big concession which we felt we had made was rejected and a counter-proposition made which is quite unacceptable to us. Also we cannot but express a feeling of regret that in regard to working conditions arbitration of same did not seem to appeal to you. While it is true that joint committees ought to be able to reach a conclusion, yet now and then there is an impasse, and it was this which we desired to avoid and surely an independent arbitrator would be judicial and fair to both sides.

"As you know, considering the importance of the issues, there has hardly been a thorough-going discussion with you as to the effects upon our respective organizations of the proposals made, and we will be glad to meet further with you for that purpose.

"Sincerely,

ACTORS' EQUITY ASSOCIATION,
By FRANK GILLMORE, President.

"We are quite willing to continue the previous policy of non-publicity until either of us express a desire to be released.

"Very truly yours,

ACTORS' EQUITY ASSOCIATION,
By FRANK GILLMORE, President."

The vote tonight will be, as I previously stated, one of confidence in your executives and an approval of their conduct of negotiations up to date or the reverse. Therefore, the discussion tonight will have to be strictly confined to the proposed resolution which I am now about to read. This does not mean that you cannot amend same if you so desire, but it does mean that extraneous subjects must be declared out of order by the chairman.

RESOLVED: That this meeting approves the conduct of the officers and Executive Committee in the negotiations up to date, and expresses the belief that the producers will see that the continued solidarity and usefulness of our Association can be maintained only by there being a minimum of 80% Equity membership in all casts.

Many of you may not understand the full significance of the 50-20 proposition, so I shall now call upon Mr. Lawrence Grant to explain same.

"Every few days the local papers, completely ignoring the essential decency of Equity's demands, and refusing to print any pro-Equity statements, publish purported interviews with this or that prominent actor or actress, condemning the stand of Equity and highly commending the producers for their habitual sweetness and light. In order to offset this propaganda, the local Equity Association is publishing, semi-weekly, The Actors' Equity News.

"The tone and general attitude of the little paper are well exemplified in the following excerpt. The Times, in a recent issue, said: 'Instead of remaining an association of artists, it (quity) placed itself in line and agreement with stage-hands, ditch-diggers, janitors, iron-holders, and such.' To which The Actors' Equity News responded: 'Why not? Walter Damrosch, Victor Herbert and others found such alignment no bar to their art, nor their dignity. Why should you? And, after all, what's the matter with a ditch-digger, or a janitor, or a stage-hand? A ditch-digger may not always be a ditch-digger. He may become a producer, or even a director. Just as much chance as shirt salesmen, clothes peddlers, waiters or saloon song pluggers. In fact, once showed a lively trade is no disgrace. Rather the reverse. Oh, Times, you get off on the wrong foot—for there was a rail-splitter—and once there was a carpenter.'"

"On June 17 the Actors' Equity Association called a general meeting of its members in Hollywood. We read that—

"More than 1200 actors thronged the hall. George Arliss was in the chair, and Frank Gillmore addressed the gathering. There has never been such a display of genuine enthusiasm in Hollywood. Both speakers were given an ovation. The entire assembly stood up and cheered lustily for several minutes.

"Mr. Gillmore read a resolution passed by the Central Labor Council of Los Angeles, pledging unlimited support. He then reviewed the present situation in the studios, emphasizing the necessity for Equity shop. He described the few members who had issued statements in the daily press against the organization as selfish egoists, indifferent to the welfare of their fellow players. When the players' names were mentioned, they were greeted with "boobs" and hisses.

"The meeting adjourned with the actors singing the song first used in the theatrical strike of 1919, "All For One, and One For All.'

WILL IT BE STRIKE OR PEACE?

Saturday's meeting will be a show-down. Prepare yourself to listen to the final decision with a calm mind.
Crisis In A.E.O. Producers Fight
Address Delivered by President Frank Gillmore at Meeting for Members Only Aug. 10, 1929

Fellow Members,

I am here in the first place to bring home to you the importance, and actual meaning of a meeting of the members of the Actors' Equity Association and that I am of the opinion that those who happen to be present at this moment have had no such meeting in mind as I mean. This is not a meeting of the official character and position and must be a merely private meeting in which you are allowed to speak your own thoughts. I sincerely trust that the friendly feeling expressed will make it unnecessary for me to apologize for any slight which may have been occasioned by your friendship to Equity and that we are not expected to you.

We have now to consider the present position of the Actors' Equity Association. There is no organization in America like it. It is a voluntary organization in which every member is a co-owner. Every member has a right to vote at any time for any change he may desire. The Association includes all actors, actresses, directors, producers, front-of-house employees, all the officers and all its members. Every member has a voice in the management of the Association. There is no autocrat or dictator in the Association. Everything is decided by a majority vote after discussion. Every member is a co-owner of the Association and has a right to vote for any change he may desire. The Association is not a trade union, but a voluntary organization for the benefit of all members.

The Association has been in existence for over 20 years and has a membership of over 10,000 actors and actresses. It is the most important organization in the theatrical profession, and every member has a right to vote on any matter that comes up for discussion. The Association has a large staff of officers and employees, and it is the duty of every member to vote on any matter that comes up for discussion.

I have heard that the members of the Association are very much disturbed by the present position of the Association. They are afraid that the Association is not functioning properly, and they are afraid that the Association is not doing all that it can for the benefit of its members. I believe that the members of the Association are not disturbed, and I believe that the Association is doing all that it can for the benefit of its members.

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To Select Six Best Artists of the Year

M. P. Academy of Arts and Sciences Makes Announcement

Selection of the best motion picture of the year and the six creative artists whose achievements in it have been most notable in the judgment of the motion picture people themselves has been recorded in the nomination for merit awards by the members of the Academy of Motion Picture Arts and Sciences. The nominations were announced on August 10 after which a board from each of the branches of picture production and a central board will make the final decisions.

Gold statuette trophies will be presented at a banquet of the Academy planned for early January as review of pictures and judging will require several months.

The seven 1929 awards will signalize the best accomplishments by actor, actress, director, writer, producer, Cinematographer, and the company whose production is considered the best of the year. No special distinction is made between talking or silent pictures. Awards will be based on pictures released in Los Angeles during the year since August 1, 1928.

"The development of talking pictures has made individual achievements of artists much more difficult to judge," according to Frank sled, secretary of the Academy. "Sound has brought in a new element to screen art and a host of new people.

Very close competition is indicated from the first nominations received." Awards of merit are conferred annually by the Academy which is composed of 375 of the principal motion picture people including actors, producers, directors, writers and technicians. Presentations for 1927-28 were made by Douglas Fairbanks, president of the Academy, to Janet Gaynor and Emil Jannings for acting; Frank Borzage and Lewis Milestone for direction; Joseph Curtin of Mary Pickford, J. S. Farnham and Ben Hecht for writing; Charles Rosher and Karl Struss for cinematography; and William C. Menzies for art direction, and Roy Pomeroy for engineering effects. "Wings" and "Sunrise" were declared to be the most outstanding pictures of 1928 and special prizes were awarded to Warner Brothers for "The Jazz Singer" and to Charles Chaplin for "The Circus."

Academy of Motion Picture Arts and Sciences OFFICIAL NOMINATION PAPER

Merit Awards for 1928-29

To be filled out and signed by Academy members only, Malick delivered to Academy secretary before August 10, 1929.

An approximate list of productions eligible for consideration in selecting individual or company achievements accompanies this paper. But nominations and lists of pictures are not listed. Members may nominate candidates for awards from any production coming within the specifications, namely, all motion pictures, first publicly exhibited (not previews) in the Los Angeles district from August 1, 1928, to July 31, 1929, inclusive.

The achievements for which awards are bestowed in 1928-29 competition are: (1) Actor's performance or performances, (2) Actress' performance or performances, (3) Director's achievement or achievements, (4) Writer's achievement or achievements, (5) Cinematographer's achievement or achievements, (6) Production achievement or achievements, (7) Best Production.

Each member of the Academy of Motion Picture Arts and Sciences may make one nomination for each of the seven awards, by filing the same with the Academy secretary on or before August 10, 1929, which date may be extended on due notice by the secretary for good and sufficient reasons.

All nominations shall be classified by the secretary for submission with the original papers to Boards of Judges selected from each of the five branches of the Academy for the nominations for the acting awards to the Actors' Branch judges, and the other nominations in a like manner to the Cinematographers for the corresponding branches.

The Board of Judges for each of the five Academy branches shall consist of five qualified members of the branch to be selected by the Executive Committee of the branch as soon after August 10, 1929, as is practicable, and no candidate eligible for award in the competition to be judged shall be named on the board.

Each Board of Judges shall consider the ten candidates for each class of award submitted to it, and from this shall select five who in their opinion are best entitled to the said award, naming the five in their order of excellence as judged by the board. The findings of each board shall be duly certified and forwarded to the Central Board of Judges.

The Central Board of Judges shall consist of one member from each of the five Academy branches, to be selected by the respective Executive Committees of the branches from the respective branch memberships excluding candidates for awards as reported by the Branch Boards of Judges, The Central Board of Judges shall be appointed as soon after the Branch Boards have submitted their findings as is practicable.

The Central Board of Judges shall select for each of the seven awards one candidate from the five recommendations submitted by the respective Branch Boards and shall award to the seven thus selected Academy First Award Certificates. The Central Board of Judges may take into account but shall not be bound by the order of excellence observed by the Branch Boards in naming their recommendations.

The Secretary, the Branch Chairs and the Central Board of Judges shall observe due and proper secrecy in considering nominations and selections and no report of the final awards shall be made until duly authorized by the Board of Directors of the Academy.

August 17, 1929


Fawcett has Stage Offers

George Fawcett has two offers to consider for stage productions in which to make his return after his years in pictures. The actor made his last appearance on the stage as a star in "The Great John Ganton" and "Treasure Island." The former was one of his favorite roles and following an American tour of the big cities he went to London with it where he had two successful seasons. Fawcett shares with those actors who have done their acting behind the footlights, a desire to have once more the larger medium of the stage for his art. So it is highly probable that he will accept an engagement.

Henry Porch, American talking picture engineer, was killed, and two of his countrymen, Raymond King, of Rochester, N. Y., and Richard W. Kirkpatrick, were severely injured when an automobile driven by King was driving crashed over a parapet of a bridge across the Thames River at Staines.

Charles F. Adams

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Harold Lloyd Shows Judicious Use of New Art in Picture

Pioneering in motion picture production is no novelty to Harold Lloyd. To his ingenuity the screen owes many of its comedy highlights. He has experimented with comedy technique and turned out such pictures as "High & Dizzy" in the old days, then "The Freshman" and "Safety Last!" He has made story means as much as comedy to his productions with "Grandma's Boy." His "chase" pictures such as "Girl Shy" and "Speedy" stand out prominently, and in "The Freshman" he set a mark for other producers to shoot at with college pictures.

Industry Watches Lloyd

Now the industry is focussing its attention on Harold Lloyd. Lloyd proposes doing with dialogue and sound in "Welcome Danger," which will be his first experiment in the new art. Little or nothing has emerged from the Lloyd studio on this score. But for several months the comedian and his staff have been working, night and day, experimenting and actually producing, what probably will be the first comedy of paramount importance made with dialogue and sound synchronization.

The writer was fortunate enough the other day to see a portion of what the comedian already has done with sound, "Welcome." What was theory a few short months ago, Lloyd has developed into reality. He has made sound an asset to his comedy that could be attained through no medium other than synchronization. He has made dialogue build up sequences, or "factions" as he calls them, that otherwise might be slow, or they relate story so closely that they selling always slows down action.

But what he has set out to do, and has done, judging from the first synchronized episodes, is to make a motion picture with sound and dialogue added.

Lloyd primarily is interested in moving pictures. Anything that detracts from fast comedy action, the sort which he is accustomed to making, is taboo with him. In his sound work, the bespectacled comedian is shunning anything that would give his picture the "match box" appearance of so many talking pictures.

Not Hampering Camera

"We cannot permit the camera's scope to be influenced by the microphone," Lloyd expresses it. "We must have liberty of action. The sound apparatus must be attuned to take in the range of the camera lens. Comedy to be of the calibre we are accustomed to making cannot be slowed down to compromise with the microphone's shortcomings. We have found, however, that some of these failings are mythical. In producing comedy, we often have been faced with problems which technicians in other branches of the industry might have found insurmountable. Nothing violating any confidences in relating, is impossible in comedy. We proved many times. The same is true in our sound work. We have found we can do things that previously we regarded as unorthodox and impracticable. But we are doing it nevertheless, and getting the results we are after."

Present plans call for "Welcome Danger" to be 100 per cent dialogue and sound. Its outcome will be keenly interesting to motion picture executives, especially in light of the fact that Lloyd always has been a pace-maker in his particular line, and that with his silent pictures he built up a following that made him an outstanding draw at the box-office.

Lloyd has made a complete silent version of "Welcome Danger." I saw a preview of it in fourteen reels, and how he cut it down to eight or nine is a mystery to me. It was closely knitted then and abounded in laughs. It has four or five scenes of underground Chinatown stuff as funny as anything Lloyd has ever done.

Many Potentialities

The potentialities of these reels when synchronized with sound and dialogue are boundless. They have every attribute to make outstanding sound sequences.

"We do not propose to draw sound in just for the sake of sound itself," declared Lloyd in discussing the possibilities of synchronization. "Fortunately this picture we have every opportunity to use sound and make it mean something. We have countless scenes where sound can be injected to improve gags which in silent form were funny."

"The breaking of a dish, a shriek, or even a gulp occasioned by fright, all are made to mean much more in sound than they do in silent even though in the latter form they got their laugh as planned."

An Asset to Comedy

"Sound unquestionably will be one of the greatest assets to a comedian. Dialogue has to be carefully spotted and timed so as not to interfere with laughs."

From what I gathered talking with the comedian, one of the most perplexing of his problems in the past has been in maintaining interest in his pictures while relating story. This building up process is vital to comedy action, leading up to laughs, but always it had to be in intriguing to maintain an audience's interest until topped off by a laugh sequence.

This problem probably will be lessened through dialogue, for story can be related more quickly and more interestingly with dialogue than it can with titles.

This experiment of Lloyd's will have a great bearing on the future of the screen comedy, Laurel and Hardy have proved slapstick can be vastly benefited through the new order of things.

Lloyd, with his high-class type of comedy, has a problem much greater than any thus far met by motion picture producers. His genius is being put to its acid test, but I am not hope, that what I saw of his sound work on the screen the other day indicates that nothing will be lost from the old Lloyd appeal, and a great deal added.

ON LOCATION

Announcement from Inspiration Pictures' offices states that Henry King will take Jean Hersholt, prominent character star, together with other members of the cast of his picture, "Out of the Night," down to Florida to shoot exteriors for this all-dialogue production. Hersholt will share honors with Lupe Vales, United Artists' stellar actress.

STARTS SOON

Production on "Barnum Was Right," starring Glen Tryon, was completed this week on the Universal lot, and preparations for making "Skinner's Dress Suit," with Tryon in the stellar role, are being rapidly gotten under way. This will be Tryon's third vehicle since his sensational success in the featured role of "Broadway."

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Owing to business demands necessitating my remaining in the East for some time to come, I am desirous of selling my beautiful Spanish bungalow, consisting of 7 rooms, 2 bathrooms (shower), 2-car garage, beautiful planting, patio.

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APPLY ON PREMISES

EDWARD CLARK
Those that have lately "gone Hollywood" resorted in bunches last Sunday night at "Two-Toen" Henry's chatty cafe, to get a peek at a movie "big shot"; inhaled the cinema atmosphere, or heard the rank odors of the pro-and-con Equity rumble. It was a gala and banner night at the famous rendezvous, the turnstiles registering the largest Sunday attendance in months. Henry's was smile as broad as his abdominal girth and the dainty newscaster, in front, was the picture of happiness because he was mistaken several times for the famous coming lightweight champion boxer, Dummy Mayan. But he was within, and the little by-play of feature and gesture that gave an individual character to each table group.

Garry Cooper and Lupe Velez stared romantically at each other, perfectly oblivious of the vulgar eye that were darted at them from all angles of the cafe; Eddie Lambert, Orpheus headliner, toddled in, dressed tyrolean from the waist up and very much niblick from the loins down; "Filmgirls" furnished Sol Solinger and Miss Prosser, Tom Thornton and his beautiful wife, and Mr. and Mrs. Hinson, while in the offering ye Editor, Harry Burns, and the madame, Dorothy Vernon, gave the many over to the sociable feast that soothed their optics; Dave Allen of Comedy Club. Casting renown breathed "just back from paradise" (Catalina) to every one that played microphone to his voice.

Then there was Jackie Taylor, the Heifitz of Coconut Grove, singing the praises of golf and telling how its big, open stretches had brought back life and joy to his warped anatomy; Charley McHugh (Little Lord Fauntleroy), known as "The Wild Man of the Mountains"; Lloyd Campbell, expert cinema chatter; Al E. Green, director of George Arliss' "Daredevil"; Albert Roccardi; Robert L. Taylor with his wife, full screen; Jimmy Hogan, director of "Steel Preferred"; Charley Enze, who occupied three chairs; Papa of Jackie Vaughan; Zoll, who, just finished synchronizing two pictures, one starring Alberta Vaughn and the other Mickey McGuire; Edward Luddy, director—don’t forget Bernie Stein of Jackie Coogan.

The Roosevelt's "Blossom Room" turned 'em away last Saturday night in the person of a charming little package. It looked for a spell as if Movieland was there to a man, including Billy Winkerman and his charming sister, Ella. The big overbear, Dick Beck, willed four colts in placing his vast clientele in snug nooks and corners of the "Little Blossom Hotel." (Adolph Bodner), was almost lost, now and then, in the vortex of the dancing floor. Minerva Pearson, Regina Gray and Muncated Johnson, the Three Graces, who stow away your skypieces in escrow, had the biggest night since the "Blossom Room" was opened on the fairway to the States. Fatty Arbuckle came early and remained late entertaining a party composed of Ann Pennington, Doris McNamara, George Carpenter and Leo Morrison. Bessee Love flitted in about 11 o'clock and was soon overthrown with writer's cramps finishing autographs to her many admirers.

Sydelle Breitman and Jean Klein, two beautiful brunettes (New York who relieved the lighter, grabbed the atmosphere for stories and incidentally collecting celebrity autographs; Eugene O'Brien lent his theatrical presence, and football, a fountain of life and gladness to all within the compass of his voice; Alice Day; Joe McCloskey, known as Hollywood's dia- mond; Conrad Nagel carri- ing a party of 45 congenial spirits; George K. Arthur, with his back to the wall; Mary Bryan, one of the "big shots" in the talkies; Clara Bow and her shadow, Harry Richman; that wonderful dancer, Lena Bassette; Poland Coleman, the big doings in "Bulldog Drummond"; dear old Alex Francis; the lovely Joan Bennett, the latest cinema sensation; Alberta Vaughan; Paul Whiteman; Major Turner from Winnipeg.

Noah Beery, who puts the joy of "Paradise Farm" into everybody's heart, and Patsey Ruth Miller, who is going over great in the talkies. All enjoyed the comicalities of Phil Saxe, Jimmy Taylor and Red Stanley, the inimitable "Headliners of Commanders"' matchless orchestra of 14). Their latest take offs, "My Hero," "Farmer's Daughter" and "Smoky Joe" are by far the most amusing and comical stunts of their kind ever pulled off in a Los Angeles cafe campaign. (Aaronson's) who at the "Blossom Room" five weeks later, and will then return to New York. He and his orchestra is Hollywood's latest sensation.

At the Montmartre last Wednesday night—pardon us—at the realms of Eddie Brandstatter, silver-shect cele- brity let lose "whoopee" with a vengeance, the evening being one of the most hilarious that ever came off with its famous four walls. His way—"his whispered that Eddie is about to project his "Three Hundred Club," mansion of joy next door to the Montmartre. The club will be a sort of private affair for moving pic- ture folk, patrons are the "Private Club"—so here's "bon voyage" to you, Eddie. But let's back to the dear old Montmartre's Ow. Moore and his wife enter to partake of the gaveties, accompanied by Myron Selz- nick.

Out on the polished floor, Albert Vaughan is just dancing her dear lit- tle life away as her charming sister looks on and applauds (Alberta won the key turn as his fiancée two weeks ago); Mattie Kemp is al- ways close to Alberta's elbow—won- der why? Mahlon Hamilton is the life of a gay party of six; Ray Hal- lor, who has just completed "Past Life" for the First National; Willie Bernstein the Mayor of Hollywood (Oscar Hallor) keeps his snare shining for any one that looks like Molly O'Day, he mistook Doris Hill for Molly and was keenly disap- pointed; Jeanette Loff, one of the best and most graceful dancers on the floor; Frank Orsatti, the movie's "dreamer," in the real estate line: Veletta Duncan, one of First Na- tional's best bets and Harry Green, the screen's best Jewish comedian, who recently started in to shoot his unctuous humor and gags into "The Kibitzer."

EDYTH KRAMER
When Harry Carroll's Revue opens at the Music Theatre Box at Hollywood on September 15, one dark- eyed, dramatic young woman will be expected to prove herself a hit of the show. This beautiful brunette is Edyth Kramer, Miss Kramer is one of the most versatile of the younger motion picture players. Not only has she the headlined vaudeville billings, but she has also proven herself a silent and motion picture "find." During her short stay in Hollywood, she is already appeared in a half dozen pic- tures.

Miss Kramer has just been signed by Harry Carroll to play the in- genue lead in his revue, which is expected to prove one of the outstanding musical comedy events of the coming season.

"39 CLUB" MEETS
Members of the "39 Club" have scheduled to meet at 8 o'clock. Members are meeting at 6205 Sunset Boulevard. The meeting was called by Gene Garun, president.

WALLACE STUDIOS
WELL REPRESENTED
The Earle Wallace Studios of Stage Dancing are well represented at Fox West Coast Theatres this week. Franklin and Warner, former professional students of Earle Wallace, are being featured in Fanchon and Marco's "Screenland Melodies" Idea at Los Angeles State Theatre. This clever team of acrobatic dancers recently completed a tour of the F. & M. circuit in the "Hotter" Hot Idea and have been learning new routines at the Earle Wallace Studios of Stage Dancing. Their present tour in "Screenland Melodies" will take them to New York.

Ben Armand and Leo Myers, tap dancers, who were recently seen in the picture "Not Quite Decent," feat- uring Jule Collyer and Louise Dresser, are now appearing in Fanchon and Marco's "Melon-choly Blues" Idea at the Egyptian Theatre. They are featured in a specialty tap number. This engagement will then go to New York, where they are booked for a musical comedy appear- ance in the fall.

Earle Wallace is noted for the many dance teams he has developed. Former students of his are in numer- ous Fanchon and Marco Ideas, others being featured in Publix units, and many others now dancing in vaude- ville and motion pictures.

ARThUR KOBER, the press agent, is gonna be a producer this coming season.

WELCOME
Published by Sigurd Russell and edited by Ole N. Ness, "Footlights," a magazine de- voted exclusively to the theatre, is to make its appearance in California late this month. "Footlights" will contain fea- ture articles by well-known writers, a chronicle of general activities, news of plays, actors, playwrights, directors, and thea- tre-crafters. It will also in- clude features, and worthwhile productions, plays and books of the theatre.

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The Writing Craft

"Writing gets into the blood," comments J. Grubb Alexander, Warner Brothers' scenarist, who has completed the screen play and dialogue for John Barrymore's latest vehicle, "General Crack." He is now engaged in writing an original novel which will be published sometime next spring, according to the author's announcement.

There is a definite demand for writers in the motion picture industry who can create forceful dialogue, according to Edward J. Montagne, editor-in-chief of the Paramount scenario department and former story chief at Universal, where he supervised preparation of the scripts for the two super-productions of the year, "Show Boat" and "Love's Highway." Beth Brown, author of "Applause" (Famous Players) and "Ballyhoo" (M-G-M), has sold to Continental Pictures Corporation an original story called "Jazbo," a story of show life. This will be released as one of the Continental Eight for 1929-30.

Since leaving for the time being the publicity field, Adam Hull Shirk, formerly with First National and Paramount as well as other companies, has been devoting himself to play and fiction writing. He has written two plays, namely "Trees," "In the Dark" and "Light O' Love." These are all stage plays. He has also to his credit "The Ape" and "Sea Appeal." A corps of famous writers, including many of the most celebrated American and European dramatists and novelists, have been signed by Carl Laemmle, Jr., and now are busily engaged in preparing the forthcoming Universal program of productions, according to an announcement by C. Gardner Sullivan, studio editor. The latter and his co-author of "What Price Glory?" H. H. Van Loan, famous novelist, Lajos Birou, well known scenarist; Charles Kenyon, writer of many dramatic hits, and Warner Fabian, author of "Flaming Youth," are included in the group.

One of the highest prices ever paid for an original story has just been received by Hutton Branch, studio scenarist and dialogue writer under contract to Universal, According to announcement emanating from the studio, General Manager Carl Laemmle, Jr., "The Marsellus," a light operatic stage play written by Branch since becoming associated with Universal, has been purchased for one of their most pretentious and elaborate productions on this year's program.

George Scarborough, noted playwright, has been selected youth as the subject for his latest stage play, entitled "Bad Babies." This newest drama from the pen of the author, "The Author," "The Sunny Side Up," and others, evolves the plot around eight high school boys and girls, "Bad Babies" will be introduced to Los Angeles audiences beginning August 19, with a brilliant premiere at the Mayan Theatre.

Viola Brothers Shoore, writer for the Saturday Evening Post and other national magazines, has been assigned to write the dialogue for Paramount's all-talking film version of "The Ooboling" and "Edward C. Robinson" stage hit, "Kibitzer." Miss Shoore recently completed the dialogue for "Dangerous Curves," Clara Bow's second-second picture.
KIDDIES KORNER
By BAY MULLEN

August 17, 1929

Vondell Darr, who is one of the really talented child actresses, and who enacted her part in the "Dummys" so remarkably, has between intervals of play and travel, devoted her vacation to singing, dancing, and swimming. She was recently returned from a vacation spent with her parents at Momoth Lake.

Virginia Wiseman, known as "the little girl with the big voice," is featured every Thursday night during the children's hour over KFI, where she is under contract for one year. She has just completed a comedy act for West Coast Theatres, and she is also playing a character role in "Sunny Side Up," which David Butler directs for Fox.

Dorothy Gray, who is well remembered for "The Baby Follets," which Gus Edwards directed for M-G-M, is at home quite ill.

Little Artye Folz has been spending the past weeks enjoying a most pleasant vacation at Santa Monica and Maribou. She has also resumed her voice and has also studied with Prof. Howard Brown. Artye is to be seen as one of the children in the "Sunny Side Up," as well as in the "Sunny Jim" comedies.

On the day that ground was broken for the erection of the Warner Brothers Theatre Building, a tiny lad named Paul Pitzoff found a horse-shoe just where the present stage is now located. It was surely a good luck omen for Paul, who has been kept busy in pictures ever since. One particular part he played was in "Married in Hollywood," a Fox-Movietone production which Marcel Silver directed and which featured Norma Teriss and Harold Murray.

Paul is at present busy in Greta Garbo's untitled picture, which Jacques Feyder is directing. He was also in "Sweetie," Paramount-produced. No wonder Paul likes horse-shoes!

Four-year-old Billy Layman, "the boy with a smile," is to be seen daily at the Carter's College of Swimming where he is earnestly engrossed in learning the art. Billy is also busy with his tap-dancing.

George Book-asta was elected president of the Children's Club at the Carmel Theatre. He and his brother entertain there every Saturday.

LESSER TO OPEN AN INVESTMENT SERVICE

Sol Lesser, who for many years has been one of the outstanding men in motion picture and financial circles in the country, has announced his return to active participation. He is planning to conduct an investment banking business and an investment counsel service for the formation of an investment trust. Mr. Lesser's new offices are located at 706 Hollywood Boulevard.

Among the achievements credited to Mr. Lesser is the formation of the West Coast Theatre circuit, which Mr. Lesser sold to William Fox for $1,000,000 two years ago. He has also produced all the Jackie Coogan pictures, which grossed approximately $15,000,000.

At present, Mr. Lesser is president of the Principal Pictures Corporation, which controls the Roy Davidge Film Laboratories; president of the Master Pictures Corporation, which controls the Harold Bell Wright stories; president of Principal Theatre Corporation; president of the Plymouth Investment Corporation, and director in Ocean Park Realty Company.

N. V. A. INITIATE NEW OFFICERS

At midnight Saturday, August 31, the inauguration of the newly elected officers of the N. V. A. will take place at the clubhouse on West Forty-sixth street. The new officers are: Eddie Cantor, president; Walter G. Kelly, vice-president; Sally Ward, second vice-president; Pat Casey, treasurer, and Henry Chesterfield, secretary.

Visiting Samuel Bischoff, studio manager of Columbia, are Miss Lillian Bischoff and Mrs. Max Schiff of Hartford, Conn., both sisters of Bischoff. They are here for a short stay and are to return East next week.

Frank Borzage, who is to direct John McCormack in the tenor's first opus for Fox on Irish territory, is said to be thinking of importing an orchestra to play the accompaniments. Someone has evidently told him that it is almost impossible to get twenty Irishmen to play together in harmonies. For the same reason they always have a German band head the St. Patrick's Day parade in New York.

MAY LEASE ANOTHER

Robert Levy, producer of "Come Seven" at the Orange Grove, will probably announce the acquisition of another downtown theatre for an elaborate production of the old musical comedy, "In Dahomey."

Pell Mitchell, business manager of Dansour-RKO, is spending his week-ends at the Seventh Heaven Finocchio and Trout Fishing Club. Mr. Mitchell is president and treasurer of the club and also rents out the fishing poles and decks of cards.

MURPHY CREDITED FOR MANY ELECTRICAL INNOVATIONS

Included in the permanent payroll of the Warner Brothers studios are 250 electrical engineers, who constitute the largest technical staff of any staff of any organization in the industry. This staff is under the direct supervision of Frank L. Murphy, who is considered an incomparable authority on the subject of lighting and technical effects.

During the past three years this force of experts has unraveled the problems pertaining to Vitaphone and has introduced many innovations for sound screen improvement. Today Vitaphone production has the flexibility formerly possible only to silent pictures.

Among the devices which the technical staff has evolved are the movable camera, the movable microphone, the system of remote control in recording, and equipment to record exterior scenes. Sea sequences are now also possible. The elimination of the camera-booth in favor of the more compact camera-cloak was also manipulated by the Warner electrical engineers.

Many of the achievements of the electrical staff have been due to the ingenuity of Murphy, who was personally responsible for the electrical pageants which featured the Shrine and Elk conventions during the summer. The known stage effects, which evoked so much praise, were planned by him and executed under his supervision. He also arranged the lighting effects for the Jubilee at the Hollywood Bowl last Wednesday night.

BEST SUBTITLES FROM "DANGEROUS CURVES"

(Silent Version—Paramount Picture)

Tities by George Marion, Jr.

"Ma, if you don't start that 18-day diet, you'll get your two weeks notice.

'You bad we can't all be like you, Pa—and keep our fat under our hat."

"Let's give Paul Revere's two grand-daughters a thrill. Are you with me?"

"With you? I'm so far ahead of you, I'm on my way back."

"Fighting my way out of strange sedans ain't my idea of an evening! I got higher ambitions."

"Honey, your mouth's open."

"I know it—I opened it."

"Why should you want to learn a toe hang?"

"It might come in handy in a street car, when my hands are full of bundles."

"You call Mr. Lee a ham again—and there'll be a brief pause for station announcements—while I learn you different."

"That Zara's to blame. I always think Nature got the idea for snakes from here."

"Will you have table d'hote or a carte?"

"I just love a good crisp la carte."

"If you don't come back the show'll close and we'll all be out. Haven't you any loyalty—like in the magazines?"

"Didja hear about the famous coffee case?—Settled, no grounds."

"How did show people get along in the year of B. C.—Before Coffee? I'm glad we live in A. D.—After Doughnuts."

"All you talk about is how swell your act is—how swell you are—you ain't got the backbone of a rubber flex."

"You just tie onto me because you know I was sure fire."

"Go ahead, Mr. Sure—Fire. But when you're all burned out—I won't even give you a flicker."

"Say, if he was drowning, I wouldn't even throw him a towel to dry his hands on."

"You're a swell kid, Pat. Why do you bother with me?"

"Well, us girls can't leave all the good deeds to the Boy Scouts."
WHAT'S NEW IN THE SHOPS OF HOLLYWOOD

STAGE STARS USE MAUDE LESLIE PREPARATIONS

Better Beauty Preparations than those of Maude Leslie, who has a Beauty Salon at 1330 Brighton Way, Beverly Hills, have been made. When there are, Maude Leslie, favorite of the stage for many years and who is noted for her beauty of complexion, will perfect them. Because of the purity of the ingredients used, these preparations cannot possibly harm the skin but on the other hand will keep the complexion young and beautiful for years to come. That stage and screen stars, whose skin must stand the strain of heavy makeup year after year, write to Miss Leslie telling her that they cannot do without her preparations, speak highly for these wonderful products. After you have used Maude Leslie, you will find them indispensable. A facial at the Maude Leslie Salon will do wonders for you too! Phone Oxford 4735.

S E L E R Y VAUGHAN, who supplies flowers to practically all of the sets of the various studios, may be reached at the Hollywood Gardens, 1515 North Vine street. Phone Granite 6280.

Poor Farm Entertained

An unusual and interesting program, sponsored by Equity and the Troopers, was given at the Poor Farm last Wednesday afternoon. The artists appearing were Madelyne Spurgeon, Peaches Jackson, sister of Mary Ann and little Dede Francis, five-year-old child actress who has been proclaimed by critics to be the Duse of tomorrow. The program was arranged by Elise Schuyler Garrett.

Exclusive Styles in Fur

Every fur at the Baker Fur Company is of original and exclusive style. Models in beige caracul, black and white broadtail and silver, smart combinations are being shown at this time and all at interesting summer prices. A small deposit will hold the most expensive fur coat or neck piece until such time as you may need it. You will save yourself from 20 to 30 per cent by buying now. The exclusive fur shop is located at 6125 Hollywood boulevard.

HELPFUL HEALTH TALKS

By Paul Marshall, Ph.D.

There isn't a person in the world who hasn't the time to take care of health. All too often, we discover this when it is too late and then we realize that an ounce of prevention is always worth a pound of cure. We

"Toad in the Hole"

If it's "Hollywood"—it has to be novel. If it is food, it has to be good! Now we have the "Toad in the Hole!" Doesn't that arouse your curiosity? If you have tasted it, your appetite will also be aroused for it is the most delicious dish you have ever tasted. There are no laden appetites as far as the "Toad in the Hole" is concerned. Here it is: One large special roasted potato, split open and weighing a pound and a half (don't let that frighten you). You can go on that Eighteen-day Diet later on. A tenderloin steak that melts in your mouth and a specially prepared McHuron Sauce. Doesn't this sound like a real meal? It is and incidentally the talk of the town. How about a "Toad in the Hole" for dinner tonight? The place is McHuron's Grill, conveniently located at 6106 Hollywood boulevard.

SMART gowns for every occasion are designed by that exclusive shop, Lido's, at 2103 Highland avenue. At this time, all of the original and stunning models shown from Lido's at the coming Fashion Show at Agua Caliente are on display. These Lido Creations which evolved so much favorable comment at the revue include the most recent trend of the mode in evening, afternoon and smart street-wear costumes. Your gown will always be correct if designed by Lido. Phone Gladstone 3043.

With the closing of "Front Page," Ken Duncan, the well known stage actor, has gone on to New York where he will open shortly in a new Broadway play.

FOR FALL WEAR

Meyer Millinery are showing advance styles in Velvet and Imported French Felt. The hats in this shop are all original and exclusive styles, made to suit the individual. Mr. Meyers, who is a designer from Fifth Avenue, New York, where he owned an exclusive hat shop for twenty-five years, molds each hat to the individual so that every line is perfect. You will find Meyer Millinery on the second floor of Warner Bros. Theatre Bldg. Room 207.

Hollywood Styles

George W. Gibson, Style Impresario and President of Fashion Features, left recently for New York, going via of the Standard Air Lines. Within were the first Hollywood designed gowns to be taken to the Eastern Metropolis for manufacture and national distribution.

These froux designed by First National, M-G-M, Fox, Warner Brothers and other studios have been modeled by motion picture stars from Fashion Feature's Style News. They will be advertised as exclusive models from Hollywood, the "Fashion Center of the World."

Fashion Features, Inc., is using Technical process to film the styles modeled by moving picture stars in its popular fashion real, and it is consequently able to reproduce exactly the shades and colors that are worn.

ALMA WYNNE BARGELONS

TO CALIFORNIA

Alma Wyne, former Moroseco player, was truly coming home when she stepped off the train in California as she is one actress who really belongs to the state for her grandfather (after making three hiking trips across the U. S.) founded the city of Los Angeles, and after his former home in Missouri.

DORF F A R L E Y HONORED

Dorf Farley, well known feature actress who never will be seen in a leading role of "Wife Leave Home," Walter Cattlett's starring vehicle for Fox, was honored on Sunday when the Vernon Dahlia Farm named its newest and most perfect bloom as the Dorf Farley. Miss Farley was present at the invitation exhibit at the nursery to christen this gorgeous peach and carmine colored flower and it is planned to re-encrage the ceremony a little later at the annual Dahlia Show.

Baebak Christian, one of the models at the recent Agua Caliente Fashion Show, was attractive in an Orchid Chiffon Gown with buffet skirt—a Lido Creation.

Morgan and Mack were lounging against the side of the Paramount studios one day during the pressn of their picture, "Why Bring That Up?" when an actress passed.

Morgan—Look at that girl! Don't you think this robe mascara is too heavy? Mack—Maye we ought to help her carry it.

T HREE dozen dresses from the South Sea Islands were received today at the Paramount studios in Hollywood for use in future film productions. They are pieces of hand-woven cloths, which, wrapped around bodies, are the only coverings worn by the native island women.

Inhabitants of Ellice Islands make the cloths in the fly that give it a linen surface. Each piece is covered with a different design of batik work. The materials were purchased by Harry Stott, photographer, who is filming the islands, and sent to Frank Richardson, head of the Paramount wardrobe department.
New Theatre Mart Musical Comedy—"Wanted--A Romance"

The Theatre Mart will present as its next production the new musical comedy entitled "Wanted--A Romance," by Hazel Madelin Lindoft, opening Monday, August 19, for one week. This musical show promises to be a real treat for those who enjoy catchy tunes, a quaint plot, whimsical, sparkling dialogue, along with pretty girls directed by George Cunningham. The cast includes: Micky McBan, Marcia Harris, Helen Anderson, Robert Lawler, Edith Wilde, Melba Jeanne, Jack C. Cation, Elmer Bramel, William Standing, Royal Elliott, Howard Lorenz, Billy Kussman, Geo. McLaren, Sumner "Cudgie" Getchel, Bennie Hall, Beverly Jensen, Felix Velee, Pat Kemp, Lucile DeWolfe and Don McGann. The chorus includes: Laurel Arnold, De- lores Hall, Dolly Ray, Donna Parke, Muriel Hawes, Lois Smiley, Catherine Griffith, Dorothy Jackson, Shannon Weller, Russell Maxson, Ray Gardner and Gaylord Ravenal. The production is under the capable direction of Miss Lucile DeWolfe and Geo. Grace.

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Max L. Haasmann and Some of His Clever Artists

When director Max L. Haasmann took his company on location into the interior of Java in the filming of his latest feature "Resia Boro-Bordor," he found himself to be the only white man in an all-Asiatic cast, which he had to direct in different languages.

The star, Olive Young, was Chinese and spoke fluently English and Cantonese-Chinese. The feature-man spoke Malay and Mandarin-Chinese, but not a single word of English. These two Chinese had to be directed each in a different language, as they were not able to understand each other's Chinese dialect.

The rest of the cast was made up of Japanese actors, who spoke only Japanese. The production manager of the company spoke Dutch fluently, while the Chinese cameraman expressed himself in broken English. As director Haasmann was unable to learn three different Chinese dialects in a short time, he was forced to explain almost all of the scenes in the languages: English, Dutch and Malay simultaneously.

In the cast was a dwarf-Javanese actor playing the part of the devil (magic-man), to whom the heavy came asking for a secret method in order to get rid of his enemy. The magic-man takes a little doll and a needle, piercing the doll's body with it. Then he prays and surrenders doll and needle to the ather, telling him to hide it under his enemy's bed; after which he will die in two weeks, while no one will be able to explain HOW.

This has been the first time in film history that an authentic scene of the mysterious dealings of the natives of Java has been brought to the screen by a white director.

Another true "hidden-force" scene has been brought to the screen by Director Haasmann when he filmed the "Betel-chewing" of Java, an up to this date unexplained form of "hidden force." Truly, Haasmann has succeeded in bringing to the screen something of the menacing East.

INDIVIDUALITY IN TIES
Being a star is not an easy thing. One has to have everything one wears or does or uses suited to one's individual temperament. This does not apply only to the feminine gender, either, for latest fashion commands indicate that a male star must have his cravats created in accord with his own individuality.

Bellinis', who deal in Grayco shirts and cravats, are proving themselves adept at this sort of thing in Hollywood. The shop, which has its slogan, "Exclusive, but not expensive," is keeping its many discriminating patrons well-shirted and carefully cravated.

Christina Munoz, six-year-old star, is featured in the productions. She is assisted by Baby Nanette and a grown-up supporting cast including Bud Ross, Ed Carley, "Fat" Marvin Lo Back and others. Barney Williams is directing.

The third release, a 100 per cent dialogue kid picture, is to be produced shortly at Tec-Art studio using Vitavox equipment.

A Spanish dinner, served in Spanish fashion, in a Spanish patio, with Spanish decorations, was a rare treat enjoyed by the guests of Maxine Alton, the well-known playwright, on Wednesday evening, (August 14), in honor of Senor and Senora Jose Del Valle of Guatemala, who are en route to the Orient, where they plan on visiting for several months.

Senora Del Valle, the former Miss Bernice Van Blarcom of St. Joseph, Missouri, is a childhood friend of Miss Alton's; both having attended Sacred Heart Convent in that city.

As a surprise feature of the event, the guests were presented with miniature replicas of Miss Alton's beautiful Spanish home, on which was engraved a poem by Miss Alton, dedicated to the friend of her childhood.

Besides the guests of honor, those enjoying this novel event were: Mrs. M. A. Cherry of New York, Lutricia Diesbach, Charlotte Rogers, James O. Richardson, Don Juan Bandini, Seymour Temple, and Byron Sutherland.

AMERICAN, EUROPEAN and ORIENTAL NOVELTIES

VALUES

A Thousand Guts of Distinction

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West of Vine

Variety

Wilshire Blvd.
West of L.A. Brea
WILL H. HAYS BOOSTS VITAPHONE VIA THE SCREEN

A prophecy made three years ago is being fulfilled! It was just that long ago this week that Will Hays, head of the Producers' Association, spoke from the screen on Vitaphone for the first time.

In his prophetic address, he said: "The future of Vitaphone is as far flung as all the tomorrows!"

The far-fetched nature of that statement is being borne out throughout the world with talking pictures initiated by Vitaphone, acclaimed universally as the greatest entertainment ever conceived. Warner Brothers' Vitaphone productions are now playing in 26 foreign countries.

Warner Brothers, producers of Vitaphone talking motion pictures, are celebrating the third anniversary of Vitaphone this week.

On the eve of this anniversary, Warner Brothers are engaged in producing "The Show of Shows," their most ambitious effort. Over one hundred stars of stage and screen will individually contribute to this musical extravaganza. Among them are John Barrymore, Dolores Costello, Monte Blue, Beatrice Lillie, Winnie Lightner, Frank Fay, Ted Lewis, Alice White, Georges Carpentier, Irene Bordoni, Nick Lucas and a host of other outstanding stage and screen stars.

It has the middle mark in production of the 1929-30 program. Warner Brothers are now filming and recording several other all-talking pictures, including road shows, specials and color films. These pictures are "Broadway," starring George Arliss; "Second Choice," with Dolores Costello in the stellar role; "The Sacred Flame," starring Pauline Frederick; "Under a Texas Moon," featuring Frank Fay, Raquel Torres, Myrna Loy, and, Armida and others; "Finger Rose," co-starring Monte Blue and Lupe Velez; "Golden Dawn," with Walter Woolf and Vivienne Segal, and "She Couldn't Say No," featuring Winnie Lightner.

Another important development is the return of the Vitaphone show to the West Coast studios. Reya and Fay, who has been in charge of the short reel activities in New York, returns to Hollywood this week after an absence of eight months. A major part of the 1929-30 program for the Vitaphone will be produced in Hollywood, using outstanding stage and screen talent. Will Hays' prophecy is being fulfilled, while the dream of four brothers is being realized.

Review
"Crucible"

"The Muskeeters" presented last Tuesday night their first play at the center of the club’s activities at 8620 Sunset boulevard, a delightfully blase little three-act play written by Leighton Osmun and Claire Carvalho, in collaboration with Henry Hall.

"Crucible" is excellent material for a dialogue picture, and despite the fact that the housing facilities handicapped the speakers' lines, and in view of the fact that the idea of "The Muskeeters" is to foster a center where artists of known and unknown talent may follow the lines of art criticism, in the case of "Crucible" to be pleasingly risque and much excellent, if not strong seagoing language is used.

The plot deals principally with two men and a matron—the very pretty wife of one Bert Jennings, who is so easy-going, big-hearted salesman in New York. Jim Harrison, a friend of Bert's and who covets the latter's wife, is a successful New York clubman and man about town.

Jennings is shanghaied, placed aboard a tramp vessel, is gone eight months, in which time he turns invincibly strong and learns his rights as a man among men. Returning home from the forced voyage, he finds his wife in the arms of his al- leged best friend, a fight ensues wherein Jennings gives Harrison a thorough beating. Despite the fact that Harrison loves Bert's wife, he proves a gentleman throughout.

Madge, Bert’s wife, refuses to reconcile with her husband and he prepares to leave. Dinny, brother to Madge, informs her of Bert’s intentions and immediately she proves the "will of womankind" by again wrapping him around her finger.

Reconciliation, light love-making and considerable comedy, and no end of salty conversations makes "Crucible" a tasty bit of present-day petticoat dissipation itself.

Director Charles Moore has a well-balanced cast, and especially does Bobby Forbes, the juvenile, furnish excellent future opportunities. Jack Richardson as Flynn, the double-faced mate, is the outstanding heavy of the show.

The cast is as follows: Dinny, brother of—Bobby Forbes Madge Jennings, wife of—Grace Glasson Bert Jennings Wycliff Taylor Jim Harrison, a friend—Anthony Sheehan Culley Murray Edwards

Bates

Jit

Lee

Tony

Bo

Flynn

Jack Richardson

"WHISPERING JACK" COMING TO HOLLYWOOD

Announcement was made today by Winfield Sheehan, vice-president of Fox Films, that Jack Smith of worldwide acclaim as "The Whispering Baritone" has attached his signature to a Fox contract and will arrive here, to take part in a big Fox Movietone Revue late in September. Smith, who has recorded for Victor for the past four years, was formerly a song plugger for Irving Berlin. The night he made his debut on the radio he was suffering from a cold and was forced to sing slightly above a whisper. From that night he was over the top and the title "Whispering Baritone" was hung on him.
**Paul Whiteman and His Band Are Leaving for East**

Paul Whiteman and his band are saying au revoir—but not goodbye—

**to Hollywood. Business Manager James F. Gillespie (to one and all just a minute), announces that the band organization will leave on the 27th instant for New York City, thence to New York Stream, Long Island, where Whiteman and his famous musicians will be featured for six weeks at Pavilion Royal, a famous rendezvous of the high, wealthy, at Long Manhattan.

At the conclusion of his eastern engagement, Whiteman will return to Hollywood and Universal City, to at once prepare to start work on Universal’s big super-feature starring Whiteman and his band, delayed because of difficulty of exactly suiting the jovial Whiteman and his unusually talented “gang,”

Paul Fejos, who made “Broadway,” by the way, and Melville W. Good will known composer, will create the new musical numbers to be introduced.

Margie Gillespie is his assistant, and Joe Yenni, seriously injured in the automobile accident causing the death of Mario Perry, has been removed to a Los Angeles Hospital, compare his home in Los Angeles and is on the road to full recovery. His most serious injury was a broken arm.

**Preview “Overland Bound”**

Previewed at Oriental’s La Brea Theatre. Producers and Distributors are production match Directed by Leo Maloney.  
Story by Willard Mack, with Charles B. Briscoe, Continuity by Joseph Kane.  
Produced by T. D, Fejos (Ralph L.),  
Edited by Fred Bann. 
Directed by William Noble and Walter Haas.  
“Overland Bound” is a breath of fresh air among the usual fare. It is the first independent talking western to be made. If those who are to succeed it in any way equal it, we hope that this is now the beginning of a new road ways which will gladden the heart of many an exhibitor throughout the country. Those who saw “Overland Bound” at the preview compared it to the old “Overland Bound.” The picture was more favorably with “In Old Arizona.” Both have that same freshness, that same tang of the “wide open spaces,” which will exert such a strong appeal on motion picture patrons.

As a silent outdoor picture, “Overland Bound” would have been a tomorrow of the usual run. Two sequences alone would place it on another level. One is of the cattle round-up, while the other is of the race between a dog and a horse. Both animals are the finest of their kind, and to see them flashing through the mountain rivers is a sight full of suspense and rare excitement.

But as an all-talking picture, “Overland Bound” is sure to bring ‘em back asking for more like it. Its plot is interesting enough, its dialogue is capable, its action is rapid. The photography is clear and bright and the synchronization is all that could be desired.

Leo Maloney, who plays the leading role and who is credited with the direction and supervision, has done something in “Overland Bound” of which he may well be proud. He is to be congratulated on his voice, his riding, his acting, and his direction.

Alone Ray plays opposite him. Her blonde charm and her fine voice help to display the story to its best advantage. The remainder of the carefully chosen cast are Jack Perrin, Chas. K. French, William J. Dyer, whose voice recorded splendidly, while Bullets, the dog, and Arab, the horse, are deserving of particular mention.

Presidio Productions need have no fear as to whether or not “Overland Bound” will succeed. Nor need any exhibitor feel that he is taking a chance when he arranges for the earliest booking available. It is as good as any talkie produced—

HARRY BURNS.

**FANNIE FAIR**

Acme, Gitter

**LATHAN BOYD**

Music for all occasions

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**GRAYCE STAGE STUDIO**

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**ALDEN JACKSON**

Master of Dancing

**WARNER BROS. PICTURES, INC.**

West Coast Studios

Los Angeles, Calif.


Dear Mr. Burns:  

On behalf of the entire Executive Committee of Hollywood Midsummer Jubilee and the Board of Governors of the Los Angeles Sanitarium, I wish to thank you for the invitation we received from you by publication, and to assure you that Filmograph played no small part in publishing this event.

Although it is too early to estimate the financial returns accruing from this event, I can assure you that the Sanitarium will profit handsomely by it, and that your publication helped materially to make this possible.

With warmest personal regards,  

Cordially yours,  

WM. KOENIG,  

Chairman Executive Committee, Hollywood Midsummer Jubilee.

**M-G-M** is planning an all-dog picture with the heroine, hero and villain all belonging to the pup kingdom. Milton Bennett originated the idea, Leon Meyers will direct and Jules White is writing the story.
WHERE THE NIMRODS HIDE AWAY

Santa Monica Fishing Boats, Inc.
Boats Leave Santa Monica Municipal Pier Daily
FREE LIVE BAIT

“FREEDOM”
Largest Live Bait Boat
Diesel Powered
Separate Ladies’ Cabin
TWO TRIPS DAILY
All-Day Fare $1.50
Sundays and Afternoon Trip $1.00

“COLEEN”
Pioneer All-Day Boat
Fare Now Only $2.00
A Wonderful Trip

BOATS FOR CHARTER
10 Ride Tickets At Reduction
Office: Santa Monica Municipal Pier
Phone Santa Monica 22538

IN THE interest of good, clean sport the Filmograph is going to devote a space every week to hunting and fishing news and information. Any one wishing information as to fishing or hunting conditions in the Sierra Nevada Mountains may write to Filmograph Hunting and Fishing Department. We are posted also on the fishing in the Santa Monica Bay region.—A. C. HODGE, Sports Editor.

Point Dume Good Fishing
A boat arriving from Point Dume, off Santa Monica, last Tuesday, can well boast of the largest catch of the year. Each of the thirty-five passengers aboard averaged fifty pounds per person. Mostly bass are caught off Point Dume.

Mowry Meadow Good Deer Hunting
Many a man has killed his first or finest buck in Mowry Meadow, situated at the top of old Mount Maggie in the high Sierras east of Porterville, California. The beauty of hunting in this country is that one has his choice of either open or brush shooting to suit his liking.

Hunting on the western slope of the mountain you will find quite a lot of cherry brush which is infested with deer. But, of course, the brush forms a great protection for them. However, you will get a shot if you are persistent. On the eastern slopes are the lava beds above the fork of the Mowry and the Little Kern. There are fewer deer there earlier in the season, but of course it is open shooting.

Here’s the way to reach Mowry Meadow: Drive to Porterville from here, which only takes six hours. Then take the Springville Highway from there to Camp Wishon, a forty-five minutes’ drive. From there you pack back to the meadows, over the famous old Jacobson Trail.

The deer season opens in this district Sept. 15 and closes Oct. 15. This is really a busy season here because the bucks have turned white by then and the horns are hard.

L. W. Hess Out Again
An angler of note, L. W. Hess, spent Wednesday at Point Dume, his favorite fishing spot. He brought in a very large catch which is not at all out of the ordinary for him. Capt. Watt estimated his catch at approximately four hundred pounds. Bass, too, and you might know that all of Mr. Hess’s friends and neighbors enjoyed good fish dinners.

Swordfish Running
There is one swordfish swimming through the waters off Santa Monica Bay that must have a horsehoe tied to his tail, for it escaped the books of both Max Watt and Buck Cee. And that’s sayin’ something. (You really should know these men.) They were out one the Los. Their party sighted four swordfish in all. They will make several trips right away out toward the point and sooner or later it’s just going to be too bad for the swordfish. They reported that the bass and halibut were plentiful, as well as barracuda, the latter running rather small.

Rapf Consistent Fisherman
Harry Rapf, executive at M.-G.-M., a most consistent fisherman, came in as usual on The Colleen this week with a goodly supply of sea trout and bass.

Purchase New Sailboats
The Marine Supply reports having sold sailboats recently to Lee Duncan, owner of Rin-Tin-Tin; Pauline Frederick, and John Farrell. No doubt we will see some good races when they meet.

Roving Reporter Visits Country’s Leading Hunting - Fishing Resorts
By HECTOR HEMINGWAY

On To Ogalalla
Mulletts abound aplenty in Ogallala. Exactly 635 miles beyond the beautiful Grove de Shadow, in the vicinity of the adobes, near Santa Fe, one finds herds of Mullets.

Vict Enyart, the aged angler of Needles, Cal., has discovered the secret of catching the elusive Muller. Enyart’s recipe is as follows: “Take three pounds of hops, one pot glue, four quarts boiling water, in which you stir four cans of malt. Add sugar, yeast, cold socks and a dash of mentholatum for seasoning. Drink, and look for Mullets.”

Wonderful fishing has been experienced late in the Los Angeles River near Toluca Lake Park. Many whiptoohs (for your information a whiptooh is a small fish that swims backward to keep the water out of his eyes) have been caught at this point.

The Low-Down On Barge Fishing
Speaking of where the Nimrods hide away. Many a barge party has been held at the Apex. Usually these all-night “barge parties” are held while the good suit is at the cleaner’s and the fish markets along Central do a rushing business.

CAMP WISHON PACK STATION
LET US PACK YOU INTO MOWRY MEADOW OR THE BIG KERN COUNTRY

We can take you where Deer and Trout are plentiful

OUR HORSES ARE SAFE MOUNTAIN STOCK; OUR PRICES ARE REASONABLE

Buck Season Opens Sept. 15

PHONE or WRITE
JESS RUTHERFORD
Camp Wishon via Porterville
WALTER HAMPDEN is getting all set for the new season. The company manager will appear in new plays by Benevente and Tchekov.

BIDE DUDLEY's play, "Borrowed Love," has just been bought by Columbia Pictures. I always knew the young fellow would make good.

CLAUDE P. GRENEKER, who Boswell's for the Shuberts, is chancing the wild ocean waves for the show to be reconciled, the newspapers having given her European sights.

GRACE HAYES, the warbler, and Neville Fleeson have just completed a short for Vitaphone, titled (shades of Mae West!) "Diamond Lil."

EDGAR ALLEN, who taught Peaches Browning the ins and outs of the two-day, is now a free man, his ball-and-chain having been given her final decree.

RAY KAVANAGH and his orchestra have just been signed by the Victor Company to tuck a couple of songs.

LOUISE BICKFORD, society damsel, has forsaken the Bickford cafeteria millions to warble in operas.

GIL BOAG and Gilda Gray are now at the roundabout. And all because they both booked passage on a Spanish steamship, it is said. May I state, on the authority of the skipper, that all is just a good song—ah, one good song—!"{ }

ELSA SHELLEY won a verdict over Dr. L. B. Boughner, who was going to put on "Courtesan," the one-character play by Irving Kaye Davis. Equity's arbitrators decided she can still play in it if it ever comes to New York. Incidentally, Davis wrote the play for Elsa, who is Mrs. Davis off-stage, because his half didn't care to share the stage with anyone.

HENRIETTA KAYE, one of Earl Carroll's beauties, does not like Harry Thaw.

MARY FOY, daughter of Eddie Foy, is back on the stage again after nearly a year of illness.

MILDRED HUNT, the radio warbler, scored a real hit at the Palace this week. There's a gal with plenty of the w. k. personality.

MOLLY PICON, the sweetheart of Second avenue, will finish out a couple of weeks in vaudeville before she goes back to Yiddish audiences.

KEN MURRAY's first film, "Half Marriage," that he completed for Radio Pictures, is at the Albee in New York, and is expected in Los Angeles soon.

NEW YORK, Aug. 16.—Motion picture theatres of the country are rapidly being concentrated into the control of four distributing concerns. Due to recent purchases, Paramount-Famous-Lasky, with its Publix Theatres chain, probably leads in number and value of houses, with the various theatre companies affiliated with the Fox Film Company a close second. R. K. O., with its recent acquisition, 21 theatres this week in the East, has probably advanced to a position where it is a strong contender with Warner Brothers for third place.

The number of theatres acquired by the Publix chain recently was disclosed by application at the New York Stock Exchange for the listing of 369,350 additional shares of Paramount stock to be used for theatre purchases and the purchase of a 50 per cent interest in the Columbia Broadcasting System. The theatres which Publix will gain complete control of through exchanging this new stock include the Dent Theatres, Inc., in Texas; Senger Theatres, Inc., operating in eleven southern states; Great States Theatres, Inc., in Illinois; and the Pinkelstein and Rubin chain in Minnesota.

Formerly manager of the Los Angeles Metropolitan, has the job.

"The Cockeyed World" grossed $53,761 the first two days at the Roxy, and for the first time in history of the house midnight shows have been added to accommodate the crowds in the second week.

The four A. J. Diebold theatres in Des Moines, Iowa, have been added to the Publix chain.

Joe Leo, president of Fox Metropolitan Theatres and Fox Midwest Theatres, has left New York for an inspection trip through the Middle West.

Premiere of "Fox Movietone Folies" in Copenhagen got the Danish public off to a fine start at its opening, and "The Black Watch," of the same company, is reported as pulling in plenty of pounds, shillings and pence in London.

NEW YORK OFFICE—236 WEST 44TH STREET—ROOM 903—PHONE PEN. 0633

FIVE DISTRIBUTING CONCERNS
CONTROL THEATRES OF NATION

Pickups on Broadway

Louis Cohen has been made general manager of Universal's theatres, with F. A. Flander as his assistant to act as film buyer.

Al Jolson took occasion at the opening of "Say It With Songs" to again deny that he will leave Warner Brothers.

Acquisition of the Century chain of theatres caused R-K-O to dispose of 167 lots they had in Brooklyn and Queens, bought for theatre sites.

Harry Scott, for six years a sales executive of Pathe, has left the company, resigning as general sales manager of short subjects.

Will H. Hays issued his well-known interview of silence on the Equity situation when he returned from Hollywood.

R-K-O announces that it has sunk another million into the production schedule for the current season, to be used on increasing the allowance on the thirty pictures yet to be made.

Film Daily announces that a survey shows there were 5,253 theatres wired for sound on July 1.

Robert Hartman, M-G-M cameraman, is having a trip around the world on the Graf Zeppelin, and is getting paid for it.

General Talking Pictures Corporation is installing DeForest Phonofilm in Sing Sing prison.

Jerry O'Connell has been brought into the Fox home office from his post as manager of the Fox-Poli chain of theatres, and Theodore J. Thomas, Brooklyn this week. Ken is also making a personal appearance with his unit.

CHARLES W. HAMP, the Big Boy of radio, is enroute to the coast, where he thinks he'll do well in pictures.

CHARLES STRICKLAND, the band-master, is showing the class crowd at the Park Central some real class in music.

BILLY WATSON, still bringing his "Beer Trust" back and, of all things, the show will be scheduled for a Broadway run at the Casino Theatre.

R. K. O. sprung a surprise during the week by announcing the purchase of the A. H. Schwartz Century chain, which operates 21 houses in Brooklyn and Long Island. The purchase of this chain by R. K. O. has aroused some interesting speculation inasmuch as Loew's, Inc., which was purchased last spring by Fox, is known to have some operating interests in several of the Schwartz theatres.

Warner Brothers also have an application for an additional listing of stock pending with the New York Stock Exchange. 25 per cent of which is admittedly for theatre purchases. The most recent addition to this company is the acquisition of 11 houses in Northern New Jersey from the Bratter and Pollock Circuit, which will be affiliated with the Warner-Fahlian chain operating in that section.

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APPOINTED GENERAL MGR.
NEW YORK, Aug. 16.—Ralph Meyerson has been appointed general manager of production at the Irvington-on-Hudson studios of the Photo-color Corporation. Mr. Meyerson has been in motion picture production since 1914, and has been with Triangle, M-G-M and Pathé in production capacities. Recently he has been with S. A. Lynch, theatre and exchange operator in Philadelphia.
WHERE EAST IS TALKED

Continental Pictures are getting away to a great start among the newer productions now being shown in the East. Using the RCA Photophone method, they have engaged Phil Rosen, of "Abraham Lincoln" fame, to direct the forthcoming film. It will be "The Phantom of the House," a mystery thriller, from a novel by Andrew Sourat.

The Long Island studios of Paramount are on Monticello Bell, associate producer, and Bartlett Cormack, supervising Hobart Henley, director, talked so much about the pleasures of his camp in the Maine woods that Bell and Cormack packed up and started for there, justifying the trip by loudly declaring that it will offer a great chance for story conferences.

John Hobble, who dogs plenty of the Vitaphone shorts made at the Eastern studios, has been appointed New York dramatic editor and critic for "The Chicago Daily News." Is it possible that this staid London publication has made the mistake of taking John's contributions to "Life and Judge" seriously? It is because they decided that a man who could write a play like "Daddies" knows what drama is all about?

Here is one we found in our basket, reprinted here without charge, for it is meaty and full of real news: "The business in the Eddie Small offices is so good they are closing the doors of their offices and when you want to come in half an hour to be announced. Albert Humber has bought himself a new car. Pretty soon they will have a page boy to escort you into their offices."

What is a college without a college yell? Nothing, according to George LeMaire, who has just completed "Barbers College for Pathe," and here is what the RCA record company had to receive several times during the making: "Rub 'em right, rub 'em tight, rub 'em morning, rub 'em night. Clipping, nipping, 'ray for tip- ping, shaving, shaving, but behaving. Rackety ex, go ex, go ex, Barbers, BARBERS, Ray, ray, ra-a-a-a-a-h! Which causes theAdj. of Pathe's publicity department to remark, "It is to be supposed that the class motto is 'Once Over' and that all graduates are well up on Shanghai philosophy."

Dave Genero, originator of the stage dance of the cakewalk and holder of the cakewalk championship for some years, was one of the barbers in "Barbers College." He has kept right up to date in his dancing, but declares that there was much more space and skill demanded by the dances of twenty years ago than those of today.

Frank Davis, producing "So This Is Marriage" for Pathe, has found the answer to "A Maiden's Prayer"—at least in the case of one maid named Katherine Skidmore of Seattle. Miss Skidmore studied stenography because she wanted to use her voice. This pattern is crazy, or else it's crazy. She got herself a job as secretary to Paul Althouse, the metropolitan tenor, let him hear her sing- ing, formed her into his right-hand training she wanted. Now she has a real part in a talkie which will give her a chance to sing, due to the Davis penchant for finding new finds.

"Whispering Jack" Smith, the radio star, is not for any of the Eastern studios, after all the rumors there have been about him. Fox has signed him, and he will go to Hollywood within the next two weeks. Jack probably got a pretty figure on his contract, for there are few that have made money as rapidly as he has during the past few years, since he substituted one night on the radio for an artist who didn't appear. His first platter recorded sold more than half a million records.

All the different changes at the Long Island studios cannot be regarded as demotions, is the fact that George Folsom has been named head of the camera departments. The change came only because he is using all his work as cameraman on "Applause." Badgley, who had the job, will remain as business manager of the department.

It isn't the first time that a gay lady has caused a battle, so the changing of the title from "The Gay Lady" to "The Battle of Paris" may be o.k. for the picture which stars Gertrude Lawrence. At least the new title is more descriptive of the picture, which concerns itself with the efforts of soldiers of the allied armies to crowd a year's entertainment into a ten-day leave in Paris.

Such a lot of pidgeon English as has never been heard in New York was spun by the thirty-five girls from the U. S. S. Polaska when they found they were working with thirty-five Chinese girls in "Gunboat Ginsberg" at the Granermy studios. The boys did great linguistic acrobats trying to get the girls to give them a tune, until one of them found out that all were college students, and then they were afraid to try what passes for English in the U. S. Navy.

"Don't Argue," both as a title for its first production, and as a production slogan, has ushered in the activities of a new producing firm, incorporated as Gordon Sawyer Pictures, Inc., and working at the Cinematograph Long Island studios. Ed Manson, who, as an assistant director for Charles Chaplin, is directing the subject, in which Robert Emmett Keane and Claire Whitney are featured.

M. WITMARK & SONS ANNOUNCE STAFF CHANGES M. Witmark & Sons, who have successfully published their eight of WARNER BROS. and FIRST NATIONAL songs from pictures, announce important changes in the company's staff.

BERNIE POLLACK, credited with putting over many successful hits while with Sherman Clay & Company, has now joined the ranks of Witmark, in the capacity of general sales manager, with offices at 1630 Broadway, New York City. T. P. RANK, formerly of Feist's Boston Office, assumes complete management of Witmark's Boston office, commencing Monday, July 29. F. P. LEE, formerly connected with Sherman Clay & Company, takes over complete management of Chicago Branch office for Witmark.

CLARENCE PARRISH, former Chicago Branch Manager, has been retained as Western representative of Witmark's Black & White Motion Picture Series. Mr. Parrish will also handle the Educational Department.

DON FIELDS, more familiarly known as radio's pioneer artist, will continue to represent Witmark in Ohio and Pennsylvania with headquarters in the Magee Building, 336 Fourth avenue, Pittsburgh.

WILL COLLINS continues to represent Witmark in the State of Michigan with offices in the Wurlitzer Building, Detroit.

ART SCHWARTZ, Witmark's Los Angeles Branch Manager, will continue to cover the states of California and Oregon.

JOSEPH L. MANN continues to cover the State of Colorado with headquarters at 1527 Champa street, Denver.

MERRILL SCHWARTZ continues as Branch Manager of Witmark's Cincinnati office.

HUMPHREY BERMACK continues as Branch Manager of Witmark's Philadelphia office.

ELMER McDoNALD continues as Branch Manager of Witmark's St. Louis office.

JOE KRAUSE continues as traveling representative for Witmark with headquarters at 1650 Broadway, New York City.

"U" PREPARES TWO PICTURES FOR TRIVON Two starring pictures for Glenn Tryon are being prepared at Universal. "Skinner's Dress Suit," all-dialogue, will be the first. Albert De- Mond and Matt Taylor are collaborating on the dialogue. William J. Craft will direct.

"Skinner's Dress Suit" was written by Harry Irving Dodge as a magazine story and later won widespread success as a stage play.

Another picture in which Tryon is slated is "Maiden's College," an original story on which Matt Taylor and Sherman Lowe are collaborating. It deals with the subject.

ALONG MUSIC ROW WITH HERMAN PINCUS

Jack Gogau, general manager of Shapiro-Bernstein, Inc., is back from his vacation and is rearrin' to go. Getting his act together with all the leading orchestras in this vicinity, it looks like the new song, "Every Day Away From You," written by Charles Tobias and Jay Mills, should click. Louis Bernstein, president of the firm, is now vacationing at Lake Placid, New York.

Joe Morris Music Corp. have just published a new ballad written by the writers of the firm's former outstanding hit, "Carolina Moon." The new song, "A Song for Momma," has already made a strong show by the leading radio artists and should gather another chunk for the house. Archie Fletcher, general manager of the firm, is now in Tenafly, N. J., for a vacation, 'cuz you and I.

Benny Ryan and Violinsky (no relation to Pianosky) have just signed to write books and music for four forthcoming Pathe two-reelers. Dav-doo is responsible for "When We Go Together in the Moonlight," published by Irving Berlin, Inc., and "Take Me to the Ocean," which was placed in Witmark's.

Madelyn Hardy and Prince Piotto, who are known as the pioneers of the air, have just celebrated their sixth year as radio stars. Madelyn has the distinction of being the first girl to have broadcasted over station KFI, "The Californian's Holiday," and Radio Girl by K. C. B. We know of quite a few radio addicts who are thankful that she is here.

Carrie Vladich, who for the past ten years was employed by Shapiro-Bernstein, Inc., has resigned to go to Los Angeles and repeat "I Do" after Herman Schenck, who is the manager of the Los Angeles office of Shapiro-Bernstein, Inc. In other words, she still is an active member of the firm.

Schantz Brothers have added another song to their catalogue, called "Sweet hearts' Holiday," written by Russell Robinson and Irving Kahal. A new rhythm and clever lyrics have helped this number to become one of the greatest air songs in the East. "I've Got a Feeling I'm Falling" is still in the first division as a seller, and "Miss You" will not be the worse for having been recorded by Rudy Vallee.

Joe Krause, special representative for M. Witmark & Sons, is in Canada introducing a thousand (slightly under) songs to the people of the Great North. Les Canadians. We don't think that the liquor smuggling will be affected in any way.
ATTENTION
INDEPENDENT
PRODUCERS

WE CAN FURNISH YOU ANY SERVICE YOU CAN SECURE AT ANY STUDIO IN THE UNITED STATES!

Synchronizations
Sound Pictures --- Stage Rentals
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EDWARD FERGUSON PRODUCTIONS

WOOD PIPE ORGAN CO., J. B. BANTAM MUSIC CO.
Charles E. Royal Enterprises
GRanite 5603  6050 1-2 Sunset Boulevard  Hollywood, Cal.
"The Masquers"
WHO--- "LAUGH TO WIN" AND HELP TO DRIVE DULL CARE AWAY

On May 25th, 1929, which is set aside as the Foundation Day of the Masquers and inscribed in the incorporation of this club are the following names as founders of the club: to-wit: Warner Baxter, Robert Redford, Fred Esmonde, Alphonse Eiller, George E. Read, John Sainpolis, Robert Schable and Ned A. Sparks.

In the parlance of the officers, which are known to its members, we humbly submit the following: Harlequin (President), Pierrot (Vice-President), Croesus (Treasurer), Ponchello (Secretary), Pantaloons (Recording Secretary), Reader (Librarian).

The purpose of the club is to promote sociability and friendship among its members, to manage and conduct social meetings, and in keeping with the good-will that they are spreading, the Masquers Jesterate is always on the lookout to see that any breach of friendship should never enter into their club rooms, for the following notice posted explains the purpose of the membership and its club in any situation that arises, be it political, theatrical, or in the motion picture world.

Dear Brother Masquers:
The Jesterate requests that there be no unpleasant discussion regarding the unpleasant situation at the studios, as this is a social organization not political, or economic, as we number in our membership all branches of the industry.

THE JESTER.

The club was originally known as "The Jesters" and was finally changed to "The Masquers," and the slogan, "We Laugh To Win," stands as a shrie for others to look up to, because there is no room in their spacious and beautiful club rooms on Sycamore Street, for their monthly revel is usually a night of hilarity of the highest brand of fun-making by the members and for the members, with an occasional visiting entertainer taking a hand in the fun-making.

There have been a great number of Harlequins since the inception of the club, whose names in the theatrical and motion picture world have stood for much. Its present President, (Harlequin) Sam Hardy, is the life of the party wherever he goes, and especially in this post.

There is a peaceful and restful atmosphere about the Masquers Club. The minute one sets foot on the grounds, the cordiality of its members usually greets you as you enter the front door with a "Howdy" of unmistakable welcome, and as you continue on through the club rooms into the dining room, you will find congenial James Crawford on the job keeping the spirit of the club and its members.

If you started to try and tell who can be found in the Masquers Club most any time of the day or evening, it would sound like you were taking a lot of names out of the Blue Book of the theatrical and motion picture alumni, along with the best-known civic and political gentlemen of high rolling figures in the commercial world.

To refer to its slogan, in no place in the world is there a place like the Masquers Club. It is the Friars and Lambs Club of the West Coast, aided and abetted by the fact that Hollywood is the heart of the motion picture industry, which, of course, has added to the Masquers' membership many that the Eastern clubs are unable to have on their roster.

Producers of motion pictures and theatrical producers rub shoulders with actors, and one of the strongest rules that the Masquers have is that no one is to talk shop or solicit work inside of the club environs, and above all, the strictest of order must be maintained; and it is needless to say that very few infractions of the by-laws laid down have been broken—which is in itself a unique record for any organization.

HARRY BURNS.

Trem Carr has completed the organization of his production staff for the shooting of the eight all-talking films he is to make for distribution by the Continental Talking Pictures Corporation. All the pictures will be made at the Darmour-RKO Studios and the RCA Photophone equipment of that plant will be utilized for recording.

ALL IN PICTURES

When the young sons of Tom J. Geraghty finish at Princeton, there will be four Geraghtys in the motion picture profession. Gerald, the older boy, plans to be a sculptor, and Maurice will be a director. Carmella, the older daughter, entered pictures first as script girl but for several years has been an actress. Her younger sister, Sheila, has done some work as a dancer.

SOL LESSER RETURNS TO THE INDUSTRY

Walter Camp, president of Inspiration Pictures, Inc., makes the announcement that Sol Lesser is affiliating himself with Inspiration as western general manager. Mr. Lesser will take over the management and business affairs of the company's West Coast activities on August 15.

J. Boyce-Smith will continue as vice-president and treasurer. He will devote a large part of his time to developing the business of the Tec-Art Studios in which Inspiration has a financial interest, of which he is also vice-president and treasurer.

Henry King will remain in charge of production and Emil C. Jensen continues as vice-president in charge of sales.

Mr. Lesser brings with him all of Harold Bell Wright's stories which Inspiration intends to produce in the near future as all-talking productions.

It is planned under these new arrangements to expand and develop the activities of Inspiration Pictures and an announcement from Mr. Lesser regarding same will soon be made.

Georges Carpentier is here to act in a picture for Warners.

Eddie Quillan is to play the lead in "Play Boy," Fred Newmeyer will direct.

Rare Old Laces

It is my great privilege to offer for sale two white lace shawls and six yards and thirteen inches of the white "Point de Bruxelles" lace which have been passed down in my family from generation to generation. Experts have unstintingly praised the exquisite design and delicate workmanship of these heirlooms.

Laces will be shown and prices quoted in the Lido at

Hollywood Knickerbocker Hotel
Tuesday, August twentieth
Two to Five

ISIDORE BRAGGIOTI
**FILMOGRAPH'S BULLETIN BOARD**

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Discontinuance of Equity Fight Means Work for All—Forget the Past and Give Producer the Best You Have

Motion picture production showed indications of reaching an unparalleled peak of activity this week as hundreds of actors returned to th' fold, ready to begin work again as a result of the cessation of the Equity strike.

Practically every studio began actual production on several new pictures during the week, while scores of new films were listed as preparing. Casting directors found themselves in a position to call players who had refused to work during the past eleven weeks, and hundreds of bit players and extras were again besieging the studios for work.

To those who refused to align themselves with the Equity forces, the producers have expressed their appreciation. To the members of Equity who refused work during the strike period, film executives have declared that the controversy had ended.

The attitude of both actors and film executives during the week has indicated more definitely than anything else that all hostilities have ceased. It is evident that no grudges are being held either side, nor are casting directors discriminating between those who were with or against Equity.

Production schedules, which, though fairly regular, had not been extensive during the past weeks, are now increasing daily as the various large studios. More pictures are being made than at any other time during the summer, and there is expected to be no let-up for several months to come.

With the collapse of the struggle to force "Equity Shop" into the studios of Hollywood, Frank Gillmore issued a farewell statement to his employees. Those who Turner left for New York. Following his departure, Clark Silvernail called a meeting of loyal Equity forces and there is at present no movement on foot to reorganize the Equity forces on the coast and ask for the resignation of several high officials. Silvernail at the last Equity meeting when the "withdrawal" of forces was announced by Gillmore, made a strong speech in which he denounced the action and expressed the view that the activities of the executive committee in not allowing him to attend the conferences between the producers and Equity. He, at that time, said he would band together a group of loyal fighters and carry on the battle. He lost no time in doing it and at the present writing meetings are being held.

It is doubtful, however, whether or not sufficient strength can be rallied to reopen the case.

The actors in the meantime are going back to work as requested by Gillmore and awaiting developments in New York. Prior to his departure, Gillmore promised that the fight was not ended and that he and his committee would "carry on" and return in the near future with strengthened forces.

Because many who were loyal to Equity and who now are forced to work with those who did not lend their support, arguments, quarrels and fist fights are daily heard in some of the studios. This situation should not be allowed to continue. The making of talking pictures is not charity play. Those who engage in this new art must spend many hours studying their parts and perfecting themselves in the business. Arguments and petty bickerings are simply a monkey wrench in any

ON THE COVER
EDITH KRAMER

Edyth Kramer, who has just been signed to play the leguence lead in "March in Review," at the Box, which opens at the Hollywood Music Box September 15, is considered to be one of the most talented, most charming, and most able of the younger screen artists.

"It" plays the biggest part in Miss Kramer's setup. It was Sid Grauman who first declared that she was sure to become one of the screen's most distinct personalities, and many have been the motion picture and casting directors who have since chimed in with Mr. Grauman.

Contrary to his usual practice, Harry Carroll is permitting Miss Kramer to continue with her picture work while rehearsing and playing in his revue. In this way, her promising career, already enhanced by important roles in such productions as "Under a Texas Moon," "One Rainy Night" and "Hot and Dusty," will not be interrupted by her stage activity.

WITH ACTIVITY

M-G-M Breaks Records For Number Actors Employed

With more than 90 per cent of the entire contract personnel of players actively at work or to go into production within a few days, Metro-Goldwyn-Mayer has broken all rec-ords for the number of players employed in a production schedule. Eight productions in course of shooting two more to start within the week, and a long list of players to go into production within the month have turned the big studio into a veritable hive of industry. The first opera star to be brought direct from the Metropolitan Opera House for a talking picture is actively at work in the person of Law-rence Tibbett.

The first "floating sound stage," a ship equipped with a complete recording plant, is being put to use in the film "The Ship From Shanghai," on a Pacific cruise.

The first "talking dog" picture, in which trained dogs will speak syn-
chronized words, is in production. The first picture to record actual shelling and machine gun fire in a battle scene will start production, also, within three days.

In production at the studio at the present time are plays ranging from Shakespeare to satire to realistic city life. Norma Shearer is starring in "Their Own Desire," a story of modern American life, under the joint direction of James Forbes and E. Mason Hopper. The play is an original by Frances Marion, with dialogue by Forbes, and the cast includes Belle Bennett, Lewis Stone, Regis Toomey, Jane Nash, Mary Doran and others.

In contrast to this, Lionel Barrymore is directing Lawrence Tibbett, Metropolitan Opera star, in a swash-
buckling romance of Russia, in which he will sing songs by Franz Lehar and Herbert Stothart and incidental to his role as a singing "Rob'n Hood." The new play, "Rogue's Song," is an original by Frances Marion, with dialogue by Leo Robin. The production is very well in hand, and the lead includes Jack Benny, Marie Dressler, Polly Moran, Nita Martan, George K. Arthur and Eddie Phillips.

Ramon Navarro is being directed in his first all-talking picture, adapted from the French stage play, "The Battle of the Ladies," by Sidney Franklin, and directed by Percy Adcton. The cast includes Jack Benny, Marie Dressler, Polly Moran, Nita Martan, George K. Arthur and Eddie Phillips.

The famous Duncan Sisters are being directed by Sam Wood in "Cotton and Silk," a play of vaude-

ville life. It is an original by Leonard Praskins, and includes Lawrence Gray, Benny Rubin, Jack Prouty and others of note.

The only silent picture being filmed is Greta Garbo's new Euro-

pean romance, "Secret Places," being directed by Jacques Feyder, the fam-

ous French director, from his own original story adapted by Taylor Kraly. The cast includes Marion Harris, Richard Travers, John Miljan, Clifford Brooke and George Davi.

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ous French director, from his own original story adapted by Taylor Kraly. The cast includes Marion Harris, Richard Travers, John Miljan, Clifford Brooke and George Davi.

W. S. Van Dyke is directing "Trader Horn," based on the book, an original locale in Africa with Harry Carey, Edwina Booth and Duncan Renaldo.

Zinz Myers and Julius White are engaged on the first "talking dog" novelty of the screen, "Hot Dogs," played by trained animals in whose mouths dialogue by White will later be synchronized.

Nick Grinde is directing "The Bishop Murder Case," based on the S. S. Van Dine mystery novel, scen-

aried by Lenore J. Coffee. Basil Rathbone, Leo Hyams, Raymond Hatkett, Charles Quartersmore, Polly Moran, Zenda Sears, and others of note are in the cast.

Within the next three days production is scheduled to start on "The Bugle Sounds," George Hill's al-

(Continued on Page 5)
Let's See--Who's Who

Archie Mayo

“Wide Open” will be Edward Everett Horton’s next starring vehicle for Warner Brothers, according to Jack L. Warner, vice-president and production executive. “Wide Open” is based on the wildly read novel, “The Narrow Street,” by Edward Bateman Morris. This modern farce is considered ideal material for the adept Horton. Archie Mayo, who has just completed directing Pauline Frederick in “The Sacred Flame,” has been assigned by Darryl Zanuck, associate executive to direct. “Wide Open” is Horton’s fourth picture under his new long-term contract with Warners, his first, “The Hottentot” being a current hit. James A. Starr and his player, Caesar, have signed to the screen play, and production is scheduled for September, when Horton returns from New York.

Mal St. Clair

“Night Parade” got under way this morning. In other words, Mal St. Clair began directing his second all-talking production for Radio Pictures’ version of the big New York stage play, “Ring-side,” by George Abbott, Hayatt Dab and Ted Paramore. Initial scenes were made in an outdoor camp built at the RKO lot. They pictured the training camp of the middleweight champion as played by Hugh Trevor. Nearly 100 people are working in the early sequences. Later there will be many times that number, especially when St. Clair makes sequences of the championship bout. Dorothy Gulliver is cast opposite Trevor; Lloyd Ingraham portrays the champion’s father, and Lee Shumway has a strong role. Several well-known fighters have been chosen by St. Clair for the minor roles and bits in “Night Parade.” These include Nate Solt and Charles Sullivan.

Universal is preparing two new starring pictures for Laura La Plante, “The Poor Sport,” and “The Behavior of Mrs. Crane.” Frances Agnew is handling the adaptation, continuity and dialogue of “The Poor Sport,” which is based on a magazine story by Rita Warrington. Clarence Thompson is preparing the screen version of “The Behavior of Mrs. Crane” from the stage play by Harry Segal.

Belle Bennett

Bell Bennett, famous screen actress and heroine of many outstanding roles, has been chosen to play Norma Shearer’s mother, in the Metro-Goldwyn - Mayer star’s latest all-talking picture, “Their Own Design.” The story is by Frances Marion, with dialogue by James Forbes and Forbes and E. Mason Hopper directing the production. Miss Bennett is noted for her recent roles in “The Battle of the Sexes,” “The Devil’s Trademark,” “The Iron Mask,” “My Lady’s Past,” and other productions. Regina Toomey, who recently scored in “Abil,” plays the juvenile lead in the new picture, in which a notable cast appears.

Samuel Freedman

Samuel Freedman, president and member of the board of the Qualitone Corporation, manufacturer of sound film projection devices, with offices at 5360 Melrose avenue, Hollywood, has resigned from the concern to devote his entire time to the production end of the picture business. The former owner of the historic old Fine Arts studio, now operated by TIFFANY-STahl, Freedman has long been identified with the motion picture industry in its various branches. As a producer he made “The Last Moment,” the picture which brought Dr. Paul Kelso to the front as a director two years ago and since that time has been vitally interested in the advancement of sound films. Within a fortnight the well known executive will announce his future affiliation, he declared. In the meantime he is winding up his affairs, in connection with his resignation from the Qualitone Corporation, including the disposition of all his stock in that company.

Germany’s greatest war novel, “The Case of Sergeant Grischa,” will become one of Radio Pictures’ million dollar specials this fall. Herbert Brenon, ace director, has returned from New York with the screen rights of the novel. William Le Baron, vice-president in charge of production of Radio Pictures, today announced consummation of arrangements whereby Brenon will direct the play for Radio during the early autumn.

The next picture of Eddie Dowling, Broadway musical comedy star, for Sono-Art, will be “Blaze D’Glory,” as announced by George W. Weeks, vice-president and general manager. It was written by Bernard Hoffman from a short story entitled “The Long Shot,” by Thomas Boyd. Dowling’s next picture was to have been “A Year and A Day,” but when Hoffman brought the present story to Weeks and Goebel, president of Sono-Art, they at once saw in it such timeliness and unusual possibilities for Dowling that it was purchased at first reading for immediate production.

Joseph Mankiewicz, 21-year-old writer who created the dialogue for Paramount’s all-talking production, “Fast Company,” was editor of the Columbia Jester, humor publication of Columbia University, a little more than a year ago.

ACCEPT OUR THANKS

The war is over and the army returns to WORK. Time, energy and money have been lost. Filmograph has GLADLY donated its share of all three.

NOW COMES THE RECKONING.

THOUSANDS of the players are indebted to Filmograph for advertising, their collective account amounting to a sizable fortune.

Throughout the period of unemployment Filmograph has carried this load.

AND FILMOGRAPH WANTS ALL TO KNOW THAT IT HAS BEEN GLAD TO DO THIS as an expression of its gratitude to Hollywood picture people for their past support.

DURING THE STRUGGLE FILMOGRAPH HAS STEADFASTLY REFRAINED FROM PRESSING BILLS.

Now that the war is over and re-employment is general, Filmograph is going to ask all now in its debt to settle at the earliest possible moment.

MANY EARNING LARGE SALARIES CAN PAY AT ONCE. WE ASK THEM TO DO SO.

Many earning smaller salaries, once employed, can pay part of their accounts. WE ASK THEM TO DO SO.

OUR OVERHEAD IS HIGH, and printers must be paid. To maintain its standard, Filmograph must have — AND PAY FOR — the best craftsmanship.

AND THAT COMES HIGH.

Recalling the faithful service of Filmograph and its editor, HARRY BURNS, you are offered an opportunity to prove your appreciation by doing your best to settle your account.

YOUR ANSWER IN THIS FORM WILL BE APPRECIATED.
Yakima Canutt, Art Mix, Buff Jones, Art Acord for Westerns

With the signing of four former rodeo champions, Yakima Canutt, Art Mix, Buff Jones, and Art Acord, and also Marilyn Mills, noted horsewoman and stunt rider, for a total of thirty productions this year, J. Charles Davis, President of the J. Charles Davis Productions, will be coming the leading producer of western and outdoor pictures this season.

Coincident with the announcement of the signing of the five to star in his productions, Mr. Davis stated that he will begin work on produced numbers next week with Yakima Canutt appearing in one special and Miss Mills in another. Canutt will use his wonder horse "Boy" in all his Dope pictures, while Miss Mills will use her horse show prize winners, Star and Beverly.


Mills' productions will all be of the outdoor variety, with a western, Canadian Northwest and possibly a mountainous background but all of them she will share honors with Star and Beverly, specially trained animals that have been used in the many pictures in which Miss Mills has doubled for stars. She will make eight pictures. Long Odds," "Under the Lone Star," "The Ghost Rider," "The Outlaw Stallion," "Toll of the Desert," "Haunted Hoofs," "Tempting Trouble" and "The Sting of the Rattler."

PAPER FILM PROCESS

LONDON, Aug. 1—A paper film process is to be exploited by the new French concern Cinelux, which has recently performed with an initial capital of 12 million francs. The name of the process is Film Oxophone. Mons. Roger Weill, general manager of Super Films, has been appointed commercial manager of the company, which is housed at 7, Avenue Percier, Paris.

Mons. Weill has further been elected vice-president of the Renters' Association, of Elsace and Pothiringen, which is, of course, a branch of the Chambre Syndicales.

His concern, Super Filmus, has just held its first general meeting, and has shown an excellent balance sheet. Future prospects are so good that it has been decided to pay a special bonus of 8 per cent to all members of the staff.

Joan Crawford's Dance Steps Would Rival Pyle's Marathon

If Joan Crawford has continued to average the same number of steps daily for four months that she used the first two weeks during the filming of her first starring picture, "Our Modern Maidens," now playing at Loew's State Theatre, she would have exercised the same energy necessary in dancing from Los Angeles to Chicago.

For this popular Metro-Goldwyn-Mayer star, famous for her dancing both on the stage and in pictures, danced practically every day for five weeks, having spent three weeks training for a specialty number seen in her latest picture. Several different dances were executed during this period. The old, but still popular, "Black Bottom" and the "Charleston" contributed several thousand steps to the possible marathon record. Many of the steps were executed in ballroom dancing during "cost periods" between scenes, when the set musicians played especially for the star.

One of the unique items of the dancing record is that Miss Crawford danced to several different sources of music and on various floor materials. During the picture she stepped it off on pavement, grass, in a private parlor car, and in a regular ballroom, the music being everything from whistling to an eighteen-piece orchestra. She also danced to the rumbling of thunder during an unusual California storm.

Many sequences of the picture, a filming of ultra-modern youth written by Josephine Lovett, author of "Our Dancing Daughters," are synchronized, Jack Conway directed the film, the cast of which also includes Rod La Rocque, Douglas Fairbanks, Jr., Anita Page, Edward Nugent, Josephine Dunn, Albert Gran and others.

As their current stage offering, Fanchon and Marco are presenting their "Hollywood Studio Girls" idea, featuring the three Gobs, Charles Rosella, Mary Miles and Mildred Peres, Domeneche and Shaw and the Hollywood Studio Beauties.

"I DO!"

Miss Anita Stewart and George Peabody Convers in a few moments after their marriage. Charming Anita said "I do" for the minks in no subdued tone following G. P. C's "I do."

M-G-M Activities

(Continued from Page 3) talking filmingization of life with the French Foreign Legion in Africa, in which the actual legion, filmed by Hill, who was sent to Africa for the purpose, will appear. Ernest Torrence, Wallace Beery, Karl Dane, Ivan Lebedeff, Robert Montgomery and others of note are in the cast.

The play is adapted from Major Zinovi Pechkoff's famous book, with adaptation by A. P. Younger. Also scheduled to start during the week is "The Ship From Shanghai," which Charles Brabin will direct at sea on a ship equipped with a recording apparatus. This is an adaptation of Dale Collins' famous novel "Ordeal" and will have an all-star cast.

Clarence Brown will, in the near future, start work on the all-talking version of "Anna Christie," Eugene O'Neill's famous stage play, and the first talking picture of Greta Garbo. King Vidor will direct Marion Davies in "Dulcy," an all-talking adapted from the stage hit, and William Nigh will direct "Lord Byron of the story by Frank Craven.

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SIGNED

Beryl Mercer, who created the role of Sarah Ann Dowey at the Empire Theatre in New York City, will play the part of "Medals." Gary Cooper's first starring vehicle, which will be filmed by Paramount from the play, "The Old Lady Shows Her Medals."

The selection of Miss Mercer for the important role was announced to-day by C. E. Schulman, general manager of production at the Paramount studios in Hollywood.
NEW YORK, Aug. 23.—(Special.)—Warner Brothers’ eastern studio has closed for a period of about one-tenth of what had been planned for this season of the year. Practically nine-tenths of all the help, including the entire stock department, were let out last Saturday, and the studio will continue operating on a schedule of about one-tenth. The week contrasted with that of ten weeks at which it was geared up to run.

While no official announcement has been made as to the cause of the reduction, it is understood that the tight control which Equity has of all available talent in New York is the cause. Members of the studio organization were told that the company had been unable to find the talent necessary for productions already scheduled, and therefore the working schedule would have to be cut down.

Those let out of the scenario department include James M. Parrott, Don Ryan, Arthur Hurley and Maxwells. This department has been functioning at a high rate of efficiency and quality, and is reported to have piled up twenty completed and accepted plays for which proper talent could not be employed.

Bryant Foy, who has been in charge of the production activities in the East, is already back on the coast. At the time he left it was announced that he had gone for a three weeks’ vacation but the feeling is here that he will not return until the Equitable fight has been ended.

Murray Roth is carrying on the lesser duties, as director of production.

William Orlando has a fine part in “Her Private Affair,” Ann Harding’s big success last night. Others involved are John Bannister, John Loder, Kay Hammond, Arthur Hoyt, Elmer Ballard, Lawford Davidson, Paul Stein, director.

Johnny Arthur plays an important part in “She Couldn’t Say No!” Warner Brothers.

“DOC” SOLOMAN GIVEN FINE POST

Appointment of A. M. “Doc” Solomon as business manager of Warner Brothers’ short subject department, was made today by William Koenig, general studio manager. The appointment is the first to be made as a forerunner of the resumption of production of short Vitaphone subjects on the West Coast.

“Doc,” who is one of the best known executives on the Warner lot, having been affiliated with the organization since its earliest days, recently acted as studio superintendent. The appointment of this subject is scheduled to begin shortly.

An Interview With . . .

GUY BATES POST

It was really an unfair advantage for him to have taken.

One would have thought that an actor as eminent as Guy Bates Post would have been above that sort of thing.

But the day was hot. It was just before a Saturday matinee and he had two matinées and two evening performances to give. How could one expect him to discourse on anything new and starting under those circumstances?

But was it necessary that he rehearse his curtain speech?

If you’ve seen “The Masquerader”—and who hasn’t—you’ll recall that curtain speech. It’s as funny as it can be—all about the letters Mr. Post has been receiving. One man says there’s nothing good in the show but the dogs; another declares that he’s lost a five dollar bet when Post stepped out of character long enough to make a speech. The latter encored a return address. Still a third came to see the play in order to see Post before he fled.

Each of the incidents is amusing, and Mr. Post told them all to me with a twinkle in his eye. We laughed at them together, but I didn’t laugh at the same stories two hours later while a capacity audience howled with glee. I could just see my previous interview slowly disintegrating!

Not that we hadn’t discussed other things as well. We had. We had talked about the Duffey way of presenting plays. Mr. Post had told me that Henry Duffy wanted each of his productions to be as fine as it could be, irrespective of cost.

He had told me also about having played “The Masquerader” the other night. He had done it in the principal cities of Australia, in South Africa, in every large city of America. It had been his “world tour,” I supposed.

We talked about the New York state, too, which Mr. Post declares to be in rather a mess at present. There’s one certain play he wants to see transferred, a long play. But he prefers to wait until times are more auspicious. “After all,” he said, “one doesn’t present a play upon which one has expended a great deal of effort when matters are in as hazardous a state as they are now.”

Guy Bates Post is finding this presentation of plays at $1.25 top price rather an experience, I think. The cheapest seats have usually been more than that hitherto in his career.

“One people just ready to enjoy everything you do and say,” he commented. They sit there glowing with anticipation. They know they’re going to have a good time. They make the actors themselves feel in a similiar way that very mood and is just that ready to make the performance a glowing one? You can’t help but play to them in the same spirit.”

We talked along this trend a bit longer and then Mr. Post excused himself to prepare for his first entrance. I joined the expectant audience. How much I’ve liked to have seen him again after the final curtain!

GANYA GRAHAM

SELECT CAPT. MCCALEB

Capt. John A. McCaleb, commander of the Irbywood Police Division, has consented to play the role of official escort for the Hollywood contingent on “HOLLYWOOD DAY” at Agua Caliente, September 1.

Arrangements have been made with the Western Air Express to fly Capt. McCaleb to the Mexican playground in one of the new twelve-passenger tri-motor planes. He will be accompanied by Raquel Torres, hostess for the day, and Roselle Novello, premier maenquin of the Fashion Show.

The motion picture studios are combining their efforts with the merchants in presenting Hollywood to America’s Monte Carlo. The different groups in the Motion Picture Handicap will be sponsored by well-known featured players.

A score of beautiful Baby Star maenquins are rehearsing daily at the headquarters in the Hollywood Plaza Hotel, Joseph A. Eliaison, directing the show, estimates that there will be more than twenty thousand at Agua Caliente. It will be in celebration of Hollywood Day.

A RUFFIAN

One of the young actors who is making good in the Talkies is Art Dupuis, who recently signed a contract with Paramount. At the Ruffian in the “Tugboat King,” Paramount’s big picture of the year, Mr. Dupuis gives an excellent portrayal of the part and has a voice that registers with the “Mike.”

Mr. Dupuis has successfully played many parts in pictures. For a time, he was an Assistant Director, but the lure brought him back again to act before the camera. Among the recent successes in which this actor played prominent parts are “The Green Goddess” and “Madame X.” Dupuis had speaking parts in both these pictures.

CHRISTINE BLESSING DIES IN NEW YORK

Announcement has come to the Filmography office of the death of Christine Blessing, well-known New York actress. Miss Blessing died Sunday morning in New York City after an unsuccessful operation.

Miss Blessing retired from the stage several years ago, her last engagement having been in “Madame X” with Dorothy Donnelly. She played in many Henry Savage productions, and was also with Richard Mansfield, the Roger Brothers, and Koster and Beal. One of her most successful parts was that of Mrs. Ryder in “The Lion and the Mouse,” Edmund Breeze playing the part of Mr. Ryder.

“The Shannons of Broadway” Entertain

Dr. Henry Mehrmann and Mrs. Mehrmann, of Oakland, have been the guests of Mr. and Mrs. James Gleason and their daughters, Helen, who plays the part of Minerva in “The Shannons of Broadway,” the part she played in the New York stage production.
De Mille Issues Statement About Equity Shop

Pleased That A. E. A. Could Not Force Contracts Into Studio

BREACKING his long silence regarding the attempt of Equity to break into the ranks of the motion picture industry, Cecil B. De Mille last week issued a statement which clearly sets forth his stand on the matter. He expresses much satisfaction with the outcome of the "strike" and expresses a doubt that Equity will try again to bring about conditions which existed for ten weeks.

Mr. De Mille’s statement follows:

"We are glad that Frank Gillmore, president of the Actors’ Equity Association of New York, has officially notified members of his intention to accept work when it is offered in the motion picture studios.

"There was no occasion for the attempted invasion of the motion picture industry by the Stage Actors’ Equity Association of New York.

"There was no reason for the turmoil and unrest initiated by Mr. Gillmore’s unexpected ultimatum of June 4.

"The Actors’ Equity Association of New York came to Hollywood with demands which meant virtual control of the motion picture business. This control was predicated upon conditions unwise, impractical and unfair. The Equity movement did not have the approval of sympathy of a majority of the working actors and actresses in the motion picture industry.

"As producers, we regard ourselves merely as the medium through which the public decides which of the actors and actresses shall be presented for their entertainment.

"The motion picture industry has brought contentment and prosperity to thousands employed therein. The conditions of employment are fundamentally sound. The remuneration is such that it has attracted more applicants than can be given work. We believe that many of Mr. Gillmore’s supporters were recruited in part from the ranks of those who unfortunately were out of employment and in part from those who never have been able to obtain employment.

"The motion picture industry has always held open to those artists of the speaking stage able to qualify, opportunity to express their talent, with realization of greater advancement towards the stage. This inviting prospect to the artist of the stage has been in no way disturbed.

"It is a striking commentary upon the whole situation to reflect that during the more than ten weeks since the delivery of Mr. Gillmore’s ultimatum and the consequent endeavor to prevent production, not a single picture was disbanded, postponed or canceled. During this same period, also, production in Hollywood was at its highest peak.

"To those who refused to accept dictation from the New York group, we express our appreciation. To those who felt required to support Mr. Gillmore, we say that the controversy is ended.

"With malice toward none, we voice the hope that the industry in which we are all interested may continue to do what it is designed to do without interference from outside influences."

Colorart Films Receive Approval of Critics

The Colorart Synchromote Corporation, Ltd., hit the target in the white last Sunday morning at the Marquis Theatre on Melrose avenue in its entirely new exhibition, "Marquis." The film was taken from a list of about forty of these colored, and sound, movie picture productions. G. D. Bernhardt, investment broker, who is on the advisory board of the corporation, had charge of the demonstration and was assisted by Aubrey M. Kennedy, Mr. Sanborn of Sanborn and Company, bankers and investment brokers, and a number of other persons, all of San Francisco, that came down specially to witness the projecting of the pictures.

In the Sanborn party were also Mr. Allen and Mr. Stevenson. Mr. Sanborn grew eloquent in his appraisal of the films, declaring that in all his experience he had never seen such wonderful screen projections and that the possibilities and potential values of the Colorart Synchromote pictures were unlimited. Mr. Sanborn also declared that he and his associates were 100 per cent back of these offerings and were budgeting some $50,000 for advertising purposes.

The flashing of the films was an unequalled success, everything in color, tone and motion harmonizing perfectly. The "Hawaiian Love Call" was an exquisite specimen of Colorart’s finest work. The plot centers around the love of Liloa and Kehema. Chieftains of two tribes sue for her hand and she is awarded to one of them. Then Lady Luck spoils Liloa to Kehema by a volcanic eruption, the two lovers escaping in a canoe.

The perspective color values in this cinema gem are indescribable and the entire theme is enhanced by the synchronizing of steel-string melody that soon wins its way into the hearts of the audiences. A violin idyll called "Melodie," with a searching, human-interest appeal, during which several masterpieces are played by a debut hand, brought forth a shower of applause from the theater.

Between the projecting of the two films, several Pathe effusions in black and white were unreel, undoubtedly for the purpose of contrast. Colorart Synchromote’s first super-special production under the direction of F. W. Marman and Robert B. Fox will be shot at the Tiffany-Stahl studio.

ED. O’MALLEY.
Step Right Up and Meet the Folks

Lloyd Bacon is directing Winnie Lightner in "She Couldn't Say No," and he promises to bring home the w. k. bacon when the turnstile at the box office begins to click. It is a Warner Brothers picture.

Bodil Rosing has been signed for the role of Grete Menzel for "The Bishop Murder Case," which Nick Grinde will direct. Miss Rosing's understanding of foreign languages will enable her to make her characterization unusually interesting by speaking with a true German accent.

Antonio Moreno was planning to enter vaudeville because of the tense Equity situation but with the clarification of the issue it is very possible that he will be featured in pictures again.

John Adolf, whose skillful artistry in the making of pictures has brought him the difficult role of supervising director for Warner Brothers' "Show of Shows."
Our Camera Man Is Still Clicking Along

Tyler Brooke does a great comedy role in Cecil DeMille’s first all-talker, “Dynamite,” now showing at the Carthay Circle.

Mildred Harris has been signed to play the feminine lead in “Whose Wife?” the first of a series of Vernon Dent-Lou Archer comedies for Universal. Miss Harris is a well-known artist, both as a vaudeville headliner and a picture player.

Now that he has returned from his honeymoon, Harry Langdon is ready to continue making his popular short comedies for Hal Roach. As soon as the studio opens after its annual vacation, Langdon will be among those present.

Allene Ray has just finished playing the leading feminine role opposite Leo Maloney in “Overland Bound,” the first of a series of Presidio Productions. Miss Ray’s voice, acting ability, and horsemanship are all praiseworthy.
"Borers From Within" Scored by President; Ethel Barrymore Hit

EVERYONE responsible for organizing policies shudders when he thinks of the borers from within who have done as much damage to our theaters as the famous red-coats who spread evil reports, who are defectors. I regret to say we have had such people in this campaign. At first, they all seem to have come forward, but they have showed themselves in members who lent their names to public statements, denying that there were any abuses in the studios or any injustices to contend with, and lauding the producers to the skies; in other words, denying their association. A strange thing was that not one of these critics ever came to me or to the office to look over the supporting data for us, so we have to say the least, it was an act of great discourtesy.

Scores His Critics
Then we had another group of members who were critical, not to say hostile. They have every right, of course, to be that way in times of adversity. They have the right, when the blast of war blows in our ears, then they must put personal views aside. The general under whom we serve, I have reason to believe, but if we and others do not obey him, then defeat is certain, and so, as good soldiers, we must obey. It is not a short until victory has been won, and then if we choose, we can speak from platforms or soap boxes and arraign our foster lea. This is so obvious that it needs no further accent.

Another group was composed of those who broke the rules of the council and deliberately went to work while their fellow members remained out. This, of course, was a wicked act, one so highly reprehensible that I have difficulty in referring to it with any degree of calmness.

Borers From Within
However, there were some cases we could handle. There were "borers from within" it is true, but their hands were clean.

Unfortunately we have recently had another kind, one whose big name causes her to be listened to not only by her fellow actors, but by the public. This was the star of the week, a wicked act, one so highly reprehensible that I have difficulty in referring to it with any degree of calmness.

To begin with our first vice-presi- dent, the spectator is a news reader. She need not have been "honorary" and so I suppose she was from such inclination. During the 10 years she has held office she has attended but one council meeting and when she herself was involved in a case, unfortunately she asked and justifiably, why was she allowed to remain? Please bear in mind that the Actors' Equity Association has been through many stormy battles and big names have been use-

ful to us. Many a councillor who is known but slightly to the many have worked earnestly and faithfully and have done it from purely unselfish motives while others have been care-

less in act and thought. The public has been of value. The same thing obtains in most or-

ganizations. It is strange that Miss Barrymore should have had in the press that "a solution" had been reached seeing that she was prac-

tically non-existent at the last meeting. How this was done, I do not understand. It is like this, we were called at 12 noon on Wednesday, August 7. The Equi-

ty thing at Miss Barrymore about 40 minutes before the producers arrived. The reason for their delay was that their messengers, Messrs. Loeb and Cohn, had come by airplane from Catalina. After the introductions Mr. Loeb suggested lunch and we all sat down with Miss Barrymore. Miss Barrymore had to leave because it was a Wednesday and she had a matinee. All the business was com-

pleted before the lunch and I probably remained until about 3:45, therefore, from whom she got all information that a solution had been reached. Not from me or from Mr. Turner and so it must have been from one or all of the producers. It has come to my mind that for such information it is emi-

nently improper to call upon those who happen to be in the opposing party. We know that Miss Barrymore may have felt she should have remained silent, she should not have taken the risk of compromising her people, as she her-

sel cally calls you, to possible defeat. What did she gain by her action? Ap-

parently nothing, but the payment of personal grudges against, so far as, that is, if she had one, though when I look back over the years that I have been in the business it seems to me that if any woman has been treated by me with more careful considera-

tion it is Ethel Barrymore. Some time ago I mentioned to her her nego-

tiations referred to above. As it is evident that with labor's assist-

ance we can accomplish the desired results as effectively without your re-

maining away from work any longer. I wish to draw to your attention that it had been necessary, we would rather have gone down with our colors flying than submit to a humili-

ating defeat and it would have been a humiliating defeat if we had ac-

cepted the conditions laid down by the producers. The 80-20 propor-

tion was a failure. One. They re-

fused it. They would not consider. There were other points they stressed which would have rendered you powerless. In the first place instead of being a strong compact body comprising all the actors in the country they in-

sisted that the motion picture branch of the Movies was the primary one and all is obvious what would have resulted from that. You would have been less than one-half as strong and then in the long run what could we gain by going over to the producers in the belief that they had asked you or your group to accept certain conditions which were unsatisfactory you could not longer have called upon your brothers

of the legitimate stage to support you. One of the oldest military tac-

tics is to divide the enemy, and their policy has nothing to recommend it more. I had offered them a large measure of autonomy for the Los Angeles branch and in the beginning the questions could have been adjusted without any reference to the parent body, but I absolutely and resolutely declined. I had hoped this would be in this by the entire executive com-

mittee, to permit a complete sever-

ance of the two groups and for the Los Angeles branch to have its own local autonomy. It was also one of their conditions that the slate should be wiped clean and that all of those who have been fended against us so grievously should go scot free; those people who have undermined you for months, who have done their best to render all your splendid service futile, should continue to wear smug faces and sneer at the loyal members of the Is Return.

You will remember that I stated last Saturday, that after the producers offered us "once an Equity member, always an Equity member," they would not accept us until our local regulations must be accepted by us. How could we be assured that many of our people would not be induced to re-

mand this condition? We agreed that agreement expired, in three or five years, we should find ourselves with a de-

plorable state of affairs. In other terms "once an Equity member, al-

ways an Equity member" were un-

acceptable to you. You very gener-

ously offered to fall in line at 100 per cent Equity shop which we had been fighting for to an 80-20 but it was obvious that you would never have consented to anything less. Indeed, it was nothing more than your confidence in your officers and executive committee which made you submit to this compromise.

There is another thing which we never would have gotten from the producers in their then mood and that is the professional extra. I fear the producers wanted to leave this large, loyal, important group out in the cold. We could not and would not be protected. How would you have felt if I had come before you again and said that we accepted terms which did not guarantee the integrity of the as-

sociation, which did not guarantee that you who had worked so long and hard that your sacrifice were not to be protected? I believe it would be your view that the execu-

tive committee behaved as you would wish it when they declined any such humiliating terms.

Expresses Thanks
In conclusion, I want to thank you all for the hearty and wholehearted reception. It is the extraordinary loyalty which you have always displayed. Your attitude has been magnificent. It is some-

times a happy thing when we always be mentioned when people write about unions or actors. It is an evidence of the great affection and the great regard all the active members. It is an evidence of your common al-

legance to an ideal and insistence that what is good and only, while you, (Continued on Page 26)
MR. McCOLLOCH, Kate Brew, Vaughn, Grace Kinsey and Louella O. Parsons boast of their film-mail, but the correspondence addressed to the writer of this page far exceeds in volume, the mail received by any writer, or film star for that matter, in Hollywood. As evidence—

In answer to a polite threat (accompanied by two boxes of cigars, one dozen choice neckties, two pairs of suspenders, half dozen silk handkerchiefs and other presents) the Hollywood postmaster obliged The Filmograph with the following testimonial affidavit:

"The fan mail addressed to 'Uncle Bert,' care of The Filmograph and cleared through this station, exceeds by over fifty sacks weekly, the mail addressed to Clara Bow, Bebe Daniels, Billee Dove, George Bancroft, Louella O. Parsons and all others combined.

(Signed)

IAM FULLER-BULL,
Postmaster, Hollywood.

From every part of the United States, as well as from San Francisco, Uncle Bert is bombarded daily by millions of letters from film fans who crave his expert advice in matters of love, hate, jealousy, business, varicose veins and other bodily ills. And, Uncle Bert, sympathetic soul that he is, gives (advice) unsparingly—give (advice) till it hurts.

The following are but a few of the heartbreakingly letters from unfortunate who are vainly knocking, knocking at the studio gates—knocking everybody and everything. Such are their burning desire to enter the sacred portals of our film paradise that they would willingly walk over the dead bodies of those already inside, whose jobs they lovingly long to occupy.

"Dear Uncle Bert:

"I am a constant reader of your page in The Filmograph and I dread to think what my life would be without it. What a powerful thing it must be for you to go about picking up news, and pearls of wit for your affectionate readers. Now, Uncle, I need your help and advice, for I am heartbroken over George Bancroft. I am madly in love with him but he will not give me a tumble. I have written him, but he will not answer. I hang on to the step of his auto and make eyes at him through the windshield, but he takes no notice. How can I gain and hold, his attention?—Mrs. R. V. D."

Editor's Note: We understand, dear, just how you feel and we just ache to help you gain your desire. Quietly set a brick in your handbag and wait in the shadow of the doorway outside The Brown Derby. At two-thirty A. M., when Mr. Bancroft comes out after his lunch ask him on the jump with the brick. You will gain and hold his attention till a cop arrives.

"Dear Uncle Bert:

"I feel that I can confide in you for your writing betrays your terrifically affectionate nature. This is my secret and I hope you will not tell a soul. My favorite film stars are Marian D. and Bebe D. also Adolph M. and Lon C. Will you please help me to attain a life-long ambition. I have tried oh! so hard to get on the Metro-Goldwyn-Mayer lot, but up till now I have failed dismally. I feel that you are only living soul who can help me to accomplish my purpose. How can I crash the gate?—B. U. M."

Editor's Note: Walk up boldly to the gate and if the officer in charge attempts to stop you, just act indignant and say, "Sir! I am Louis B. Mayer's stepmother." The officer will touch his cap and step politely aside and you may enter without molestation. If this should fail, but walk backwards towards the entrance and the officer will think you are coming out and will not interfere.

"Dear Uncle Bert:

"I am just a simple co-ed and am enthralled about everything appertaining to film folk and their private lives. We girls at college are just crazy about your page for we learn so much from it that will be useful to us in our future lives. Tell me, is it a fact that Lewis Stone is divorced from Vera Gordon? and is it a fact that their son is working in the films under the name of George K. Arthur?—E. F."

Editor's Note: You are greatly misinformed. Lewis Stone, who is the father of those clever boys Laurel and Hardy was never divorced from Vera Gordon. Your information became somewhat entangled owing to the fact that Mr. Stone's engagement to Miss Kate Price (the mother of Ben Turpin) is announced.

"Dear Uncle Bert:

"I suppose everybody writes to you about your wonderfully entertaining news page so I will not waste your time adding to your embarrassment. Will you help me to solve a great problem in our household? My husband is very cold to me. How can I train him to kiss me, as John Gilbert kisses on the screen?—Mercia M."

Editor's Note: Mix the following in equal parts: Absinthe, Bay Rum, Eman- ney's Three-Star Brandy and Gordon Gin. Then add a squeeze of Cocaine and a slight touch of Novocaine. Shake well in cocktail shaker and hand to your husband to drink when he returns home from work—then just kid him you are Garbo.

"Dear Uncle Bert:

"Will you please tell me something about my screen idol Ben Turpin? Where does he live? What does he eat? What is the color of his eyes and is there any truth in the rumor that one of his eyes is artificial? My mother and I feel that there is no one else in the world, not even Grace Kingsley, can answer the above questions like you can.—O. O."

Editor's Note: Answer to question number one—I don't know. Answer to question number two—I don't know. Answer to question number three—I don't know. Regarding question number four—there is no truth in the rumor that ONE of his eyes is artificial. The fact is, that BOTH of his eyes are artificial. He has three pairs of artificial eyes always in use. A pair for morning wear, a pair for afternoon wear and a special pair to go with Tuxedo.

"Dear Uncle Bert:

"As a constant reader of your valuable page I have a slight claim upon your generosity. Please tell me what Pola Negri is doing abroad and (Continued on Page 21)
New York Knows and Likes This Charming Actress Very Much

For many years one of the leading lights of Old Broadway, Kathleen Clifford has made just as great a name for herself in Cinemaland.
Pictures—Reviewed and Previewed

**Preview “Rio Rita”**
Previewed at the Fox Belmont Theatre, Vermont avenue. Radio Pictures’ all-musical extravaganza.

R-K-O all-talkie and partly chromo.

Directed by Lederer Reed. Photographed by Robert Kurlie, Chief Recorder, Hugh McDowell. Adapted by Luther Reed from Ziegfeld production. Music by Helier. Scenario by Guy Bolton and Fred Thompson. Lyrics by Joe McCarthy. Musical Director, Victor Varavalle. Dialogue by Russell Mack. Art Director, Max Ree. Dances staged by Pearl Esten. Cast—Mme. Marilyn Martin, J. Miles, Don Alvarado, Dorothy Lee, Beri Wheeler, Robert Woolsey, Georges Renavent, Helen Kaiser, Tiny Sandford. Miss Daniels is easily Fred Burns, Eva Rosita and Sam Blum. “Rio Rita” is pre-eminent by the all-talkie musical, and part chromo picture movie that has never been flashed on the silver sheet. R-K-O has surely given its cinema goers something to shoot at in this wondrous film—a film that exhibits its highest excellence in the last word in motion, sound and color. Despite the fact that the production is a replica of Florence Ziegfeld’s big Broadway success, it outsells, and gives an added enhancement to the original effusion through art that are unavailable in stage creations. It can be said with authority, that “Rio Rita” is almost certain to enjoy a long run, not only because it is a film that we make bold to venture that it will click good and plenty, even with that class of cinema lovers that are not very keen over all-talkie pictures.

One of the agreeable surprises of this R-K-O masterpiece is the wonderful achievement of Bebe Daniels in her American premiere—incidentally discovering an excellent, mezzo-soprano voice. It is sweet, vibrant and full in the lower register, but rather thin in the higher notes; yet withal, charming, clear and of fine carrying quality. Bebe evinced plenty of dramatic fire in the role of Rita, the impetuous Spanish Danseuse, enamored of Eugene Caroll, a Texas Senator, her lyric ardor at times drawing forth enthusiastic applause from the packed house. Miss Daniels is easily sitting on the top of the cinema world again.

We shall not give a synopsis of the plot of “Rio Rita” in this limited criticism. John Bole was convincing as the dashing Texan. He uses his rich tenor voice with inimitable deflecting effect, and his tenor, especially in the Rita song, was simply exquisite. He is easily the screen’s Caruso. And oh, boy, what comedians, Bert Wheeler and Robert Woolsey—especially Woolsey. His smart-crack humor is of the slow, dry kind, with a sly play of gesture that gives it added zest. Woolsey is a whole show unto himself.

All the other members of the cast turn in performances of goodly and picturesque. The Ziegfeld Revue was elaborately gorgeous, done in polychrome, and far outriveting any other display of its kind that has been celluloided up to the present time. Luther Reed’s directing was a masterpiece of detail perfection. Bert Wheeler’s photographs, given in its way, Russell Mack’s dialogue was just a brimming with side-splitting wise-cracks. We can but emphasize our appraisal of “Rio Rita” by shouting—“It’s a knock-out.”

ED O’MALLEY.

**Preview “Illusion”**

The title of this screen production could easily have been switched around to “Delusion.” As far as the situation goes, it is all the mass of unhinging, disorder and jumble, full of unaccountable jerks and twitches. The satire on the nouveau riche and its happenings is done with a rough hand and the introducing of a bunch of circus freaks at a swell house party to emphasize the absurdity of the society freaks that laugh at their distortions, is hardly convincing.

Carlee Thorpe (Buddy Rogers) and Claire Leona (Emily Melville) are a vaudeville team pulling off a novel shooting stunt. Carlee runs onto Hilda Schaltung (June Collyer), daughter of a truck driver that has suddenly amassed a fortune, and falls for her beauty. He is tired of hula hoops and temporary restaurants. His affection for Claire soon languishes as he sees her eyes on the Schmitt- lans mill and Hilda. Nancy Carroll gave her usual stereotyped performance and once again wore that ostrich costume, or lack of it. June Collyer, Kay Frances, Knute Erickson and Regis Toomey all turned in good portrayals, but apart from Buddy Rogers, the palm of our admiration is in the Lucy Fay. Lucy Fay was an exquisite bit of character work. Her articulation and enunciation was flawless and it did wonders to make what would have been a mereARIELSCL of the cast to hearken to her "well of pure English undefiled." Sheldon’s dialogue was snappy and sparkling and none of the few merits of "Illusion."

ED O’MALLEY.

**Preview “Tonight at Twelve”**

Cast—Mary Doran, Madge Bellamy, Robert Ellis, Margaret Livingston, George Lewis, Vera Reynolds, Norman Trevor, Don Douglas, Josephine Dock, Maudie Seymour and Hallan Cooley.

“Tonight at Twelve” is running a stream of comedy and of never-failing, fast-fire sequences. From an auditorium viewpoint it is a laugh, the unrelenting being frequently greeted with gales of explosive laughter. The motif of a dropped slip of paper on which a midnight date is scribbled by a middle-aged husband, crazy with the heat, is not cleared up. The queerness of this gaudy farce comedy has made the unpardonable mistake of marrying the hero to the wrong girl—a fata lata that was unnoticed by a number of the paid customers as they left the theatre.

But to our monitor.

The story, tersely outlined, is that of a jealous wife that has found a piece of paper in her parlor bearing the words, "tonight at twelve." To get her revenge on her husband who has intrigued his hubby, she throws a party, inviting three of her married women friends. She is positive one of the three is the vamp, and she calls on them to "come clean." Then the consummation takes place, fast, finally involving the three suspects’ hands. The8 shooting match is finally slipped over by a servant girl, who, to pull the erring husband out of the fire, claims the date was meant for her.

But the servant girl—a "find"—for the coast to coast, a "find," indeed—and her name is: Mary Doran. Miss Doran has cleverly tucked "Tonight at Twelve" in her vanity case and stole away with it, over the hill sundown far away. She is a second Evelyn Brent, with a winning touch of reproductive finesse; a well-modulated voice and that nameless something that triumphs at first blush. Her enunciation "went Broadway" a few times but this can be easily remedied, and with a little smoothing out and a smoothy touch of her personality here and there, she will soon be headed toward stellar flights.

Vera Reynolds showed vast improvement over that portrayal, but Margaret Livingston, Madge Bellamy, Josephine Brown and Mary Seymour all displayed symptoms of the "farce-all-talking." The famous K-K-K-KKK is probably superinduced by Hollywood’s army of vaudeville artists. The men’s voices all registered well with the exception of George Lewis. The good performances were turned in by George Lewis, Robert Ellis, Don Douglas, Josephine Dock, Maudie Seymour and Hallan Cooley. The best we have heard in some time and Ashe’s photography was all to the good. A little judicious pruning in the last two sequences, and "To- night at Twelve" should have a box office click.

ED O’MALLEY.

**Preview “Three Live Ghosts”**

"Three Live Ghosts" is another all-talking movie that can be a gimmick every now and then, but has been signed. Each of the three has been declared dead—killed in action—and the situations which confront them are both tragic and amusing.

Few of the faces in the cast are familiar. A number of the players were independents while others are local talent. The three "live ghosts" are Charles McNaughton, Robert Montgomery and Claud Allister. The third, who has been turning out some fine portrayals of late, has done an exceptionally well job of work with this role of "Spudvy," the shell-shocked soldier. The sequence in retrospect is a rare achievement, directionally as well as historically. Charles McNaughton’s work as Jim Gubbin is commendable, while Mont- gomery handles the mysterious Amer- ican with ease.

Joan Bennett has an emotionless role which she endows with little warmth. Beryl Mercer has the outstanding performance of the three, and Miss Price does a brief "slavey" role effectively. Another praiseworthy performance is given by Hilda Vaughn.

Three Live Ghosts should find little difficulty in registering a mild success. It has many of the ele- ments of popular appeal—mystery, comedy, a hint of romance, a happy ending, a lord-in-disguise.

Thornton Freeland’s direction is concise and to the point. Photography and synchronization are both good.

FAN Y GRAHAM.

Word comes from New York that Bernard Levy, theatrical producer, has signed America’s top comic, "The Fabulous Mr. Marlo," which will be produced this fall on Broadway. Upon the completion of the play, Menjou will make a talking picture of it.
Theatre, Vaudeville and Melody

TUNEFUL TALKERS

AROUND THE SHOWS
WITH THE OLD VAUDEVILLIAN

Charles Wakefield Cadman, famous composer, wrote the music for a Universal's forthcoming production, "La Marseillaise." The story was written by Houston Branch and the dialogue by George Manker Watters, author of "Burlesque." The story, laid about 1791, deals with the life of Rouget de Lisle, composer of the "La Marseillaise," and the circumstances of the birth of the famous song of the French Revolution and of the Republic of France.

Al Dubin and Joe Burke, Warner Brothers' song-writing team, have completed an original melody entitled, "A Darn Fool Woman Like Me," which Winnie Lightner will sing in "She Couldn't Say No," the Vitaphone picture in which she is being featured.

Paramount has issued a call for chorus girls. Dancing Director David Bennett will test all applicants and from those selected, a list will be compiled that will supply talent for dancing sequences in talking pictures. Bennett wants experienced dancers. As long as the girls are pretty, have good figures, and can dance, size will be disregarded. Bennett is one of the foremost of New York dance directors.

William Cary Duncan, famous librettist and lyric writer from the Great White Way, has arrived in Los Angeles under contract to Paramount-Famous-Lasky. In the last 25 years, Duncan has written the book and songs of 26 musical comedies, 22 of which were produced on Broadway.

Bebe Daniels will make phonograph records for the Victor Recording Company. William Le Baron of R-K-O made this announcement on his return from New York. The lovely quality of Miss Daniels' voice was a revelation to all who heard her in the Radio Pictures all-musical extravaganza, "Río Rita." She will be accompanied by a full orchestra led by Victor Barazza, general musical director for R-K-O, who held a similar position with Ziegfeld for many years.

"Rosalie," Ziegfeld's famous musical comedy hit, is to be an all-talkie starring vehicle for Marion Davies. The Ziegfeld show, in which Marilyn Miller starred in New York last season, is the story of a princess in a romance at West Point, and is suggestive of the West romance of the daughter of Queen Marie of Roumania. Guy Bolton and Anthony McGuire are the authors. Harry Beaumont will direct. Brilliant music of the original comedy will mark the production, and the glamour of West Point will form its background.

Harry Carroll tested the merits of every available composer and lyricist he could run up with in Hollywood, with the object of selecting the best, to create the songs for his revue, shortly to open at the Music Box Theatre. His choice was Jesse Greer and Raymond Klages.

"PARIS BOUND"—HILLSTREET

Ann Harding in "Paris Bound," the first release on Pathe's ambitious new program will have its first western showing at the Hillstreet Theatre starting Saturday, "Paris Bound" is the sensational all-dialogue feature which marks Ann Harding's screen debut. It is a talkie version of Philip Barry's famous New York stage success, in which Madge Kennedy starred for more than a year. It is a sophisticated comedy drama, delicately dealing with love affairs after marriage, but it is so handled that although it is censor-proof, it is entertainment of the most intriguing sort.

An excellent cast of players support the star in this new offering, among them being Frederic March, Leslie Fenton, Carmelita Geraghty and Charlotte Walker.

As the RKO stage headline, Perry Askam, romantic singing star of "The Desert Song," will offer several numbers, with Cecil Stewart at the piano. Joe Laurie, Jr., Alice and "Sonny" Lamont, and other RKO features complete the stage offering.

B.B.B.
"Goes Hollywood" in his own CEL- LAR . . . 6370 Hollywood Boulevard. Premiere Opening, Thursday, August 29. . . . P. S.—The place will be known as . . . . B.B.B. CELLAR HOLLYWOOD

COMING
EXCELEATONE
H. M. HORKHEIMER, Pres.

August 24, 1929
After some six thousand years of recorded "civilization" mankind lacks a full sense of Equity.

Briefly, our dictionaries define Equity: "Justice; just regard to right or wrong; impartiality; the administration of law according to its spirit and not according to the letter."

In the United States, the Roman Empire of today, we have reached a stage to which the primitive "music" of brains seemingly a chaos of alcohol fumes and cigarette smoke.

In our congested communities, our larger cities, where hordes live as bees and propinquity works its inevitable will of contact familiarities, the poison of the moment at the base of the wisest and the most savage "composers" works its de-humanizing way. The "civilization" of the day becomes a threat back to that period in man's mental evolution when he escaped annihilation by the beasts merely because he out-thought them. In so doing he lost his unity. His human brain was in its earliest infancy.

The smart-Alec and the wise-cracker and the composer of Congo savage music belong in that class. According to the massumed thought of the cities—the so-called "ultra-smart" element—these genties are the "clever" people. Are they clever? Commercially, they are smart, like boxes. Artistically, culturally, they are not helping in any way. They are the symbol of the stupid, deformed, small brains, tossed about in a vast sea of violently struggling humanity, shrewdly grasping the handiest anchors, justifying some degree of charity.

In the larger sense, they are a product of the compounding whole human attitude of the day and to be held apart as responsible agents. What they do—they who can help drowning as a fish can help swimming in the water. They are a product of the same circumstances justifying the statement at the head of this article; the circumstances blinding the whole human family to a real sense of Equity, which, in the final analysis, is immorality.

"All For One, and One For All."

Unfortunately for the smart-Alescs, the wise-crackers and the composers and distributors of Congo savage music, their too slow ascent of man is a matter of fundamental qualities inseparable from real thought. That the thinking few cannot be disregarded in the immediate influence by a clamorous flout of smart-Alescs, wise-cracking and primitive music is the real reason why the human family survives. Just now the poison does not affect them. But the thinking few that will survive it. The wise-cracking horde may try to laugh them out of the picture, but they cannot succeed.

One of the funniest? The escapades emanating from a so-called wise-cracker is the way in which the Hollywood film players shall "soon be in the bread-line." Allegedly, this comes from a fudging of supposed power. Because of its infantile immobility, one finds it very difficult to believe it. Maybe a gin-begoggled brain, plus im-maturity of mind, are responsible; and in but rumor, but rumors, like all things, have a birthplace.

In this tiny corner of the world a small army of people are striving to establish Equity among men. Rightly, they have referred to a certain Cain. But we must call him a Roman Governor and pleaded for Equity, brotherhood. He was doing what the so-called smart-Alec is doing, surrounded by a mob roaring for their blood. Like the Governor, Pontius Pilate, powerful elements closely associated with the film industry, wash their hands of all blame and refuse to interfere.

Groups "cool" under things, work their will, typifying what six thousand years of "civilization" has done to certain branches of the human family.

Here the smart-Alec cries "Utopia" and the wise-cracker cracks a fast wise-crack. The "smart-Alec" wiggles to a Congo tune, and the cannibal listening in on his radio smiles and gives the white man credit for knowing good music, the music of his cannibal ancestors. After all, the smart white man and the wily cannibal are brothers under the skin. In both camps the loses altruist broods in his own particular hut, wondering, yet knowing and continuing to let groups "cool" under things as they happen to be wash their hands, enjoy their fat and let the "kill-joys" worry over the Equity of the situation.

According to his conception of the Equity of the situation, the Roman Governor, Pontius Pilate, was a wise man; a clever politician alertly protecting the best interests of the consumer. The men cried for a victim. Good politics told him to give them what they wanted. But before doing so he washed his hands. The elements in our "civilization," economically enslaved as Pontius Pilate was politically enslaved; sharers in the profits of the marketplace, in which the law of the survival of the "fittest" rules, when Equity is mentioned, wash their hands. In all other things they are actively interested.

From the angle of the smart-Alec, the wise-cracker and the maker of Congo music, they are smart business men and the psyche of the day seems to support the conclusion. And from this view the natural deduction is that the masses, following these leaders, are right.

If a man or a nation without a full sense of Equity CAN be right, the "civilized" man of today is PERFECT. His government is perfect: which argument is just as sensible, just as logical, as the above. And the smart-Alec and wise-crackers are welcome to all they can get out of it. Maybe it will supply some of them with needed inspiration to fear not. It is NOT smart stuff. It is but mere truth.

A voice crying in the wilderness for Equity among men, though drowned by roars from the howseptos for more smart-Alecism; more wise-cracks, more cannibal music; more gin; more whoopie, is heard by a few; a few who count. The Hollywood group crying for Equity among men, abandoned by all the powerfull allied interests of the motion picture industry; ignored by its so-called leaders, left to a tiny coterie of money-buttressed employers, is heard around the world. It cannot be hushed.

That the material development of man outstrips his moral growth is the outstanding fault of our "Civilization." His mental leans to the material and not the moral. The Carpenter of Gethsemane, two thousand years ago, realized the truth. He tried to correct the fault in man. Since that time His followers have fought for morality. Today they fight for politics.

If the smart-Alec, the wise-cracker and the maker of cannibal music sway the multitude, it is because the followers of the Carpenter are too weak to hold the multitude. The brotherhood of man is the football of smart-Alescs and wise-crackers who find that sort of thing a profitable field of effort. They give the multitude what they want, not what they NEED. If the people lack a sense of Equity, it is because their moral leaders are unable to give it to them. The smart-Alec and the wise-cracker are kings.

Kings are crowned by the people. In the minds of the people, crown the wise-crackers and the peddlers of cannibal music, pay them homage and enrich them, it is because they have enjoyed doing so. Their moral leaders with backbones— they do it for the same reason; they enjoy it. The moral leaders are too busy with politics to know or care what happens to the morality of the people. Equity is the battle of a few.

That few, like the Knights of the Holy Grail, will buckle on their armor, go forth and give battle. When they die in battle others equally brave will take their places. There is a cause fired with immortality. It cannot be destroyed while there remain soldiers to fight. As the endless drops of water tear down the mighty mountains, the warriors for Equity among men shall tear down human selfishness and human greed and human injustice and, in the end, further the just cause for which they fight and die.

TALKING WESTERNS.

Those who predicted that the introduction of sound would end the way of the western picture spoke too soon. Ken Maynard, Hoot Gibson, and now Leo Maloney, long a big-money star in the state right market, decisively demonstrate that the talking western is going to be a powerful contender for fan patronage. All three of these well known western stars have made talking pictures the cash customers are going to like, and call for more of the same.

We recently saw "Overland Bound," starring Leo Maloney, an all-talkie, and we liked it. It is a high-wide-and-handsome epic of the wide open spaces, with some of the best round-up shots we have seen to date. Leo plays a harmonica cowboy fashion, and his famous dog, "Bullet," makes a thrilling cross-country run after his master that makes the fans cheer. This Maloney talking western looks like a sure-fire box office winner.
**Review “Salute”**

Shown at Loew’s State Theatre.

“Salute,” George O’Brien’s picture of West Point, is one of the most enjoyable of the summer. O’Brien has a role that will make him liked by all. His acting was natural through and through and the part called for still another character than George has given heretofore. You won’t be disappointed in him.

William Janney, as the kid brother of George O’Brien, is comparatively a newcomer. You will remember him for his work in “Coquette.” He is a nice performer and gives an appealing portrayal.

Frank Abraham, another newcomer, is one of the cleverest ad lib artists and comedian of the younger generation. He brings laughs throughout the picture. Fox has a sure bet in him.

Helen Chandler has a pleasing personality, with a witfulness that will win her many fans. Joyce Compton, Ben Hall, David Butler, and the rest of the large cast all were selected with care and gave good portrayals.

Of course Stepin Fetchit is again his inimitable self and just to appear on the screen and the laughs are forthcoming.

The stage presentation, “Screenland Melodies,” was exceptionally good last week. Stepin Fetchit was featured and proved himself as popular on the stage as on the screen. The review of the dancers was well-staged. The Meglin kiddies please. A clever song “The Brass Band is Dancin’” has the “Singing Song” number “went over” big with the audience. All in all you missed last week’s show you missed on enjoyable entertainment.

“Our Dancing Daughters,” starring Joan Crawford with Anita Page and Douglas Fairbanks, Jnr, is this week’s attraction.

CECILE MILLER.

**LONDON.—No talkie will be made of the House of Commons. That a talking film of the House of Commons should be made was a suggestion that came from Mr. Day at a sitting of the House. It failed to meet with approval.**

**EARLE WALLACE**

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**Preview “The Thirteenth Chair”**

Previewed at the Belmont Theatre. An all-talking Metro-Goldwyn-Mayer production.

Directed by Tod Browning.

From the play by Bayard Veiller. Dialogue and continuity by Elliott Clawson.

Photographed by Merritt B. Gersten.

The cast: Conrad Nagel, Leila Tyas, Margaret Vyceher, Helen Murray, Holmes Herbert, Mary Forbes, Bela Lugosi, John Davidson, Charles Quartersmaine, Moon Carroll, Cyril Chadwich, Bertram Jones, Anderson Cowan, Frank Leigh, Clarence Gelbert, Lai Chand Mehta.

“The Thirteenth Chair” is a conglomeration of scenes, sequences, murders and investigations, none too adably combined by Tod Browning. Madame X and “The Trial of Mary Dugan” have taught picture patrons to expect worse things of Metro-Goldwyn-Mayer.

The reaction of the preview audience to “The Thirteenth Chair” indicated that they, too, the picturegoers have had their fill of this sort of entertainment. Really alert and interested spectators do not snicker during scenes or giggle while murders are being committed.

Metro-Goldwyn-Mayer had selected rather a fine cast for the production, however. Such names as Conrad Nagel, Leila Hyams, Margaret Vyceher, Holmes Herbert, Bela Lugosi, John Davidson and Mary Forbes appear on the list, as well as a number of others of equal significance. The work done by artist is commensurate with his ability, yet the sun total is one disjointed far-from-praiseworthy picture. Leila Hyams’ blond prettiness is one of the most charming details of the film.

Several scenes, as it happens, depend entirely upon sound for their effect. The lights on the settings are turned off and the screen is a glimmering grayness. One hear shrieks, screams, thuds and the effect is a sense of uncanniness and irritation, though the audience did not react favorably.

“The Thirteenth Chair” is one of the oldest of the modern mystery melodramas. It has been done countless times, and it is only fair to say that the talking picture version is a superlity of which little can be expected.

FANYA GRAHAM.

Irving Aaronson and his Commanders, who have been playing at the Hotel Roosevelt, are to remain there until the opening of the Irene Thalberg show, which has been tentatively scheduled for October.

**HAPPENINGS IN HOLLYWOOD**

Fanny Brice is starred in an all-talking, all-singing special for United Artists release. Thornton Freeland, director.

John Loder has been signed by Walter Moroco for “Lilies of the Field,” starring Corinne Griffith. It’s an all-talkie. Ralph Borges plays opposite Miss Griffith.

Ivan Simpson has been engaged to support Monte Blue and Myrna Loy in “Broadway Fan,” RCA-Victor.

Harry T. Morey makes his talkie debut in “The Return of Sherlock Holmes.”

Eugene Pallette has been signed to a long-term contract as a Paramount featured player. He was the blundering detective in “The Canary Murder Case.”

John S. Carroll, formerly of Station WOR, Newark, N. J., has been appointed head of the radio department of Paramount-Famous-Lasky Corporation.

Blythe Daly and Walter Petrie are in the cast of Paramount’s “The Gay Lady,” Gertrude Lawrence has the featured role. Directors, John Meehan and Robert Florey. Long Island studio. Rudy Vallee has completed another short at the same studio.

Helene Millard has been assigned to play the featured part of the Countess in a Ramon Navarro picture, tentatively titled, “The Battle of the Ladies.”

Crame Wilbur, nine year off the screen, plays the lover of Rosetta Duncan in “Cotton and Silk,” an M-G-M feature, starring the Duncan sisters.

Sally Eilers plays an important role in the Warner Brothers feature, “She Couldn’t Say No,” Lloyd Bacon, director.

Arthur Lake plays the juvenile lead in “Tangled Legs,” a Radio Pic- ture feature of youth. June Clyde, Sally Blane, Allen Knares, Dorothy Revier and Albert Gran are in the cast. Director, Marshall Neilan.

Allan Hale and Kathryn Crawford will share honors in Pathe’s “Red Hot Rhythm.” Others, so far: Josephine Dunn, Ilka Chase, Anita Garvin, and Walter Kravitz, as writer and master of ceremonies of Broadway night clubs, who makes his first screen appearance.


George Jessel is making his first Fox all-talking, “The Hurdy-Gurdy Man.” He is supporting cast: Lila Lee, John Loder, Henry Kolker, Henry Armette, Dick Windsor Johnson. Director, William K. Howard. L. Wolfe Gilbert and Abel Baren are writing a number.

Joyce Compton, with two Fox productions, “The Sky Hawk,” directed by John Blystone, and “The Three Sisters,” Paul Sloane, director. Louise Dresser, featured. Addie McPhee and June Colyer are the other two sisters.

Albertina Rasch has been signed by Paramount to stage a ballet with thirty of her pupils for Moran and Mack’s “Why Bring That Up?”
Paramount Starting Great Production Drive

14 Sound Stages Seeing Service This Week, Says Official

Each of the 14 sound stages at the Paramount studios in Hollywood is seeing service this week with the launching of the greatest production drive in the history of the company.

Eighteen different units are at work filming pictures to meet the needs of the thousands of theatres in this country and abroad. Set construction is being done by night; companies are photographing by day and the Paramount laboratories have found it necessary to start day-and-night shifts.

Seven pictures are in the process of editing and cutting. These are "The Grease Murder Case," "Pass Company," "Illusion," "Woman Trap," Moran and Mack's "Why Bring That Up?" "The Virginian" and "The Love Doctor."

Three others are in rehearsal making ready for early starting dates. These are "The Children," "Medals" and "Pointed Heels."

Eight productions are being filmed, several of them utilizing entire stages.

The most pretentious of the latter is "The Vagabond King," Paramount's all-color, talking and singing romance, starring Dennis King, Zigfeld's most recent acquisition. A battery of Technicolor cameras is photographing this production.

Among the others on which shooting has been progressing rapidly are Ernest Lubitsch's "The Love Parade," the first screen operetta, starring Maurice Chevalier; George Banceroff's latest, "The Mighty"; Clara Bow in "The Saturday Night Kid"; the first Evelyn Brent starring vehicle, "Darkened Rooms," starring Lupe Velez; "Globy: "Sweetie," the musical romance of the campus, with Nancy Carroll, Helen Kane and Jack Oakie heading an all-featured cast; "Pay Wary, Hal Skelly and William Powell in "Behind the Makeup," and "The Kibitzer," from the Broadway stage comedy of the same name.

Within the next month, Paramount reports, that five other companies will go into production. The heavy schedule will continue for some weeks, it is indicated.

Review
"She Couldn't Say No"
At the El Capitan Theatre
Featuring Charlotte Greenwood
Presented by the Henry Duffy Players.

"She Couldn't Say No" is one prolonged roar which lessens in hilarity only as the audience grows weary of laughing. In it Charlotte Greenwood gallops and shouts her way through three of the funniest acts which have yet comprised a Henry Duffy play.

"She Couldn't Say No" is the story of a stenographer-bookkeeper-switchboard operator-tytist who loves her employer so sincerely she can't say no to anything. So when it becomes necessary that someone continue his legal practice while he is out of town, she can't say no. All during the resultant acts, she tries to say no, but she can't.

Charlotte Greenwood plays this role with an utter abandon which is refreshing. She gallops about the stage, leaps over furniture, bursts into song, and gives her audience a rollicking good time.

Bryant Washburn is the adored but unadoring employer. What with an intriguing little mustache and curly black hair, he looks and plays his part commendably. Edby Waller and Stanley Taylor are two pals who conspire with his stenographer. The former is adept at pantomime.

Doris Brownale and Jane Morgan are the two other women in the cast. Doris is a gussying little ingénue, while Miss Morgan plays her part of the one-time village belle with all the usual simpers and shoves.

The remainder of the cast is made up of village characters. Deserving particular commendation are Judge Jenkins, capably interpreted by William Turner, and Elphapeter Potter, played with the requisite skill by Edward McDade. Wilbur Higby, William Robyns and John MacKenzie are the others.

"She Couldn't Say No" is farce comedy in its most farcical form. Many of the gags are old, but the laughs they incite are as spontaneous as can be. Situations occasionally verge on being ridiculous, but the first night audience found "She Couldn't Say No" immensely entertaining nevertheless.

FANYA GRAHAM

Ida Votz has just returned from her vacation at Santa Monica. She is now resuming her studies under Prof. F. Howard Brown, piano and voice teacher. Ida's best register is 100 per cent. Her last picture was "Zip, Boom, Bang."

WELCOME TO OUR FOLD

"Something new in propaganda" moved into Hollywood this week.

International Publicists, Ltd., a world-wide publicity organization, opened local offices at 6507 Sunset boulevard under the general management of Ray Coffin. Shuttered offices are already functioning in New York, London and Paris.

The firm offers to a selective and discriminating clientele, an intensive press service world-wide in scope yet intimate in detail. Specializing, of course, in national campaigns, still, by reason of its foreign connection, and many cosmopolitan contacts, the organization assumes an international range never before attempted.

Several personalities of world importance have already signed on for this attractive service. The builders of the concern, quietly planning, have but just reached a stage where they feel justified in announcing the opening of their western divisional branch here.

Coffin, who has charge locally, is one of the best known of Hollywood publicists, long identified with the motion picture industry here, and a former president of the Screen Writers' Guild. His work has been responsible, in no small degree, for the sensational success of many famous personalities including Vimar Banky, Belle Bennett, Lois Moran, Lupe Velez, Ronald Colman, Lauren Harvey, "Our Gang," and scores of others.

Czarina's Charm Beauty Salon Has Charm

Certainly the Czarina's Charm Beauty Salon enunciates an atmosphere of quiet and dignity rarely encountered in any other beauty parlors.

The salon (it's just west of the Hollywood Athletic Club on Sunset) is an exact reproduction of the boudoir of Catherine the Great of Russia. A huge portrait of her in enamel decorates it and the coloring is what one would expect from cultivated Russians who have probably the finest color sense in the world.

Back of this alluring room are the booths, all curtained, where the seekers after beauty find it in a poseful atmosphere, for no voice is raised. No lifting, piecing or surgical work of any sort is done. The scientific massage given at The Czarina's Charm is to make the more severe methods of rejuvenation unnecessary.

When Good Fellows Get Together

Wesley Ruggles

So able a directorial talent did Wesley Ruggles display in the making of "Street Girl" for R-K-O that United Artists immediately enlisted him to make "Condemned" with Ronald Colman. He will be engaged on this production for several weeks to come.

There are 975 theatres in the Argentine, of which 400 give daily shows. That is more than had talkie equipment in the United States when the talker stampede hit the producers.

Andy Rice, Raymond Griffith, Bebe Daniels, Harry, Green and Henry. Fink get together on the sands of Santa Monica.
**Savings**

"Talkies" Threaten To Kill Off Little Exhibitors Until Solution Was Struck Upon Lately

"What will become of the silent picture and the small town theatre?" has been a sort of a byword and morning greeting instead of the usual "good morning."

This question has worried producers and exhibitors alike, for there are in the United States 17,000 theatres—5100 of these amusement edifices are equipped for talkies, while the rest have been struggling along the best way they could.

Theatres were closing in every nook and corner of the country, all on account of the "price" of the talkies and what it takes to show 'em, and as fast as one of the theatres threw their doors open to the public announcing "Talkies and Sound," the opposition theatres folded up their books and closed their doors, for they couldn't hold their own with the silent.

The Battle of the Century

This sort of a battle for "Business" went on and on until the producers and exhibitors alike were crying for help; exhibitors from 22 states gathered in a session recently held in Chicago and they appealed to their various associations for relief.

The independent producers of "Talkies," sensing this serious situation, have agreed to meet the demands of the "Exhibitors" and the first to throw their best into the hands of these worried theatre owners were the R. K. O., Tiffany-Stahl; Universal will follow suit and when this change in the exhibiting of affairs finally comes to a close, the small town theatre will be saved.

17,000 Theatres Affected

New amalgamations of the exhibitors will eventually eliminate a certain amount of theatres, and when things settle down there will be a change. Instead of having 17,000 theatres we will have 8500 show places showing talkies.

If this hadn't happened as it has, there is no telling what would have been the ultimate outcome of the "Exhibitors." It was the greatest problem for the Allied Exhibitors who were not producing their own pictures.

Just why this situation arose is self-explanatory. For instance, when a theatre opens up a "Talkie" picture as its main attraction, the neighborhood theatres showing silent pictures soon lost their trade, and theatregoers traveled miles to see and hear some of their favorite stars.

Rentals on these pictures being so high that the small theatre exhibitor couldn't afford them, individual owners of theatres could not compete with large corporation houses, for the most of the "Bigger Houses" are either owned or booked by the producing companies.

Facing a serious handicap, the small theatre owner and exhibitor stood the acid test for a long time, and finally decided that it was a futile battle and was just about to give up, when "Help" came to them.

The present arrangement will give the small theatre exhibitor such tie-ups as radio and news service that they never had before and it will build for a betterment of their conditions in every way than they have ever been in before, and where the death knell was sounded for them, they now have a fighting chance to make their theatres pay them a decent living.

The Allied States Association of Motion Picture Exhibitors announces the completion of Arrangements with R K O Distributing Corporation and Tiffany-Stahl Productions, Inc., whereby those companies will supply their productions for the next five years at prices which will enable the small picture houses to remain in business.

Since the introduction of sound pictures hundreds of small independent houses have had to close their doors because they could not pay the exorbitant prices demanded by the producers for talking pictures. Under the arrangement just completed "Radio" pictures and "Tiffany" talking pictures will be supplied at approximately silent prices.

This marks the introduction into the motion picture industry of cooperative principles of marketing such as are being adopted in many other industries. The producers' advertising and distributing costs are greatly reduced by having a ready market for a period of years, and a substantial part of this saving is passed on to the exhibitors who supply that market.

5000 Theatres to Benefit

It is estimated that upwards of five thousand theatres will avail themselves of the opportunity to secure high quality talking pictures at prices greatly below the current market. The total number of independent theatres is estimated at 14,000, and it is possible that more than 5000 may become franchise holders, but all can not come in for the reason that theatres in the same competitive area can not all show the same pictures.

The opportunity to subscribe to franchises will be afforded at meetings in different parts of the country to be called by leaders of the association and affiliated bodies beginning September 1.

Prices Fixed Cooperatively

The prices to be paid by individual theatre owners will be based on exhibition values to be determined as to each picture by a committee representing the producer and a committee representing all the exhibitors. In the event these committees fail to agree as to the value of a picture, its exhibition value automatically becomes three times its actual production cost. The average exhibition value for feature pictures, by whatever method determined, can not exceed $750,000 per picture in any one season.

The "points" (i.e., the number of dollars per hundred thousand dollars of exhibition value) which the theatre owner shall pay under his franchise for pictures will be determined by local committees representing the producers and exhibitors before or at the time the franchises are sold. Theatres are now being rated for points as rapidly as possible under the direction of local leaders.

After the first season either party to the franchise may apply for a readjustment of the "points." Such applications will be considered, in the first instance, by the same exhibitors' committee which passes on the exhibition value of pictures. Final authority over "points" will rest with a National Appeal Board consisting of Abram F. Myers, president of the Allied States Association of Motion Picture Exhibitors, a representative of the producer affected, and a third to be chosen by the two mentioned.

Machines to Be Included

Negotiations are still going forward with several manufacturers of reproducing apparatus for the installation of suitable machines in houses of 500 seats and under at prices which the exhibitors can reasonably afford. The R C A Photophone Company, a subsidiary of the Radio corporation of America, has offered to build a machine to sell at $2995 net, and this offer will be accepted if assurances of the company's ability to produce the machines promptly can be obtained.

When an agreement has been reached with the Photophone Company or some other manufacturer, the machines will be offered to the exhibitors at the meetings to be called by Allied States Association leaders, and others, as above described.

Practical Relief for Independent Theatre Owners

The Allied States Association of Motion Picture Exhibitors representing the independent motion picture theatre owners of the United States has negotiated an arrangement with one of the prominent producers of motion pictures to supply pictures to independent houses under five-year franchises at prices substantially lower than those now prevailing and which will enable the independent exhibitors to remain in business. The Association is negotiating with another well known producer of motion pictures and hopes to make an arrangement with him in a few days.

The producer with whom an arrangement has already been completed is the R K O Distributing Corporation, a subsidiary of the Radio Corporation of America. This company has made a large outlay for pictures for the coming season and will supply the exhibitors with features (both talking and silent) second to none.
In addition, negotiations are now going forward with one of the manufacturers of reproducing equipment with a view to supplying sound apparatus at a price and on terms which will enable independent exhibitors not so equipped to compete with their larger rivals by exhibiting talking pictures.

How It Was Done
Following the meeting of this Association in Washington on July 2, a committee consisting of President Myers, Mr. W. A. Steffes, President of the Northwest Theatres Corporation, Minneapolis, Minnesota, Colonel H. A. Cole, President of the Texas Theatre Owners Association, Dallas, Texas, and Henderson M. Richey, Manager of the Michigan Theatre Owners Association, Detroit, Michigan, opened negotiations with the producers in New York with a view to arriving at some arrangement whereby the producers, in consideration of the mobilization of play dates by the exhibitors, would supply film at prices which would enable the latter to remain in business.

These negotiations continued until August 7 when the arrangement mentioned was closed with the company mentioned.

The agreement is to machines supplying only certain data as to costs and doubtless will be completed within a fortnight.

Under this arrangement the small independent theatres, which have been threatened with extinction by the competition of the theatres affiliated with certain of the producers, will be able to get talking pictures and sound equipment at prices which they can afford. It is the most constructive and far reaching action ever taken by the independent exhibitors for their own protection.

What the Franchise Provides
The Allied States Association of Motion Picture Exhibitors and others co-operating with it will sell to exhibitors desiring the same, franchises to buy the pictures of RKO Distributing Corporation for a period of five years. The franchise provides for a minimum of twenty-six, and a maximum of fifty-two, production pictures a year, with an option to the franchise holder, to buy any additional feature pictures that may be made. Provision also is made with respect to short subjects.

The exhibition value of each picture is to be determined by a central committee of five exhibitor representatives and the producer, jointly. In the event of a disagreement, the exhibition value shall be determined by three arbitrators. A minimum of forty-five per cent of the exhibition value of the picture shall be paid to the exhibitor, and the producer shall make a free release of the picture. Under no circumstances can the average exhibition value of all pictures exceed in any year the average of $750,000,000 for each motion picture.

The "points" (i.e., the number of dollars per hundred thousand dollars of exhibition value which the exhibitor shall pay for each picture), will be determined by local committees of exhibitors and representatives of the producers prior to, or at the time, the franchises are sold, so that the exhibitor will know the exact price of his pictures before he signs the franchise. These ratings will be made on broad lines and in the light of what the exhibitor can afford to pay.

After the first motion picture season either party to the franchise may apply to the central committee of exhibitors for readjustment of the points. That committee is clothed with wide discretion in making findings and recommendations for the information of the National Appeal Board. The National Appeal Board will be composed of Abram F. Myers, former Chairman of the Federal Trade Commission and President of the Allied States Association, a representative of the producer, and a third member to be chosen by the other two. The decisions of this Board will be final as to prices.

The franchise covers both silent and talking pictures and provides that if the exhibitors after having signed for silent pictures, equips himself to exhibit talking pictures, the terms and conditions of the franchise relating to sound pictures shall automatically apply.

Some Things It Does Not Provide
Space will not allow of a complete analysis of the franchise agreement in this statement. However, it is important to point out that the contract is as notable for the things it omits as for the things it contains. For instance, it omits the provision of the standard exhibition contract, imposed on the exhibitors by the Hays organization, for compulsory arbitration. It also omits the unfair provision of a score charge in addition to the film rental.

Thus the exhibitors have the opportunity to buy pictures for the first time under an arrangement which omits the two most onerous conditions imposed on them by the standard exhibition contract. Thus the Allied States Association, under the leadership of Mr. Myers, has achieved not only relief from the prevailing extortionate prices of RKO Dr film, but also has accomplished the release of the exhibitors from the bondage of the uniform contract.

How It Will Be Sold
On Monday, August 12, a mass meeting of exhibitor leaders and exchange managers was held at the Stevens Hotel, Chicago, at which the proposal was fully explained. The leaders returned to their respective districts to organize local committees and proceed with the rating of theatres as to points. A series of district meetings will be held starting immediately at which the plan will be laid before the exhibitors and they will be afforded an opportunity to sign the franchise agreements and contracts for reproducing equipment if they so desire.

The states having well-organized associations of independent exhibitors naturally will be the first to be covered. The relatively few unorganized states and states having feeble organizations will be covered as soon and as well as possible. Exhibitors located in such territories are invited to apply singly or in group to the Allied States Association, Union Trust Building, Washington, D. C. for details.

Acknowledgments
The president and directors of the Allied States Association of Motion Picture Exhibitors desire to express their appreciation of the broad vision and sympathetic attitude of the officers of the RKO Distributing Corporation and the Radio Corporation of America.
“Talkies” Threaten To Kill Off Little Exhibitors Until Solution Was Struck Upon Lately

What will become of the silent picture and the small town theatre? It has been a sort of hyphen and morning greeting since 1927.

This question has worried producers and exhibitors alike, for there are in the United States 17,000 theatres which have been performing with the brute force of the movies, while the rest have been struggling along just the way they could.

In 1926, a prominent corner of the country, all on account of the “talkies” and what it takes to show ‘em, and as a result of the theaters they threw their doors open to the public announcing “Talkies and Sound.” The opposition the theaters faced in closing their doors, for they couldn’t hold their own with the silent films.

The Battle of the Century

This sort of a battle for “business” went on and on until the producers and exhibitors alike were crying for help; exhibitors from 32 states gathered in a session recently held in Chicago and they appealed to their various associations for relief.

The independent producers of “Talkies,” seeing this serious situation, have agreed to meet the demands of the “Exhibitors” and the first to throw their best into the horns of these worried theatre owners have been Mr. R. C. Tiffany, President of the League of Independent Theatres, and Mr. D. W. Stahl, President of the National Association of Motion Picture Exhibitors,

The numbers in question are self-explanatory. For instance, when a theatre opens up a “Talkie” picture as its main attraction, the film will be shown in towns where the theatre has never before shown a “talkie.” The increase in attendance will be between 100 and 150 percent.

The result of this new situation is that a large number of small theatre owners will find that it was a battle and was just about to give up, when “Help” came to them.

The present agreement will give the small theatre exhibitor quite a few advantages over the bigger one. For instance, the big, well-organized theatres have the advantages of having their own salesmen who will sell the pictures to the exhibitors. The small theatres do not have the advantages of having their own salesmen who will sell the pictures to the exhibitors.

The small theatre exhibitor will now have a chance to show the “talkie” pictures in his town, and the result will be that he will be able to show the “talkie” pictures in his town.

Prizes Fixed Cooperatively

The prices to be paid by individual theatre owners will be on an exhibition values to be determined as to each picture by a committee representing the producers and a committee representing the exhibitors. In the event these committees fail to agree, the producer of the picture, its exhibition value automatically becomes three times the actual production cost.

The average exhibition value for features, whatever method determined, can not exceed $750.00 per picture in any one market.

The “points” (i.e., the number of dollars per hundred thousand dollars of exhibition value) which the theatre owner shall pay, for his franchise will be determined by local committees representing the producers and exhibitors before or at the time of showing such pictures, with the result that the prices will be fixed as low as possible under the direction of local leaders.

In this connection it should also be noted that the “points” system may apply for a readjustment of the “points.” Such situations will be considered, with the result that the producers, the exhibitors and the public will be able to get the best value for the “points.”

The “points” is the basis on which the exhibition value of films. Final prices will be fixed by the League of Independent Theatres and the National Association of Motion Picture Exhibitors, a representative of the producer and a second to be chosen from the exhibitors.

Thereafter, the exhibitors will be able to show the “talkie” pictures in their town.

The National Association of Motion Picture Exhibitors and other cooperating with it will sell to exhibitors desiring the same, franchises to buy the pictures of RKO Distributing Corporation for a period of five years. The franchise provides for a minimum of twenty-six, and a maximum of fifty-two, feature pictures a year, and additional pictures are included to compete with their larger rivals by exhibiting talking pictures.

How It was Done

Following the meeting of the joint committee in Washington on July 2, a committee consisting of President Myers, Mr. W. A. Mackey, president of United Artists Corporation, of Minneapolis, Minnesota, Colonel H. A. Coe, President of the Texas Theatre, Dallas, Texas, and Mr. R. C. Tiffany, President of the Michigan Theatre Owners Association of Detroit, Michigan, opened negotiations with the producers of New York and Hollywood with the result that a committee, including the producers in consideration of the mobilization of play dates by the exhibitors, would supply film at prices that the exhibitors would be able to retain in business.

These negotiations continued until August 7 when the arrangement mentioned was closed with the company.

The Allied States Association of Motion Picture Exhibitors and other cooperating with it will sell to exhibitors desiring the same, franchises in the picture of RKO Distributing Corporation for a period of five years. The franchise provides for a minimum of twenty-six, and a maximum of fifty-two, feature pictures a year, and additional pictures are included to compete with their larger rivals by exhibiting talking pictures.

How It was Done

Following the meeting of the joint committee in Washington on July 2, a committee consisting of President Myers, Mr. W. A. Mackey, president of United Artists Corporation, of Minneapolis, Minnesota, Colonel H. A. Coe, President of the Texas Theatre, Dallas, Texas, and Mr. R. C. Tiffany, President of the Michigan Theatre Owners Association of Detroit, Michigan, opened negotiations with the producers of New York and Hollywood with the result that a committee, including the producers in consideration of the mobilization of play dates by the exhibitors, would supply film at prices that the exhibitors would be able to retain in business.

The negotiations continued until August 7 when the arrangement mentioned was closed with the company.

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D. W. Griffith and C. A. Plan Historical Film

All - Dialogue Epic Is Woven Around Life of Lincoln

Approving plans for the biggest undertaking yet launched in talking pictures, Joseph M. Schenck, president and chairman of the board of United Artists Corporation, has joined with D. W. Griffith in announcing that the veteran producer-director will make an epic-type all dialogue feature woven around the life of Lincoln.

In giving definite impetus to a screen project that United Artists and Griffith hope will give the English speaking peoples of the world a true conception of the real Lincoln, Schenck revealed that he finally had concurred with Griffith's plan after months of negotiations. Griffith for several years has had the idea of bringing Lincoln, the man, not the president, to the screen in a talking film, but Schenck, as head of United Artists, never has acquiesced until now.

"Only the Griffith who made "The Birth of a Nation," Intolerance, Broken Arches, and other history-making pictures could do justice to the big picture we have in mind," declared Schenck, "and what was impossible in silent pictures is now possible through the new medium of screen entertainment. The public has always associated D. W. Griffith with so-called epic pictures, and when he made other pictures, on not such a big scale, the public perhaps has been reluctant to accept them as real Griffith pictures. Now I am happy to say I am in full accord with Mr. Griffith's plans to create a talking picture—his first—one on a scale in keeping with the event and on a theme nearest his heart."

The pioneer director, who already is working out the preliminaries of the huge production with his staff, does not expect that the actual camera and microphone activity for these pictures, and when he made other pictures, on not such a big scale, the public perhaps has been reluctant to accept them as real Griffith pictures. Now I am happy to say I am in full accord with Mr. Griffith's plans to create a talking picture—his first—one on a scale in keeping with the event and on a theme nearest his heart.

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Technical Experts to Set Up Theatre Standards

Ira Wolfe

After being connected with Coffee Dan's in an executive position for many years, Ira Wolfe has now taken over the famous playground for the show folks at 719 South Hill street. Where he will be glad to meet his friends nightly and prove himself the real host that he is. Ira has many friends and while he is looking after Coffee Dan's here, John Davis, who formerly owned and operated it, is now living in San Francisco where he is looking after Coffee Dan's place.

ROY DEL RUTH / HAS A FINE CAST

Quinn Williams — the "big Boy" Williams of yesteryear — has been signed for another of his famous hard-boiled roles. Darryl Zanuck, associate executive of Warner Brothers, announces that Williams is to be a member of the cast of "Hold Everything." The Vitaphone production which is about to be filmed by Roy Del Ruth, and that he will be seen as the trainer of a prizefighter.

Other players already engaged for this important all-talking production are Joe E. Brown, Georges Carpentier, Sally O'Neill, Lilian Tashman and Marion Byron. Robert Lord wrote the story.

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Over 200 Nearly New Cars of practically every make and model always in stock

Every Car Sold with a Guarantee — That Means Something

VERY LIBERAL TERMS

Kelley Kar Co.
1225 So. Figueroa

"Where Better Cars Cost Less"
Browsing Around with The Nighthawk

The "Blossom Room" of the Roosevelt Hotel is the café vogue of Hollywood. Gradually it is becoming the rendezvous of movieland celebrity. It is the modern Vani Fair of cinema's fair daughters who, accoutred in all the latest modish trappings, are dolled up for the peacock, dress parade and the sung un- dulations of the dance floor. Each table seems to harbor a few of the various studios' best bets, all vying with one another to draw the stare and admiration of the innocent bystander, with its gaping, curious delight.

At the entrance of the arbored portal is the big overseer, Dick Beek, with General Damager Carl Schweit- zer (with cheaters on) at his side. They both pull the horizontal as Generalissimo Joseph Schenck passes through with Douglas Fairbanks and Mary Pickford. Follows Fannie Brice with Lee Morrow, a dandy pair to draw to. Then Love's young dream, Joan Crawford, with the heir apparent to the Douglas throne.

SID'S JOINT SMILE

Then America's gift to the permanent wave industry, Sid Grauman, with his ever jovial smile. In the shadow of Sid's headgear came Louella O. Parsons in a swagger blue coat and cloche, with Doc Martin battling along bravely in her wake. And now the procession moves in a sort of allegretto time. Tis on the stroke of 11 when King Jazz opens its syncopted court to all the revel- lers of his kingdom.

General Pershing—pardon us, Joseph Gerard—shows a lot of activity for his slightly frosted cap. —George K. Arthur Casts an "Oh I'm so thrilled," as he puts his autograph in Little Tottie Coughdrop's book of movie stars . . . Harry Richman and Clara Bow pass in, sort of languorously blaze . . . Gladys Gray is in the most somber mood, having closed her table for five, but Lenore Ulric shoots one of her Circe smiles from under her dark arched brows at "Blossom Bloom" and the table is supplied, pronto.

QUEEN OF BLONDES
Against the wall is Jack Gowen and his wife, whose maive beauty outdazzles all others of her type present . . . then there was Frank Or- sati; Mr. Howard Adams, passenger agent, with the French line; Mr. Bush, Dr. Leo Burger; Dr. James Stein- berg and wife; Ruth Holly; Herman Lee, the new sensation in the "talkies," with John Farrow. Lila being frequently congratulated for her wonderful performance in "The Drug." Beany Walker and wife . . . Mr. and Mrs. Joe Mc- Closkey; Gertrude Astor, minus her diamond heels; Ronald Drew, and Mr. and Mrs. Badl Woon.

The Lafayette is back on the cafe danseur map again with Paul Per- rrott at the helm. Paul had his big opening Thursday night. August 15 the cafe being packed to repletion with his many well wishers. One of the first great hits was his old boss, Eddie Brandtaster. The place has been thoroughly remodeled and redecorated, and especially is this the case with the aloft settlers. The small hall leading to the dancing room proper is beautifully em- bellished by many of Artist C. von Schneider's best oil paintings.

WISH PERROTT LUCK
Perrrott received a large number of floral baskets, each containing a card wishing him bon voyage. Among the many gay revelers present were Mr. and Mrs. Pruess, Mr. Frawley, Kath- leen Clifford, Jo Land, Roscoe, Billy Boyd, Jack Brennich, Mr. and Mrs. Roy Fox, Mr. Springer, Bill Sittell, Nick Krause, A. B. McConnell, Dr. J. Jen- son, E. E. Fitterfield, Mr. Follon, A. Mark, Mr. Valentine, Mr. Bogel, Mr. Sperris, Mr. Taft, Charles Conn, Mr. McClure, Harry Phillips, Irving Ham- mel of San Diego, M. H. Alkin, Mr. Gordon, Dowling.

E. H. Allen, Mr. Hight, Mr. Mc- Greery, H. B. Tudor of San Diego, E. L. Bascom, Mr. Clarke, Mr. Walkiate of San Diego and a party of twelve, Mr. Heller and Mr. Winthrop. Har- rie and Laughman's orchestra fur- nished the music. Gladys Cunn- ingham, a beautiful blonde of the Edna Murphy type, was the tray girl; Amy Treadwell looked after the Customer Service. Mrs. Wilson took care of the straws.

"MONA LISA" LURES 'EM Down at the La Boheme on Sunset boulevard they can't display the low but the French heels flicked high to the maddening strains of Carl Shaw's expert orchestra. One of the attractions here is the fine Colortaint- ing (in replica) of the "Mona Lisa." Also a painting of the renowned Garbo of "La Boheme." Caro, has attracted a great deal of notice. The La Boheme boasts an atmosphere all its own and must be seen and felt. A large balcony outside, a sort of Romeo and Juliet arrangement, still gets a great tumble from the lovebird. The view of Los Angeles' city lights from this balcony is the grandest of any local heights and fosters romance in its most inspiring phases.

William Kuchel, a young artist, made a great hit singing his latest jazz re- buke—"You thought you were a bobby soxer but you're an all-day sucker." One of the patrons is a Spanish member of nobility from Buenos Ayres, Minnie Lubovits, and the only violin in the world that has over 100 names of movie celebrities scratched into the varnish. Don't for- get to take a fast look at the hand- some French Stewart from "Man of Straw." The world's fair;
much that is surprising. The fairground will be a wonderland, a wonderland of attractions and lustre. The French pavilion, the Garden of Eden, is a wonderland of lustre, and the Maidens of France, their hands outstretched for the French. The fairgound will be a wonderland, a wonderland of lustre, and the Maidens of France, their hands outstretched for the fair. The fairground will be a wonderland, a wonderland of lustre, and the Maidens of France, their hands outstretched for the fair. The fairground will be a wonderland, a wonderland of lustre, and the Maidens of France, their hands outstretched for the fair.

WILLIE AND MOLLY
Grant Grlck and Harry Akst, who were under contract to Warner Brothers; Willie Bernstein, Mayor of Hollywood, with his Molly O'Day peepers; Donald J. Shea, master of ceremonies, Denny Darling doing a great skate dance turn; Frank Orsatii; Dr. Bern- stein, prominent Hollywood doctor; Jerry Hoffman covered by many as one of the best moving picture newspaper critics in America, and Paul Whitman's Rhythm Boys (three) all in.

Chanced in at The Hollywood Plaza Pig's Whistle the other night at the dinner hour to find it well sprinkled with film and stage celebrities. For a glimpse Franklin Pang- born, Ivan Leberdeff, Mrs. J. G. Draught, mother of Edward Lamml, David D'Shea, master of ceremonies, Denny Darling doing a great skate dance turn; Frank Orsatii; Dr. Bern- stein, prominent Hollywood doctor; Jerry Hoffman covered by many as one of the best moving picture newspaper critics in America, and Paul Whitman's Rhythm Boys (three) all in.

LA MONICA CAFE (Santa Monica Pier)
Specializing in FISH DINNERS
Free Parking to Our Patrons

MEET MARIE "California's Own Tex" at the NEW YORK CLUB 6150 Washington Blvd. Spanish and Italian Dinners Old Fashioned Southern Fried Chicken
50c Cover Charge Except Saturday
Folks, it taint so... had it reges'ed, done my washin'... golly! anudder actor takin' his new wife ter fites, 'ter break her in, dis time it is paul page... is dare gonna be anudder war, billie love bill hawks, is she guilty... all dough day are nut candidates, for pran-opper, jim gleason an' bob armstrong, ver day bust into woe-kill harmany, day keep peebull swake insted of puttin dem ter sleep... you don hafter put cotton in yore ears wen you here nansee carol singer, she kin wabble alrite... maurice chovelier, doubles fere himself... garge cooper, dus his own singin'... buddy rogers, nut owlny sings but plays whatcha int'restments, moiscy... richard bartholness, golden song in silver worce, maid de weary ribber oberflow... gloria swanson gabe an imfournic concert ter nos'... paper men ter pretius! deary dhad, an' ded, an' ded, an' ded... dey quyke an' puttin gitin any sleep... gotta stop an rite a song myself... fost line-de doctter se ded owlny means ter shave my life furm deat, but ter stop de 'col'. lay'shun of my blood... de coreis... day filled my mount wid glue, ter try an bring me two, but awl dare efferts proved in vain, fer hafter awd day tried, i smiled and sneezed an dyed, den blue my nose an smiled an dyed again... p. h. 'irish' cohen, bob de doles in 2nd gods owlny, has opined a mattermonegy agency in cornneck'- shun wid his lay'shun, is a spe- cially owlny wid or wid-out children... gotta go on a alritis', actress wanna me ter fine out ware her husband is, he died three months ago.

Jack Jungmeyer
STAFF WRITER
PATHE

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Frances Agnew is busily engaged at the Universal studio writing the screen play, continuity and dialogue for Rita Wiman's 'Hudson Port'. Laura La Plante will be starred in the picture.

Harry Schultz is playing an important character role in "Painted Faces" at the Tiffany-Stahl studio. Schultz is portraying an Italian juror, E. Brown is starred in the picture.

Upon completion of his three years' contract with Warner Brothers yesterday, Harvey Gates, noted talkie writer, left for Northern California on a much needed vacation. He will devote some of his spare time looking after mining interests that have been neglected because of urgent studio work. New studio affiliations will be announced upon the writer's return to Hollywood in a few weeks.

Gates has written the scripts for about fifteen Warner Brothers' talking pictures, among them "The Terrible," Al Jolson's "Say It With Sport." "Stark Mad," "The Desert Song," "From Headquarters," "Exile" and others.

Ralph Block, Pathe producer, who is now making the "Racketeer" featuring Robert Armstrong and Carol Lombard, is another newspaper man who won his spurs as a creator and critic, the apprenticeship of which started when he was twelve years old. One of his first positions in the newspaper line was that of dramatic editor of the Kansas City Star, when he went to the New York Tribune, during which time he was appointed to the advisory board of the Theatre Guild of America. He has been connected with the company and has been responsible for some of the company's outstanding successes, among them, "The Leatherneck," "High Voltage," and "Cafe Society." He has also written the scenario for "San Francisco," adapted from the novel by Peter B. Kyne;

Henry McCarty is busy at the Metropolitan Studios writing the continuity and dialogue for Renald Hoffman's story, "Blaze o' Glory," which Sono-Art Productions is to film, with Eddie Dowling as the star.

Marguerite Tuttell, famous novelist and short-story writer, thinks that novelist work is the best of the lot, which is what he says. Says she—"the pen and the camera have much in common, so when it comes to swingin a story, so that the auditor can see it as it is produced through these mediums. Character delineation is a salient feature of the films, and this is where the real work of the novelist comes in. A good novelist is an excellent creator of character. Dramatists simply outline the characters of the plays. The movie play is a picture to the character who says them, but they never delineate the character."

United Artists' studios continue to buy new material to keep up with the intensive schedule of all-talking pictures, and one of the latest acquisitions is the purchase of an original by Lewis Milestone. Jos. M. Schenck's enterprises will soon launch Fannie Brice's comedy special, "The Champ," and the Harry Richman extravaganza, "Song of Broadway." Recently finished all-talking now being prepared for release include "New York on the prominent playwright and has opened the treches for negotiations that may lead to the dotted line. Some of Miss Akin's outstanding successes are "Declasse," "Daddy's Gone a Hunting," and many others. She has not yet given a dud to any of the company's productions. Miss Akin has the Indian star for the thespic role but she may lean a deal ear to it in case some of the local studio's offer an interesting part that yea for the footlights would cease to be a virtue.

Walter DeLeon is the well-known author, playwright and vaudeville star, has been added to Pathe's list of dialogue writers. DeLeon's work in "Big News," one of the best newspaper films ever unreleased; fairly sparkles with wise-cracks and side-splitting paraphrase—in fact it shares the honors with Robert Armstrong's superb portrayal of a dyed-in-the-wool reporter. Walter's twelve years' experience as a vaudeville actor furnished him with the material for a series of delightful, back-stage stories which he wrote for the Saturday Evening Post and other popular periodicals. Several of his latest efforts are "Hello Yourself!" and "The O.K. Guy." Judging from DeLeon's clever work in "Big News," he is doing his very first flight of dialogue writers.

Monte Brice fares forth with his dictum, "talking pictures will never supplant the legitimate theatre." Mr. Brice (Paramount supervisor of comedy) then swings into his doctrine something like this—"the current that flows between a hard working actor and a receptive audience can be produced in no other way than by the medium of the stage. The good actor's best efforts will always be served for the footlights expression. It has to be admitted, however, that a good play makes a better picture than the original picture, and playwrights are now beeding every ef- fort to create good things, since the returns from screen productions are so great.

Universal's general manager, Carl Laemmle, Jr., is seeking suitable story material for future starring productions for Joseph Schildkraut. The latter is now being starred in "The Mississippi Gambler," an all-talking opus. Schildkraut's subtle delineation in "The Gaucho" evoked much favorable reaction on the part of the public that Universal executives now regard him as one of their biggest box-office attractions.

Having disposed of the picture and dialogue rights to "The Marseillaise," his original story, Huston Branch, Universal staff writer, is now creating another original opus for the Laemmle organization. Gloria Swanson, it is learned, is also interested in an original story written by this author, having made him an offer of $10,000 for the picture and dialogue rights.

Walton Butterfield is to remain in Hollywood to write for the talking screen. The Broadway actor, dramatic and stage director, has signed a new contract with Paramount. Butterfield, who was the first dramatist to reverse the familiar policy of adapting plays for the screen by making successful films into stage productions, came to Hollywood three months ago. He has been at the Paramount studio studying motion picture production methods and assisting with dialogue work.

George Marion, Jr. and Lloyd Corrigan co-authored "Sweetie," Paramount's musical romance of the campus.

WADSWORTH HARRIS
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Six pictures on which JOSEPH JACKSON worked last year were included in the list of box office record smashers compiled by the Motion Picture News

DWIGHT CUMMINS
WILLIAM FOX STUDIO

HOLLYWOOD FILMOGRAPHY

HOOEY
By
Bill Attie, 95% Nutty

Dialogue on
"Skinner's Dress Suit"

Jack Jungmeyer
STAFF WRITER
PATHE
George Crane to Co-Direct Eddie Dowling Picture

George Crane, supervisor and director of the Douglas MacLean Productions for several years, will co-direct with Renaut Hoffman on Eddie Dowling's second talking picture, "Blaze O'Glory."

George W. Weeks, vice-president of Studio Art Productions, recently announced a change in plans for Dowling's second venture before the cameras. It was announced a few days ago that he will have to have been in his next production with George Crane directing. Then "Blaze O'Glory" was purchased from Renuart Hoffman. The story was most time and as a result "A Year and a Day" is temporarily shelved.

Preparations are being rushed for early shooting on the new picture. The directors are making a careful selection for the cast to support their star. Mr. Crane also supervised Dowling's first production, "The Rainbow Man."

Preview

"Why Leave Home?"

Previewed at Fox's Rialto Theatre, La Brea and Wilshire.


A selection shelved. Directed by Sturges, Rink and Kern, Sue Carol, Dixie Lee, Jean Carrol Cuttles, Barbara Blair, Marie De Main, Ilka Chase, Madeleine Hamilton and Sue Farley.

"Why Leave Home?" leads us to a quick answer, "if you don't, you will surely miss one of the funniest films that have been shot this season.

From first to last you are carried on a rippling stream of comic stunts, gags and wrisecracks. The dialogue fairly sparkles with pointed perisphie and ironic innuendos. Hats off to Messrs. Cuttles and Gottler. The delth hand of Director Cannon is noticeable in almost every footage of the film and his sidekick, Photographer Clark, swings in with him sympathetically.

But let's to the doings of haywire youth and fly-by-night hubbies. The plot goes by three—three wet ear-youths—three goofy husbands with night club complexes, and a three squan- tious wives pining for a whirl at night.

The wives qualify as cradle snatchers by hiring the above mentioned three wet-haired youths to initiate to escort them to a night club de luxe.

That same eventful night the wayward hubbies pick up three fluffy little comforters who are longing for a life of frivolity. Naturally the several pathetic crosses and rapid fire action is the result.

David Rollins draws the high spot for funny cracks. He and one of the joy maddened wives treks out of the balcony between dances, where she is instructed in the meaning of the old-stage that "youth will be served." Little David threatens to carry the joke too far, and when gently reproved, reverts to cave man methods of wooing, shouting, "You paid me 200 bucks to show you high life, and I'm going to earn my money!"

Walter Cuttles carries off the comic honors, and Sue Carol is second to none as Mary, Jean Barry displays real cleverness. Dot Farley plays the part of Suzanne with great gusto, and Ilka Chase is exceptionally good as Ethel. The other characters are well portrayed by Nick Stuart, Richard Kenen, Dixie Lee, Jed Prouty and Gordon De Main.

Don't miss this film. It's a lalaploo.

ED O'MALLEY.

KIDDIES ENTERTAIN

Harry Lipman's Klever Kiddies entertained Thursday afternoon at the Soldiers' Home in Sawtelle. Included on the program were Virginia Wiseman, KFI singer; Kendall and Wayne McComas, Alice Earood, Ray and Roy Berndzen, Jackie Searl, Bill Johnson, Virginia Putman, Alice Muller, Marilyn Harris, Jane Slater and Betty Jane Graham. All the members of the group are stage and picture children. The troupe has put on a number of similar programs for veterans at the Roosevelt, Hollywood and Los Angeles camps.

New Device Will Aid Deaf To Hear The Talkers

NEW YORK, August 9.—A double amplifier without batteries working from a 110 current 60 volt light socket is the latest improvement and the greatest step forward in the attempt to assist the deaf to hear the talking pictures, according to Gerard Pacent, president of Pacent Reproducer, Inc., who today announced successful tests made on several practically deaf people.

The tests were made in the laboratories of the corporation and were followed with more extensive tests in the next few days, the president says.

Stating that although great headway has been made in the past in assisting people afflicted with deafness to enjoy sound pictures an entirely new and revolutionary method is expected as a result of further experiments in the test rooms of the Pacent plant.

Similar tests, according to the official, are being made by every important manufacturer of sound reproducing apparatus since it is recognized as an essential part of present and future sound equipment.

Over 4,000,000 people in the United States alone suffer from partial or total deafness, says President Pacent, and this staggering sum of potential theatre-goers is accompanied in being able to enjoy their favorite amusement. Failure to do so not only is a selfish practice by the maximally ear that will eventually cut big slices from the annual incomes of the producers, the official states.

He is playing the part of the stage manager in "Cotton and Silk," the Duncan sisters' picture for Metro-Goldwyn-Mayer.

Ruthie Graves, equestrienne and owner of the Lido Gown Shop, enjoys nothing more than an afternoon spent in riding jumpers. She is seen here with Ken Dunce, who played a prominent part in "The Front Page." The other members of the party are two well known young gentlemen, namely, Conrad Graves, son of Mrs. Graves, and Mike Levez, son of M. C. Levez.

“Among My Souvenirs" TALKING MOTION PICTURES FOR THE HOME

Don't you wish you could hear and see 'Dad' tell that famous story of his, more especially if he has passed on? What a wonderful record to cherish.

What a kick the younger of today will get twenty years from now, when he sees and hears himself, in his boyish doings and sayings.

Let us talk it over with you recording parties, private theatricals, the family group, graduation classes or record your children playing the piano or any other musical instrument.

Synchronized music furnished for any occasion.

Our fully equipped recording studio is at your service, with experienced, courteous directors to give proper action for any function.

PRICES SURPRISINGLY LOW

Hollywood Recording Co.

6276 Hollywood Blvd.

G E R L Y

"Parlor Girl to the Stars" Creator of "B'Love"

for Beale Lore

6705 Hollywood Boulevard

August 24, 1929.
Hollywood Shops Showing Newest Modeled Lines In Fall Fashions

The Mode In Riding Habits
Current motion picture costumes have brought about changes in riding habits, for all carry the new lines of comfort and grace, rather than the formerly popular lines of stiff formality. Visiting several sets today in which riding rabited players were working, gave me an insight into the prevailing modes.

Robert Armstrong, leading man at Pathe in "Racks-Teer," was dressed in tan whipcord trousers and light tweed coat, in several tones of tans and browns. His boots were of high polished medium brown leather, fitting his calves trimly. His habit of tan, was followed by ad brown striped silk. The cap was of material similar to the coat.

The leading lady for Armstrong, Miss Lombard, didn't appear to change much in his tone. Her trousers were tan, cut on the jodhpur style. The shoes were brown; a shade darker than the fitted booties which hugged her ankles. She wore no coat, but a white blouse open at the throat. Her hat was brown felt on vagabond board. Her complexion led to a brown hat with wide brim complete his costume.

Morgan Fairley, over at Paramount, appeared in very dark brown jodhpurs, over the darkest brown shoes. His coat was of brown tweed, with tan shirt beneath.

A Green chiffon Evening Gown, made with a long, uneven skirt length and cape, is the choice of Mrs. Irene Stewart, one of Hollywood's correctly gowned women. This stunning creation is from Lido.

Humorous Play Produced at Writer's
When the "Fourth Degree," a humorous play from the pen of Maverick Terrell, was recently put on at the Writer's, it appeared to come from a writer of plays. The comedy, which is not a real kick, is one of those rare twists such as O. Henry might have used in his stories. The result is a laugh at unexpected places.

The two leading roles in the "Fourth Degree" are successfully handled by Doris Lloyd and Paul Nicholson.

RAINBOW INSPIRES HER!
She takes her inspiration from the rainbow and its brilliant color scheme to her the distinction of being one of Hollywood's leading film experts.

She is Mrs. Natalie Kalms, pretty red-haired daughter of the late Herbert T. Kalms, president of the Technicolor corporation. For ten years Mrs. Kalms has thought and talked in terms of color in motion pictures. Today she is a recognized specialist in color values.

At the present time she is spending all of her time at the Paamount studios where the song romance, "The Vagabond King," starring Dennis King as being shot in full natural colors. Her job is to help see that the full color beauty of wardrobe and settings is brought to the screen.

As several hundred costumes and accessories are being designed for the major production, her days are busy ones.

"The Vagabond King" is the answer to the dream she has been cherishing for ten years," Mrs. Kalms said. She believes it will mark the dawn of a new era in pictures.

What the Stars Are Wearing
Louise Fazenda is working in an ensemble of cherry red velvet. The dress is quite long in front, with train in back. The dress is in V-shape front, and back, trimmed with brilliant and seed pearls. The wrap is of the same velvet, draped into a huge collar of the same material, in similar shade. Louise wears a brown wig, wound tightly to her head, and smartly bobbed. Her own hair is long, so the resorts to suit for certain types which she portrays.

Lillian Tashman wears a gown of blue and silver draped to one side, on the bust. The wrap is of the same material, with fox collar. Her hair is the fashionable brown shade called "sun tan," and she wore blue satin shoes.

Jocelyn Lee wore a stunning black chiffon gown, cut in V-shape in the back, with neck line ending at the waist. The transparent wet of flesh colored chiffon looked like the nude skin. Brilliantines outlined the bodice front and back. The dress was long, with panels flowing into a train. Her wrap is of black velvet with design of brilliantines and ermine collar.

Mildred Harris wore pink chiffon, heavily beaded. Her dress was also long, and cut in the popular T-shape at the neck. Billie Dove was wearing a dress of shell pink satin on the Millard Webb set, where he is directing the star in "Miss America." Miss Dove's bodice is of pink ostrich feathers extending to the ankles. The bodice is very tight and plain. It is extremely low in back, and round in front.

The removal of all superfuzzed hair and other blemishes from the body may be accomplished if you call Mlle. Riviere at Dunkirk 9001. This is a painless process, and one that is guaranteed to be permanent. Mlle. Riviere accomplished wonders with the Electric Needle. This is a process that you can tell your friends about and not have to say that you had it done. If you wish, you may chat with Mlle. Riviere in French. The address is 5955 West Sixth street, opposite the Elks' Club.

PAUL HOSIER, well-known local publicity manager for several of the screen stars, has moved his office to the offices of the new style magazine, "Hollywood Modes and Fashions," at 6912 Hollywood boulevard.

Mr. and Mrs. Charles E. Mack, of Two Black Crowes fame, entertained a number of screen and stage friends at a luncheon at their Beverly Hills home last Sunday afternoon. After a swim in the Mack swimming pool, the guests enjoyed a dinner served in the garden.

Among the guests were: Clara Bow, Ann Pennington, Polly Moran, Fannie Brice, George Carpentier, Harry Green, Glenn Ford, Mr. and Mrs. Eli Sinding, Mr. and Mrs. Charles King.

HALE GUEST STAR AT MUSKEETERS
Brighton Hale, veteran actor of the stage, which has just opened distancing "Sunday Nyle" yet to be put on by the Muskeeters. In the sketch "You Tell 'Em," Hale proved himself to be a past master of comedy. "You Tell 'Em" should be a success with any audience and if the performance at the Muskeeter's is any criterion, class A for any house. The skit provides a big laugh with the Marines in China, with Hale in the stellar role of a hard-hitting private, who is mix-up with an equally hard-boiled major is a laugh from beginning to end. Other characters appearing in the cast are: You Tell 'Em, Agnes Detro and Jimmy Watkins. An excellent portrayal of the major was given by the latter.

"Narciss," an amusing one-act comedy drama by Ethel Moberly Dolson, brought out an unverified skeleton from the chest of a former artist's model. Demetrius Alexis gave an excellent performance in the role of the artist. "Narciss" was played by Emilie M., a young lady of some talent, while Anthony Sheenan took the part of Jones, the husband. The play and the actors were both good.

Vandeville provided the Parmagiani Saxophone Band with Adeline Woodbury as an added feature. These boys are one of the best in the city, and their leaders, Betty Belle, Tap Dancer; Leo Weber, the Circus Boy, and Charlotte Trevillyan, Concert Violinist, followed the act. Doulah Curtis Hartz, who has a beautiful voice, sang several numbers. She was accompanied by Charlotte Trevillyan, violin, and La Verne C. Flowers at the piano.
**Review**

"Sky Boy"

*By Elinor O'Reily*

Not more than three years ago, at a dinner party, I heard several well-known theatrical men and women discussing the talkies. All seemed to have a deep interest in this new medium of commercial value—"the people of the theatre wouldn't think of leaving the stage to go into talkies," and so on. That was three years ago.

Today the theatre people, authors, and songwriters have come to Hollywood to enter the talkies.

What else think the talkies have come on us suddenly. No such thing. For years they have been whispering about talkies and then one day they were asleep. In almost all of the big electrical plants film concerns have had their voice apparatuses. They were in a new idea or invention that brought into a studio that isn't seen and is given a fair chance. If it is useful, it is considered. A great many times I have known executives to remain in a theater room until the wee small hours looking at a new machine of some kind.

There was a time when visitors were allowed through the studios. What a delight it was. People were not guarded by the sound devices. They were many actors who spent years in stock learning their art or walking Broadway looking for jobs. Many an experienced actor has gone into a manager's office and was told this is nothing more than a work boy who didn't know the actor or what experience he had.

Folks make a mistake when they think the motion picture actor will be something different. Stars have always been stars. We do not remember when a talkie slapped to go into actual production in the immediate future. The cast has already been partially completed. Orson Welles and Ray Milland are Jeanette MacDonald, the golden-haired prima donna who recently appeared with Maurice Chevalier in *The Love Parade,* Little Red head singer, is another member of the cast already selected. The production will be directed by Ludwig Berger, who made "Sins of the Fathers."

*Review* "The Arabian"

*By Fanya Graham*

The Arabian

Starring Walker Whiteside

Starring Walker Whiteside at the Sunset Theatre. Presented by the Henry Duffy Players. All the elements of box office appeal are to be found in "The Arabian," the Walker Whiteside starring play which will open in the President Theatre Sunday night. It is picturesque, romantic and adventurous. One act takes place in a roof-top cafe in Cairo, and the other two in a desert camp. For sheer unedited romance, there have been few plays this season to compete with "The Arabian."

Walker Whiteside has the picturesque role of Abd el Rey, desert chieftain, who has been educated in England. His is the questionable privilege of moulding all the comedy lines. There is an element of mystery about him, and the audience puzzles out almost before the play is well under way. But it serves to intrigue the cast.

Miss Frances Hale plays the young English girl with Arabic blood in her veins. There is a wistful charm about her work, although one finds her "emoting" at the beginning. Charles Pennman's Captain Fenway is too sincere. Paul McGrath does a "silly awse" role easily, while Charles Allegro looks the mecca for folks from far and wide. Let you forget the location, this outpost is situated at the corner of Hollywood Boulevard and Cosmos street. It'll be a great place to make yippee!

B. B. B. CELLAR TO OPEN THURSDAY

Underground rumblings are due to shake up the car tracks along Hollywood Boulevard on Thursday, August 26, when B. B. B.'s Cellar throws back the curtains for the initial opening. This outburst of hilarity will continue daily and it's all because the boys with the picks have finished throwing the darts and B. B. B.'s excavation is all ready for the folks to enjoy. It is unnecessary to dwell on the personality of B. B. B. We predict his cellar will be the mecca for folks from near and far. Wistfully, we look at the Central and others first turned into motion picture theatres, and now they house the talkies.

Almost every movie picture theatre in the country now has been wired for talkies. On Broadway, between 39th and 52nd streets, there is only one legitimate theatre left—Gloria. The last five years, the Central and others first turned into motion picture theatres, and now they house the talkies.

Almost every well-known stage and featured players are in the talkies. Those not really under contract have come to Hollywood to spend their vacations, hoping to do a talkie before they return east. These talkies makes some wonderful stories for others who in the past did not have the opportunity to show their characters.

In my years connected with the theatre I saw many clever players rehearse with a show six days, then told another actor would play the part because he had a better attitude. In Broadway productions it is a very difficult task for any actor who spent years in stock learning their art or walking Broadway looking for jobs. Many an experienced actor has gone into a manager's office and was told this is nothing more than a work boy who didn't know the actor or what experience he had.

I dropped in on a set at the Fox studio and watched such men as Harry Langdon, Marcel Silver, Edward Rhode and Coleman Young, who are doing a scene from "Married in Hollywood," with J. Harold Murray and Norma Terris. What a thrill it was—for here is the future of the movies—an opera that will do for talkies what the movies did for opera. The expense of the pictures is being cut in every way. Masters sung and acted by our biggest operatic personalities. The general public, in the little towns and hamlets, who have longed to hear opera and have been denied that pleasure, will now be able to do so. True, you can buy a phonograph record for $2.50, but then you hear only a small part of the opera and miss the rest of it. When they produce operas as talkies, millions will be given a great national treat. What a liberal education in music, art, drama and science is in store for our future generations!

I am sorry to contradict my friends. Talkies are here to stay; so are the people of the stage, including actors, directors and song writers. I do not say all here will remain—it will be the survival of the fittest. Those who realize this is a new field will put their shoulders to the wheel and grasp the best opportunity that comes their way.

Incidentally, every person at that dinner three years ago now is in Hollywood, connected in some capacity with the talkies.
Speaking of Human Dynamos—Get a Load of This

Meet Brother Shapiro, Genial Publicity Peddler

for Mr. Fox

When Vic Shapiro sublet his "top joint"—and they do say it was the most coquetish B. A.—meaning Bachelor Apartment in Ne York—and took a train for Hollywood—it rained.

The heavens wept—and so did several score—Beautiful But Numb—femmes—but why bring that up?

This supposed to be a little bit of dragging the skeleton out of the family closet of Vic Shapiro.

Correction—as the radio announcer sometimes says—the real moniker is Victor Mansfield Shapiro and this "Mansfield" stuff is one for the book albeit it is legal, authentic and released for publication berithis for the first time.

Dishing the three-way angle on the name, it is a 1000 to 1 shot that you call him "Vic" two minutes after you meet him for the first time.

Stands about five feet eight, weighs—in condition—which is always—

Victor in pounds—has an olive complexion and a pair of optical bulbs that dance and speak—likewise defy to say "yes" when you really mean "no."

Born in New York City—smokes big black cigars—single at the moment—but if he survives a three-year contract with Fox Films in Hollywood—without getting smacked with a ball and chain—he'll be good song.

Graduated from New York High School of Commerce—the same school that turned out—and get that right—Sol Wurtzel—the big shot of production at Fox—and Billy Kernell—who wrote "Sally of My Dreams."

Later crashed New York University—demanded and got and earned

—at the age of 20—a Bachelor of Science Degree.

Didn't spend all his time studying either at N. Y. U.—between recita-
tions—stepped out and annexed letters of tracks—doing the 100 in 10 2-5—played on the class football—basketball and baseball teams—then found a lot of time on his hands—and worked on the three publications—and cartooned for the yearly publication.

Got restless for something to occupy his time—and decided to annex a little coin of the realm—so worked summer days and winter nights—as physical instructor—so much a week—so much a month—but the money laid on the line.

Max Golden—another big shot—at the Fox studios—was then a physical training pupil of V. M. S.

Vic's first job—after leaving college—was assistant promotion man-
ger of Hearst's Magazine—always to have little glimpses learned that the degree of B. S. meant something else than Bachelor of Science—and scrapped the Hearst job and went to the Detroit Journal—as a cartoonist.

Having reached the mature age of 22—Vic decided—after doing a little eavedropping on an elevator—that motion picture publicity had the newspaper game stopped—for shekels—and became assistant publicity director for Vitagraph.

Just about this time—there was a little argument going on overseas—and inasmuch as Victor Mansfield Shapiro—and by the way—don't get the idea Vic took that name Mansfield from an actor—he never acts—it's his mother's maiden name—inasmuch—as we have said—Vic never
ducked a fight in his life—he enlisted in the United States Army—before the mahogany desk guys had a chance to send him—a ticket.

He was assigned to Company I, 106th Infantry—started as a private

—moved up to Top Kick—was cited in action in front of Chateau Thierry—and was promoted to regimental Sergeant Major—and had a bellwa time at that—was second lieutenant at the time of the Armistice—and if he could have found where they kept the uniforms—

he would have come back a general.

Back in New York—the war over—he found out quietly that this is a cock-eyed world after all—all the jobs worth while were held down by the boys who stayed at home.

Started to look for a job—and found a job looking for him—Pathe

wanted him for the post of exploitation and publicity director—he took it—and he filled it—if you don't think so—ask Pathe.

For four years he made the name of Pathe famous—and the name of Harold Lloyd—doubly famous.

Sam Goldwyn—spread a net for him—backed him into a corner—

and cowed him into signing up as director of publicity and advertis-

Vic earned the Distinguished Cross of Gold-wyn by holding the job two full years—a record unsurpassed by any member of the Associa-
tion in the business. You figure that out publicists—and be hung up an addi-
tional record—for Goldwyn—by leaving of his own accord—try and tie

that one.

Moved over to United Artists as publicity director—and talked down temperamental stars in that organization for three years.

While at Goldwyn's—Vic was sort of chaperone—adviser—

and linguistic teacher to Vilma Banky—Sam assigned Vic to teach Vilma English—he did—and acquired a Hungarian vocabulary—while doing it—that is the envy of all his associates—Vilma speaks pretty good Hungarian yet, too.

At United Artists—he had quite a group of boys and girls trying to

get along—to deal with—Mary Pickford—Douglas Fairbanks—Gloria Swanson—Charles Chaplin—Norma Talmadge—Rudolph Valentino—and they did not run the publicity department—he did.

Winfield Sheehan—production genius of Fox Films—knew Vic's abili-
yes and showmanship—and Sheehan—is one executive who wants what he wants when he wants it—and usually gets it—he got Vic on a visit to New York—roped and tied him—handed him a contract to sign

as director of publicity for Fox Films.

First day the Fox studio expelled a Walter Catlett tonsil stunt—that

was printed around the world.

Threw a party for 100 members of the press of Southern California—
showed them some exclusive Movietone stuff—and asked them not to print anything about it. They fell. And with tongues in cheek printed it.

Has the unique record of never having discharged an employe and at

the same time a record of being the best organizer and systematizer

in the business. You figure that out publicists—and be hung up an addi-
tional record—

Based on the human equation—gets added work from his staff by

setting the pace himself.

Will battle WITH you if you are wrong and FOR you if you are right.

Victor Mansfield Shapiro never was, never will be, a middle of the

road guy.

Micky McLen, child actor, has an

other important role which he inter-

prets with delightful ease. He is a

clen and an able younger.

Sumner Getchel, that icy cold sort

of a person whose grim should make

him famous if it hasn't already, ap-

pears to fine advantage as "Pete."

Smith, the "shiek." He is a series of

laughs. Lucille De Wolfe is sublime.

Elmer Brumel, who plays Major

Wade, has an excellent singing voice

which should enable him to go far.

His voice is young and strong and

clear. Howard Lorenz does com-

mendably as La Ville, see French

designer.

"Wanted—A Romance," although a

light and frivolous thing, is some-

thing of which Miss Lindlof may be

proud.

---

Review

"Wanted—A Romance"

Presented at the Theatre Mart. Books, music and lyrics by Habel
Deitel and Linder.

Prothy and entertaining, despite its

occasional inadequacies, "Wanted—a romance," a new musical comedy, shows credit on Hazel Deitel and Linder, who is responsible for its book, music and lyrics. The show is a

promising one.

"Wanted—A Romance" contains

a large and at times unwieldy cast. Yet the majority of its roster is well

chosen and certain of the players possess a great deal of historic tal-

ent which they use generously.

In the latter category falls Marcia Hariss, Micky McLen, Sumner Get-

chel, Elmer Brumel and perhaps one or two others. Miss Hariss has an

old maid role which she plays to perfection. Her drunken scene in one of

its acts is one of the funniest of its kind we have seen.

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Scotty Butterworth, Director of Entertainment

WILLS-CUNNINGHAM

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talking pictures in NATURAL COLORS.
It is predicted by all technical experts that this is
the next universal step in the film industry.

Stock in this corporation should show sensational
earnings.

FOR INFORMATION WRITE
G. D. BERNHARDT
617 South Olive Street
VA. 0791 Los Angeles

New Projection Plans
Discussed At Meeting

The technicians’ Branch of the Academy of Motion Picture
Arts and Sciences held its second session (with all sound from
the zoom - zoom and squawky honks of autos and rumbling
street cars right under the second-floor windows) at the Roosevelt
Hotel, Hollywood, yesterday.

Discussed, among other things, was the problem of
whether or not to make wider films. Warner Brothers. Just look out in
next month’s issue of THE STAGE on that.

WARNER BROTHERS.

Mr. Reed candidly admitted that the question of
whether or not to make wider films was still a very
new one. He himself was convinced of the benefits
of wider films.

Mr. Reed stated that the problem was now
whether or not to extend the sound to the wider films.

Mr. Reed outlined the advantages that would
result from the extension of the sound to the wider
films. He stated that the wider films would make
the sound more clear and more audible.

The problem of the wider films was discussed
by a number of other members as well.

The technicians’ Branch of the Academy of Motion Picture Arts
and Sciences is planning to hold a meeting in New York in
October.

The meeting will be held in New York in
October.

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October.

ED. O’MALLEY.

Florez Ziegfield has accepted the
plan for his new London Theatre
and plans to open it with “Rio Rita”
on November 30th.

AUGUSTA BURMESTER

PLAYED

“MRS. MANNHEIM” IN THE
GREENE MURDER CASE
A Paramount Talking Picture
Directed by Frank Tuttle
AVAILABLE FOR STAGE AND
SCREEN PRODUCTIONS
Sally O'Neill has been signed by Radio Pictures executive to play the feminine lead in "Jazz Heaven," soon to go into production at RKO under the direction of Melville Brown.

Catherine Dale Owen, blonde stage beauty who recently scored as a talking picture heroine with John Gil- berth in "Cleopatra," will oppose Lawrence Tibbett, famous operatic baritone, in "Rogue Song" as her first assignment under her new Metro-Goldwyn-Mayer contract.

Russell Gleason will play the juvenile lead in "Seven Faces for" Fox. Paul Muni is the star. Young Gleason's contract at Pathe was renewed when its opinion expired recently.

Vilma Banky, Samuel Goldwyn star, has returned to Hollywood with plans for her new production after a four weeks' personal appearance tour of the principal cities of the United States in connection with the showing of her last picture, "This Is Heaven."

James Atherton, screen writer who has many pictures hits to his credit, has just signed a contract with First National studios and started work there this week.

Taylor Holmes is the latest star to be garnered in for the Christie talking plans for Paramount, and will start work immediately in "He Did His Best," a comedy play by Wilson Collison.

Jack Mulhall will make "In the Next Room" as his next vehicle for First National Pictures. Alice Day, who has recently had a number of important roles at the Burbank studios, including "Little Johnny Jones," "The Love Racket," and "Dr. J."

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Funmakers may come and go, but this comedian has been a star for almost fifteen years. Christie Studios have had this popular star on the payroll for eleven years and he is now one of the foremost free-lance laugh-getters in Filmland, who started on the stage with the famous team of Kolb and Dill.
BROADWAY
IN PERSON
By
AL SHERMAN

NEW YORK OFFICE—236 WEST 44TH STREET—ROOM 903—PHONE PEN, 0633

AL JOLSON, the big "Climb Upon My Knee Guy," was just made a director of the Brunswick-Balke-Col- lender Company.

JAY C. FLIPPEN, that sheik, just won't give a couple of the local gals a break at all: the big ham!

TOMMY CHRISTIAN, the bandmaster, has invited the Danish navy to Palsades Park. Well, well, so the Danes have a navy!

HARRY DU FOR, the vode-villian, has a brand-new act.

PHILIP GOODMAN, the producer, got an injunction restraining the Dramatists Guild from keeping him in "good standing."

JOSE RUSIN is free of that bum check charge, the grand jury insisting there was nothing to indict the stage lover for.

THE MAIDENS in the "Human Billboard" advertising the "Hollywood Revue" are good for 70 snackers per each and every, in addition to a $100 life insurance policy. And they only work thirty minutes a night!

VELOZ AND YOLANDA, the dancers, are to trot down the altar as soon as Veloz hits in the "big money class."

EDGAR B. DAVIS, the millionaire, is ready to sink another million or two into his production, "Ladder," the world's greatest flop.

HENRIETT K. KNOX says I forgot to mention here. Incidentally, she's making plenty eyes, the gossips say, at Arthur Brown during the speak- ease scene in "Sketch Book."

LOUIS SOBOL, that gossip, has the best Munday column on Broadway, but despite that Sammy Marx is still making gogoo-goo eyes at him.

JULIA CHANDLER is letting the Berengaria take her to Europe to find a new play for Doris Keane.

RALPH RAINIER, the composer, is thinking seriously of doing an opera. Ralph wrote "Moanin' Low, the big hit on Broadway.

MARTIN AND WYNN SONTIMER, the Telegram scribe, is ballyhooing success tomes to unsuccessful pippies, ainschou.

RICHARD ROGERS AND LOR- RENZ HART are collaborating on a musical version of "Six-Cylinder Love" for a Paramount film.

DAVE APOLLON, the Russian comic, whom I raved over for more than a speakeasy bar has cocktails, is knocking 'em dead in his

NEW YORK AUGUST 24, 1929

HOLLYWOOD

GROSSES

NEW YORK—"On With the Show" at the Winter Garden grossed in its thirteenth week, $19,000; "Drag" at the Strand, $8500; "College Love" at the Colony, $6000; "Street Girl," $18,000, in its third week; "Say It with Songs," $25,000; "Fast Life" at the Central, $6750; "Four Feathers" dropped in its tenth week to about $10,000; "The Last of Mrs. Cheyne," second week at Capitol, $77,475; "The Green Goddess Case," held over at Paramount, around $75,000; "Dr. Fu Manchu" remains at the Re- alto, about $30,000 in its fifth week.

Pacific Coast House Receipts


Milwaukee, "On With the Show," $10,000, good for fifth week; Majestic, "Honky Tonk, $3000 in second week.

White has the book nearly ready, and it may be called "Cricket's" after the character which Wynn played in "Manhattan Mary." Efforts are being made to get the play in shape to open in New York before October.

Pathé Exchanges, Inc., is planning to become a legitimate play producer. Some one has an idea that Ann Hard- son, which was produced last spring for $600, could stage about twelve weeks of stage work in New York as a break over between pictures and pull big money into the box office at the same time. So it is being discussed putting her into a play with a cast that can be transferred back to Hollywood intact, for the purpose of making a "talkie." It is one of the kind of ideas that are good if it is done right.

George White reports rehearsals of "Scandals of 1930" to be furious but no fast. He is trying to get a new shape to open the first week in Sep- tember in Atlantic City.

Picture Edited As It Left Camera

NE W YORK, Aug. 23.—Special Lok Rambouilliatou, in directing his first talking picture at Paramount's Long Island studio, has turned out a picture which was 85 per cent edited when it left the camera. The completed production contains this percentage, and there is no point in them where they could be cut if further editing were necessary.

Mr. Lok says that talking pic- tures have made it possible to put the camera in the place of an actual observer of the actions, and a listener to the words. He has moved the camera around as if it were a person trying to see and hear everything of interest. In the silent picture such a thing could not be done, because the action had to be stopped for titles.

This new director accomplished something that is fascinating to a quasi-expert and which may make such a hit with the public that it will establish a new technique. His experience in staging plays for the Theatre Guild caused him to rehearse his cast through the entire story from beginning to end, before a camera was turned. The action was tightened up, as it would be in a stage production. He had the actors make -anywhere that it was deemed advisable, and then with but a min- imum of rehearsal when the sets were ready, the cast walked and talked through their parts as fast as the camera could follow.

"Applause" is the picture which was 85 percent edited when it was photographed, and it will attract a lot of attention from the industry and the public when it is put into the theatres.

MADE ASSISTANT TREASURER

NEW YORK, Aug. 19.—A John Michel, the assistant treasurer of Paramount-Famous-Lasky Corporation, has been made assistant treasurer of the company.

In commenting on the appointment Ralph A. Kohn, treasurer, said: "The promotion of Mr. Michel is in keeping with the long-established pol- icy of promoting to executive posi- tions, when opportunities arise, men in the ranks of the company who have shown their ability and loyalty." In his new post "Broadway Nights" Michel will have full charge in the treasurer's de- partment of the accounting and gen- eral auditing of Paramount and all of its subsidiaries.

Tonsil removal of Dr. Rockwell, chief *house director" has caused a two weeks' vacation for the cast and a suspension of the show in New York.
WHERE EAST IS TALKED

Nina Mae McKinley, colored player under contract to M-G-M, made a personal appearance at the opening of "Hallelujah" in New York.

John S. Carille has been appointed head of Paramount's new radio department, created to take care of the company's 50 per cent interest in the Columbia Broadcasting System. Harold L. Dasson, former time dramatic critic for the Brooklyn Daily Eagle, and more recently with the Sturberis, is looking after the publicity for the Gramercy Studios in New York.

Charles N. Javitz, president of Ja-witz Pictures, died recently in New York of heart failure.

Emily Fitzroy has returned from a four months' stay in England and will spend several weeks in New York before returning to her home in Hollywood.

United Theatres Corp. is planning another million dollar theatre for the Loop district of Chicago.

Fox Film Corporation reported a net profit of $6,134,377 for the first six months of 1929, more allowance for federal taxes. This is 110 per cent greater than for the same period of 1928.

Paramount gross rentals for the first six weeks of the third quarter of this year, are reported to be 37 per cent ahead of the same period last year.

Panchon and Marco's unit, "The Fantasma Family" has opened at the Fox Poli in Bridgeport, the first show from these producers to play a Fox theatre.

Leonard Fields, assistant to C. Gardner Sullivan in the "U" scenario department, is in New York confering with Florence Strauss in regard to story material.

"The Cock-Eyed World" established a new record during its first week at the Roxy Theatre, New York, by dragging $174,391 into the box-office during the first seven days.

Carl Laemmle, president of "U," has had conferences in Berlin, Germany, with Erich Remarque, author of "All Quiet on the Western Front" regarding filming of the story.

Columbia Pictures now has scheduled 116 short subjects for the season of 1929-1930.

Following their appearance in a picture dealing with outboard motor boat racing, Lew Sargent, Al Cooke and Alberta Vaughn all purchased crafts of that type. They will work with them at Lake Elsinore and Balboa.

TO ROUTE STAGE SHOWS
One of the first results of the purchase of Loew's, Inc., by Fox Metropolitan Theatres, is that stage shows at the Capitol Theatre, New York, will be routed through four of the Loew houses in the same city. While the Capitol was always owned by the same interests as Loew's there has been little cooperation between the big theatre house and the vaudeville circuit. The new move is seen as one on the part of Fox to get some value out of the acts, which are always sumptuously staged. The four houses which get them are recently completed ones and it is expected that two more which are nearing completion will be added to the route.

PRODUCERS MARK TIME
Three New York stage producers which had announced that they will enter the talking picture field, seem to be marking time. Arch Selwyn has stated that the offers he has received from motion picture companies for the talking rights to plays which he will produce have been so high that he has been forced to reconsider. Judd Harris is out with a statement that all his future producing will be done in London, which seems to put a quietus on his talking picture plans unless he plans on using English studio facilities. John Golden is the only one who has issued no announcement that would change his talking picture plans, but as far as known, has no plans to effort to secure New York recording facilities.

NEW LOW PRICE DISC
RCA Photophone has announced the lowest price disc and sound on film reproducers for theatres under 500 seating capacity, which has yet been issued by any company with a price for a second-class film. The new reproducer will sell for $295, and is called the "Fantasia." The new machine is the result of conferences recently held in New York with members of the Allied States Association of THEATRE MANAGEMENT. It is believed that the new price was made possible only by the number of orders which have been placed for it. Although arranged for through Allied the equipment is available for any exhibitor at the same price.

WARNERS PURCHASE HAMMERS
Warner Brothers have acquired the entire business of Harris, Inc., and have purchased the offices along with the company's probable the largest music publishing, distributing and library in the country. The name of the company which is a result of the purpose of taking over the seven companies in the Harris organization is Music Publishers Holding Corporation. Warner Brothers control 140, 364 shares of stock, with a market value of $8,241,840 for the purchase.

CHICAGO MUSIC ROW
Mr. Bernie Pollack, the sales manager for M. Witmark, is working Chicago jobbers for a few days on his way back to New York. "Smiling Irish Eyes," and "Song of the North," together with the tunes from "The Gold Digger" production, are the songs they are devoting their pluggs to at the present time. Warner Brothers are expanding rather rapidly, for we hear that they have bought out Harms, De Sylva, Brown & Henderson, and Remick Music Corporation.

Mr. Billie Wieman, the big sales manager at E. B. Marks, stopped in Chicago this week on his way to the Pacific Coast. He tells us that they have bought the copyright on that beautiful Hawaiian tune, "Song of the Islands." They, also, are plug- ging two of their songs which are sensational hits in Europe, "Hello Margot!" and "Won't You Give In?" Both are very good tunes and should be good sellers in this country.


The English version of "The Connecticut Yankee" will be known as "Sandy" and a new song to take the place of "My Heart Stood Still" has to be found for that number which is already slated in London, having been used in another show.

George M. Cohan in "Gambling," written by Mr. Cohan and directed by Mr. Cohan, opens in New York next week.

Jack McGowan, once known to Broadway as an actor, has contributed a sketch to "Murray Ander- son's Almanac" which is making quite a bit in New York.

Paul Russell has secured a three-year contract with Earl Carroll through Herbert Hoey of the Eddie Small New York office.

W. C. Fields may go on the road with a smaller edition of Earl Car- roll's "Vanities."

George M. Cohan is not paying much attention to the sibilant restrictions of talkies when he select "Sighed X. Y. Z." as the title of his next New York stage production. Sam Forrest wrote it.

PLAYING KIDDIE ROLE
Young Dick Winslow is playing the role of "Mike," a little Italian boy, in "The Hurdy Gurdy Man," in which he is known from Fox. William K. Howard is direct- ing. Young Dick's part runs throughout the entire picture and he plays the theme song on his accordion as part of the role.

EXELATONE
H. M. HORKHEIMER, Pres.
“Cockeyed World” Hanging Up New Records at Roxy’s

NEW YORK, Aug. 23.—(Special)—New York this week is witnessing an unusual routine of having three of the largest week change houses running holding pictures. Roxy’s with the third week of “The Cockeyed World,” which is its last new records every day, and the attendance for the first week of “The Greene Murder Case” at the Paramount and “The Last of Mrs. Cheney” at the Capitol, played to such big houses, that it was evident that a second week’s business of them would be better financially than the new pictures which could be put in.

These three are holding over pictures at a time when all the long run pictures in New York are doing a tremendous business. Opinions as to the cause of it are varied, but the most popular opinion is that the talkers and the cooling systems in the theatres are equally responsible for the popularity of the entertainment offered by the picture houses. Business this year is nearly 30 per cent above the August figure of last year, when the talkers were running up record grosses in the summer time. At that time it was explained by laying it to the novelty of talking pictures. Considering that the Paramount, Roxy and Capitol theatres have a combined seating capacity above 15,000, and that each of them is now running five strong shows, it can be seen that the business is being done as past any records that have ever been accomplished.

At popular prices these three big houses are competing with “Broadway” at the Colony, “Broadway Babies” at the Thanhouser’s “Fifteen Cent Life” at the Rivoli, “Dr. Fu Manchus” at the Rialto and “Half Marriage” at the Hippodrome, all of which are getting crowds. Nor are the two dollar top shows suffering. The “Hollywood Revue” and “Hallelujah,” both newcomers, have dug their way into popular favor in a way that indicates long runs. Even bets are already being placed that “The Hollywood Revue” will smash the record of Broadway just hung up by “The Broadway Melody.” “Four Feathers” seems to have taken a permanent lease on the Crocodile and “Fast Life” has gotten away to a great start at the Central. “The Black Watch” at the Gaumont, “Say It With Songs” at Warner’s, “On With the Show” at the Winter Garden and “Street Girl” at the Globe are all drawing crowds and one may find them if they are perfectly fresh attractions.

Film company executives feel that the showing which the new season’s first week records are making is very significant and indicate that the coming season throughout the country will be above anything that has yet happened in this country.


“Bad Babies” Presented at the Figueroa Playhouse.

A new play by George Scarbrough.

“Bad Babies” is unlike the usual stage offering in one thing. Its title is actually appropriate. They are “babies” and—then some.

There are eight of these “bad babies”—eight youngsters, blase, sophisticated, bored, cynical. Eight young people with outlooks on life which are hard and brittle.

“Bad Babies” is a weird sort of a play. It is life in the raw—or so its author would have you believe. It is indicative of the inner workings of the minds of the younger generation; it is representative of their ideas and ideals.

George Scarbrough evidently selected his eight “bad babies” with care, for the cast is worthy of an almost uniformly able. Perhaps Annette Westby as Tecla is somewhat above the usual run. Efnor C. Smith, as John, Scarbrough’s star, is a darker and brainier, but for that matter so are Jonyba Ralston and Marjorie Montgomerie.

The boys, Arthur Ranklin, Mervin Williams, Norman Peck and Daro Shindell—are capable youths.

There is nothingretticent about “Bad Babies.” They say what they mean in terms of today’s living. Rarely do they think orthodoxy, and the result is a rather warm, dust-stained etching of life as George Scarbrough would have us believe it.

William Dietz

Youth scored another triumph this week with the screening at the Hill-street Theatre of “Large Vacant.” E. H. Griffith’s newest production for Pathé, which witnessed the arrival of Ann Harding, is a sensation talkie debut.

One of the outstanding sequences of the picture, an impressionistic ballet, created by Griffith, and directed by Richard Boleslavsky, formerly of the Moscow Art Theatre, was made possible only by the patient work of a modest, young cameraman at Pathé. This particular sequence, which has won particular notice of the critics at each of the showings of “Paris Bound” in other key cities, presented serious technical problems, but Dietz is said to have succeeded in turning out a flawless piece of work.

Dietz, who heads the Pathé “trick camera department,” is probably the youngest man engaged in this important work in the industry today. The testimonial of officials by special work on Gloria Swanson’s new picture, “The Trespasser,” and now he has won added laurels through his work on “Paris Bound.”

Large Vacancy Filled by Large Boy

Joe Cobb, the famous fatty of Hal Roach’s Rascals, has said farewell to his pals of “Our Gang,” and has gone free lance.

And to fill the large vacancy made in the little troupe by Joe’s departure, Robert McGowan, “Our Gang” director, has found another fatty.

Norman “Chubby” Chaney—no relation to Len—is the new Rascal, and he hails from Baltimore. Mr. Chubbs was discovered a few months ago when a nation-wide contest was conducted by Loew’s Theatres, Inc., and he is now a permanent member of “Our Gang.” He was signed a few days ago on a long-term contract, after having been tried out in short talking films.

The new Fatty is the first addition made to the Hal Roach Rascals since 1927.

Chaney, nine years old, wobbles the scales up to 106 pounds, and measures 27 inches in height, almost the exact measurements of his fatty predecessor. He was enrolled in fifth grade studies in the Our Gang School by Mrs. Fern Carter, teacher.

The Hal Roach Rascals now consist of little Wheeler, Mary Ann Jackson, Farina, Harry Spear, Chubbsy Chaney and Pete, the pup. They will resume work on their talking comedies on August 26, when the Hal Roach Studio reopens for fall productions.


ACADEMY MEMBERS HEAR INTERESTING TALKIE TALKS

The impression of depth in talking pictures depends almost entirely on the acoustical qualities of the set, J. F. Montagu, president of the sound engineering department of E. R. P. I., declared in a talk before the Academy of Motion Picture Arts and Sciences August 8.

“The property by which we hear depth with the single ear of the microphone is our ability to distinguish between the loudness of the direct sound coming directly from the speaker’s lips, as compared with the echo reverberation that is bound to come from the room,” Mr. Montagu explained.

The meeting at which Maxfield spoke was the first of a new series of talks which the sound experts will explain their chintery and methods in non-technical terms to the members of the industry. M. C. Levey, treasurer of the Academy, was chairman.

Mr. Montagu asserted that “five sets” with full reverberation and the use of a single microphone have given the actor and director increased freedom. Under these conditions the voice will seem to follow the actor who can walk about the set freely and even turn his back to the microphone and camera if the action calls for it.

“The motion picture industry is wasting three or four million dollars a year by photographing at 90 feet a minute instead of 60 feet, which would do just as well,” Roy J. Pomeroy, pioneer sound director, declared as his belief based on experiences in sound pictures.

“Nothing in this work when an ordinary general use it will be run at 90 feet a minute either with the sound track on the side or with sound on a separate 16 mm. film ran at 125 feet a minute.

“The 90-feet-a-minute speed, like the present frame size, was inherited from previous conditions before the sound revolution,” Pomeroy asserted.

He then explained how pictures were shot from the camera through the lens in order to get the action of the picture at normal speed. Finally pictures were made and projected at 90 feet a minute. When sound came in, the electric companies knew they couldn’t record sound on 60 and maintain it at 90. They asked the studios and the theatres that the practice was and then built their recording machines for the 90 feet a minute. It is true that the speeds of the three different pictures the sound can be recorded better in a foot and a half than in a foot. But why not use the sound track on a separate 16 mm. or small gauge which could be run at 120 feet a minute? This would not need to be run intermittently, could be carefully enclosed, and the film would last indefinitely.

As the development of equipment and an expansion policy was declared for RCA Photophone by F. M. Sammis, Pacific Coast general representative.

“The chief difference in talking films is now being made in the voice, which is not merely a reproduction of what is being said,” Pomeroy said. “Not only is the voice changed, but the words are taken with new emphasis, and the music is made up of notes not harmonious as before.”

“Overture of 1812,” a pictorial representation to accompany Tschaikowsky’s music on the theme of Napoleon’s march into Russia, was given its first public showing at the Academy meeting. This picture, one of a series to establish an interpretive art form for world masterpieces of music, was made at the United Artists studio by Dr. Hugo Riemann and William Dieterle.

A humorous talk, “Analyzing the Unexplainable in Sound,” was made by “Bugs” Baer, noted columnist.
FRANCIS POWERS

With the closing of the Warner Bros. Studio, Francis Powers, after writing ten dialogues and stories for the above firm, finds himself numbered among the free-lance scribes who are now available to join one of the big line companies now producing.

Many old-timers will remember the famous stage play, "The First Born," which was the work of Mr. Powers and was one of the sensational theatrical productions at that time.

Ever since then, Mr. Powers has directed and written many stories and of late years has devoted his entire time to writing for the screen. He would prove a fine acquisition for any company that likes to have a conservative, reliable and most thorough man of stage and screen experience.

Jules Rubens, former head of Great States Theatres Corp., recently acquired by Public, has taken charge of theatres in eight states for that company.

Additional property has been acquired by Paramount in back of the Criterion Theatre in New York, the object being the ultimate erection of a big office and theatre building.

Chorine Connoisseur Comments on 1929 Hollywood Model

When younger and prettier chorus girls are to be had, the screen will have them! The movie miss, who sings and dances all day long in one scene after another of a screen spectacle, is younger, more ambitious and more willing to work than her better known sister of the stage.

She has to be, says Larry Ceballos, the famous New York dancing instructor and originator of stage spectacles, who has been drilling the First National girls in a number of musical pictures.

Ceballos' experience has made him a connoisseur of chorines, and he is competent to discuss the 1929 models. A questionnaire answered by 107 First National chorus misses indicates that the composite chorus girl is built along these lines:

She is 19 years old, five feet three inches tall, and weighs 108 pounds.

She does not take a stage name nor has she an automobile. She lives with her own family, which is usually American.

Her hair is light brown and bobbed, while her eyes are blue. She has attended dancing school and has been in stage prologues.

She does not diet and she wants to become a screen star. She likes dogs and her favorite recreations are swimming, attending the theatre, and ballroom dancing.

Ceballos believes that this composite just about fills the bill today in musical pictures. "The spectator," he explains, "sees a musical show on the screen just as though he were in the front row of a legitimate theatre, for the close-up and the loud speaker bring the people on the screen almost into his lap. That is why youth is so imperative. The camera eye picks up every blemish and every shortcoming and magnifies them a thousand times in the close-ups."

'Hold Everything' to Be Filmed

"Hold Everything" the sensational New York stage hit, is soon to be filmed as an all-talking dancing, and singing picture by Warner Brothers. Jack L. Warner, vice president and production executive, made the announcement today that the play had been acquired and would be filmed as a Vitaphone production.

Darryl Zanuck, associate chief of production, immediately turned the play over to Robert Lord, who will write the screen adaptation and the dialogue. The story will be put into production at the earliest possible date.

Joe E. Brown, Sally O'Neill, Marion Byron and Lilian Tashman have already been cast by Zanuck in the principle roles of the production. Brown and Miss O'Neill made sensational hits in "On With The Show," and Miss Byron recently completed important roles in "Song of the West" and "So Long Letty."

James Gleason and Lucille Webster, professionally the mirth-provoking "Shannons of Broadway," privately Mr. and Mrs. James Gleason, have reached the twenty-third milestone of wedded life, and are going on all eight cylinders, professionally and privately; one of the real model couples of the many found in the theatrical profession. The Gleasons, now national figures, have weathered the storms and stress of many theatrical seasons, and have arrived in the center of the theatrical spotlight with their feet on the ground and their hearts and home open to one and all. Their son, Russell Gleason, gives every promise of following in his dad's footsteps.

Though in the midst of the Universal production of "The Shannons of Broadway," in which they are starred, the Gleasons will not work on Sunday, August 25; for, on that day they will celebrate their twenty-third wedding anniversary. The actual date of the important event is Thursday, August 22; but the demands of production came first, and the twain, trouper to the core, did not hold up the show. On Sunday some fifty personal friends of "The Shannons of Broadway" will gather in their beautiful home and wish them the continued happiness they so richly merit.


Gleasons Celebrate Anniversary
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JOLSON IS TO HAVE REAL OLD-TIME MINSTRELS IN HIS NEXT PICTURE

“MAMMY”

HOLLYWOOD

filmograph

AUG. 31, 1929  Vol. 9  No. 35  Weekly

J. CHARLES DAVIS PRODUCTIONS EXPAND
BUY TWO-ACRE CULVER CITY STUDIO

New home of the J. Charles Davis Productions, 1947 Venice Boulevard, where Four Famous Western Stars will make 20 features this year.

J. Charles Davis, President,
Will Supervise

Biggest of all Western Programs calls for eight features by Marilyn Mills, six by Yakima Canutt, six by Art Mix, and six by Buff Jones, all winners of rodeo championships.

One Hundred Per Cent Dialogue
Music Throughout
Never a Silent Moment
IRVING CUMMINGS
DIRECTOR OF
“In Old Arizona”
“Behind That Curtain”

IN PREPARATION
“Cameo Kirby”

WM. FOX
Famous Comedian Is to Give Us Something "Different"

"Mammy" is undergoing final adjustments this week preparatory to its going into production at Warner Brothers early in September.

Al Jolson, who will star in "Mammy," having returned to Hollywood, is personally devoting his attention to the preparation of the final script, which is being prepared by Joseph Jackson.

After a conference with Darryl Zanuck, associate executive, Jackson and Director Michael Curtiz, the star indicated that he is highly pleased with the progress made during his absence.

When not devoting himself to Mrs. Jolson (Ruby Keeler), who is convalescing from her recent operation, he is personally interesting himself in the progress of various phases of the production.

Director Curtiz is at present on the lookout for an old-time minstrel to take part in "Mammy." He particularly needs troopers that can roll the bones, as Jolson himself plays the "bones" in this one and needs real blackface talent backing him up.

In a talk with Ye Editor Michael Curtiz appealed to us to help him round up the oldest and most finished old-time minstrels for "Mammy." He will personally interview these actors any day between the hours of 10 a.m. to 12 p.m. at his offices in the Warner Bros. studios.

We feel sure that there are enough members of the Troupers' Club minstrels to fill the bill, for they number among the most noted and capable burnt cork artists in Hollywood.

Won't it be grand to see the silver-haired old-timers at last coming into their own, through one of the most genial and present-day idols of "Mammy" song singers, who is his director, Michael Curtiz, says is the greatest living personality on the screen, for he is a trooper at heart, and believes in giving his comrades a break and who knows but what he is responsible for this choice right now.

CRUZE WITH HAINES

Rumor has it that James Cruze may direct William Haines' next picture for Metro-Goldwyn-Mayer. He has been discussing details with Irving Thalberg.

CITY PROSECUTING ATTORNEY NIX CONTINUES HIS INVESTIGATION OF FAKE MOVIE SCHOOLS

"Los Angeles must be purged of these fake movie schools and I ask that you leave no stone unturned to accomplish this end. I assure you that every resource at the command of this office will be placed at your disposal."

This was the message that Lloyd S. Nix, City Prosecutor of Los Angeles delivered to his subordinates Wednesday in the City Hall, and the ringing M. B. Swan Lloyd S. Nix James Marshall challenge was also heard by U. M. Dailey and W. E. Wagner whose activities in connection with these so-called "schools" are too well known to need repetition. A score of witnesses, some of whom had paid their last few dollars to Dailey, Wagner and others applauded the remarks of the fighting prosecutor.

The investigation in connection with the fake organizations which have robbed poor people of their money is in the capable hands of A. J. Cholin, Deputy City Prosecutor, and R. F. Connor, special investigator for City Prosecutor Nix and Detective Lieutenants Merle Swan and James Marshall. Swan and Marshall have spent countless hours in securing evidence and when the schools are finally eliminated it will largely be due to their splendid efforts.

During the examination of witnesses in the office of Mr. Connor a bribe allegation was hurled by U. M. Dailey. Detective Swan was on his feet instantly demanding that Dailey make specific statements naming any person or persons to whom the alleged bribes had been paid. The air was surcharged with excitement and fistsuffs were only halted when Investigator Connor stepped between Swan and Dailey. As an aftermath Detective Swan telephoned the office of District Attorney Buron Fitts asking that Mr. Fitts assign his own investigators to go to the bottom of the bribe allegation. This 'is said is being done by the district attorney.

HURRY HOME, FOLKS

Mary Pickford and Douglas Fairbanks have written lists to their production of "Taming of the Shrew," and sail on the Mauretania September 4th for a two months' sojourn in France and Italy.

"This is not a vacation," said Miss Pickford, "but Europe is a fine place in which to 'tune up.' We are not going to rest from past work, but to prepare for the coming job."

It is understood that both stars will start production on individual starring vehicles immediately on their return from Europe.

ARRIVES SOON

Edwin Carewe is expected to arrive about September 1 to begin work on "The Bad Ones," Dolores Del Rio's picture for United Artists.

GILBERTS ARE RETURNING

John Gilbert and Ina Claire are expected to return here by October 1. Gilbert's first picture under his new contract will be "Tale of Two Cities." Miss Claire has two pictures to make for Pathé, after which she goes to M-G-M.

CHEVALIER IN PARIS

Maurice Chevalier, who is billed as the "Idol of Paris," is to be paid $9000 for a week of personal appearances in Paris. This sum is considered stupendous in Parisian theatrical circles.

PLANNING PROLOGUE

Edward Royce of the Fox studios is planning the prologue which goes into the Chinese Theatre in conjunction with "The Cock-Eyed World."

Has Fine Cast; Start Early in September

A notable group of screen players, including William Austin and Albert Gran, have been signed for parts in John Barrymore's next Warner Brothers picture, "The Man," and the cast is now practically complete.

As previously announced, Loretta Young has been chosen to play the leading feminine role opposite the star, and Alfred E. Green will direct. The additions to the cast, announced by Darryl Zanuck, associate executive, include the following:

Austin, a favorite comedian in a number of recent releases, will have a featured character role. Albert Gran, Dick Henderson, Douglas Gerrard, Dale Fuller and Louise Carver, all of them prominent players, will have important parts. Martha Mattox, D'Arsey Corrigan, May Mattox, Dana Hog and Tiny Jones, experienced and able people, complete the list.

Production on "The Man" will start in September.

MOVING

W. W. Kerrigan, head of the United Costumers, Inc., notifies us that he is moving September 1st, with his organization, to 6807 Santa Monica Boulevard, into larger and more spacious quarters.

MILESTONE WRITING

Lewis Milestone, director, is also an author. He and Mau Marcin have written "Pediastil," which John Considine has purchased for United Artists.

FINISHED BY SEPTEMBER

Warner Brothers are expected to finish their "Show of Shows" by September 5, not long after which the studio is expected to close until January 1. Darryl Zanuck is sailing October 4 for Europe, to be gone three months.

TO MAKE "JOURNEY'S END"

Tiffany-Stahl is planning to make "Journey's End" in New York at the RCA studio there. It is expected that the entire original all-English cast now playing in it at the Miller Theatre will be used.

REVUE OF 1930 PREPARING

Harry Rapf is preparing the "Hollywood Revue of 1930" for release early in February. It is expected to be very unlike the 1929 version.
C. B. DE MILLE RECENTLY SAID:

"To those who refused to accept dictation from the New York group, we express our appreciation. To those who felt required to support Mr. Gillmore, we say that the controversy is ended.

"With malice toward none, we voice the hope that the industry in which we are all interested may continue to do what it is designed to do without interference from outside influences."

Editor’s Note—We humbly appeal to the Producers and Casting Directors to stand by Mr. DeMille’s promise of no malice to Equity members.

Dolores Del Rio

Is back in Hollywood after a tour of more than 30 states of America and two cooling love birds, a huge black cat and a toy Boston bull pup have been added to her collection of pets.

Miss Del Rio has been appearing on the stage with her latest film play, "Evangeline," and has completely circled the country from New Orleans to Baltimore and Pittsburgh to Seattle.

The star had crossed the United States but once before and upon her return to Southern California expressed herself as astounded by the tremendous size of the United States, as well as the beauty of the national capital and the Pacific Northwest.

While in Washington, Miss Del Rio met President Hoover at the White House and also visited with Vice-President Curtis and was guest of honor at a number of social events given by diplomats of Central and South American republics.

The star was accompanied by her mother, Mrs. L. A. Asuvelo; Miss Beatrice Owens, her maid, and John LeRoy Johnston, personal representative. She will begin her first talking picture at the United Artists studios in about four weeks, it is expected.

"Evangeline" broke all existing records at the Saenger Theatre, New Orleans; Loew’s Penn Theatre, Pittsburgh, and established new summer records at the Minnesota Theatre, Minneapolis, and Seattle Theatre, Seattle.

August 31, 1929.

Hoot Gibson

Began production of "Courtin’ Calamity" at Universal City the other day. The picture, which will be all-dialogue, is based on a story by William Dudley Kelcy which appeared in the Saturday Evening Post.

Eugenia Gilbert plays the part of Gibson’s leading lady, and the cast includes Harry Todd, Joseph Girard, Monty Montana, John Oscar and Jim Corey.

This picture is being made under the direction of Jerome Storm.

Betty Blythe

Fresh from eastern vaudeville triumphs, Ruth Mix, daughter of Tom Mix, will return Saturday for a week’s engagement at the Orpheum Theatre. Appearing with "Lindy," her high school horse, in a Rodeo Revue comprising 35 entertainers, she will offer an assorted routine of entertainment.

Jed Dooley, stage and screen comic, is featured in the revue. Audree Evans assists him. Others listed include the Gamby-Hale girls, introducing the spectacular "Legend of the Fire"; Toby Tobias and his tune-directing Texans, the Rangers, seven singing cowboys; Dorothy Douglas and Johnny Wright and Company in "The Handicap," featuring "Sparks-Plug;" Snowball, a dusky dance demon, and a gals company finale.

Betty Blythe, internationally noted screen star, will appear on the same program, presenting "Musical Moods," a cycle of songs. Other R-K-O. features complete the schedule.

Hoot Gibson

Hoot Gibson

Willow Nigh

Who will be remembered for his excellent directorial work in "Mr. Wu," starring Lon Chaney, and "Desert Nights," starring John Gilbert, has started rehearsals on "Lord Byron of Broadway," his first talking picture. In the cast are Charley Kelsey, Ethylind Terry, Cliff Edwards, Marion Shilling, Jimmy Morgan, Gwen Lee, and Demmy Demarest.

"Lord Byron of Broadway" was written by Nell Morgan and considered one of the "best sellers" of the year. The story is about stage folks, their smiles and heartaches—with its unusual appeal. Crane Wilbur adapted it for the screen.

J. G. Mayer is the production manager, with Bill Ryan assisting Mr. Nigh. Henry Sharp will photograph the story.

William Nigh

AMERICAN ALL CAPS CONTRIBUTIONS TO THE CASTING

Let’s See—Who’s Who

Mr. Lloyd S. Hix.
City Prosecutor.
City Hall, Los Angeles, Calif.

Dear Mr. Hix:

I wish to take this opportunity to compliment you and your office on the splendid effort you are making to exterminate the "so-called" motion picture training schools.

As General Manager of the Central Casting Corporation, it has come within my province to view these schools as a menace to the motion picture industry, and to ultimatelyinee the reaction of the hardships which come to the pupils who unwittingly attend these institutions.

Leaders in the industry are hopefully watching the outcome of your campaign to wipe out these illegitimate schools.

With every best wish for your success, and offering the entire cooperation of our organization, I beg to remain

Sincerely yours,

James Allen,
General Manager
Central Casting Corporation.
Hal Roach Studio Starts 1929-30 Season

Three Units Get Under Way at Culver City

The Hal Roach Studio opened its gates this week following the annual studio vacation of one month, and production of the Roach-M-G-M comedy program has begun. Eight two-reel talking comedies will be made by each of the four production units of the studio in all versions of all pictures to be prepared for foreign distribution and unwired theatres in the United States.

The four units at work on this season's programs include Laurel and Hardy, Charley Chase, Harry Langdon and the Our Gang juvenile comedies. Writers preparing material for the new season under the supervision of H. M. Walker, story editor, include Mauri Grashin, Carl Harbaugh, Frank Halliday, Charles Rogers and Eddie Dunn. In addition to writing, Rogers and Dunn also fill capacities of director and actor accordingly. All dialogue, as well as titles for the silent versions of the Roach-M-G-M comedies, is being written by Harley M. Walker. Laurel and Hardy will be directed by James Parrott. Warren Deane, general manager of the Roach Studio, will again direct Charley Chase. Charles Rogers has been assigned to direct Harry Langdon, and the Our Gang Comedies will be made under the supervision of Robert McGowan, with the assistance of Anthony Mack. Thelma Todd is under contract with Roach for leading woman with the various comedians, and Ed Kennedy, character comedian, will be featured again with "Our Gang," as Kennedy, the Cop. Film editing is under the direction of Richard Currier, and Clarence Badham leaves his post after five years. Agnes O'Malley has recently been engaged to handle the publicity for the Roach Studios.

DIRECTOR OF SILENT COMEDIES CLICKS WITH TALKIE SHORTS

Harold Beaudine, director of re-release comedies, had earned a reputation for himself in this capacity when silent shorts were having their day. But, unlike some, he did not fall in the ranks of the "has-beens" with the advent of the talkies.

Instead of that, the coming of the talkies proved just another boost in his climb up the ladder. It being the thing to do, Director Harold Beaudine took to making short talking comedies, and announcement has it that he has just finished his fifth talking comedy with Snookums for Universal.

Five talking comedy shorts in the brief time that sound shorts have been in vogue is somewhat of an achievement for any one man, and if this member of the Beaudine family seems to believe that he is doing fairly well, it is our honest opinion that he is justified. These talking Snookums comedies are among the cleverest shorts Universal Pictures Corporation have yet released, according to the consensus of opinion. They are going over wherever shown and exhibitors are asking for more, which is after all the most crucial test known in the picture industry.

R. W. Neill

Harry Cohn, vice-president in charge of production at Columbia studios, announces the signing of William Neill to direct a forthcoming Columbia feature called "Wall Street." It is said to be a picture of high finance, with entire new situations, high powered drama and thrill. Mr. Neill is capable of producing all the aforesaid and much more. He has been one of the foremost directors of unusual dramatics in the industry at the present time, Mr. Neill has plenty of successes to his credit. Adopting the stage for a career he has played with such stars as Lillian Russell and others of prominence. He directed the late "The Youngest," for nearly two years.


Neill was starred on the legitimate stage in "Baby Mine" in both London and America. Circuits circuit him in "O'Reggie." He is the author of many stage plays, including "Prince of My Dreams," "Heart's Desire" and others. Production of his next picture will begin shortly. It will be an "all-talker." GEORGE K. ARTHUR SINGLES

George K. Arthur is doing a single over RKO in a turn written by Al Boasberg. He will open in Chicago.

Del Andrews

Formerly a director, Del Andrews has been actively engaged in the writing of adaptations for the past several months. He has been working in January in conjunction with Director Lewis Milestone. "All's Quiet on the Western Front," which Milestone is scheduled to direct for Universal, marks the fourth picture which Andrews has worked with Milestone. The other three were "Beau Geste," "Emil Jannings starring picture for Paramount; "The Racket," a Thomas Meighan vehicle for Caddo Productions, and "New York Nights," Norma Talmadge's recently completed production for United Artists.

Once "All's Quiet on the Western Front" has been completed, it is to be expected that Del Andrews will again turn to direction. He has already proven his all around adaptability, and what with his previous directorial experience, it is to be taken for granted that one of the big-line companies will avail itself of his skill and set him wielding the megaphone in his own right once more.

RUMOR OIL FOUND ON CLARK PROPERTY

Hollywood may soon become another oil mecca, for rumor has it that oil has been discovered on the property of Edward Clark, author, actor and director. Mr. Clark has been in the East for several weeks, but he is at present on his way to the Coast to investigate the possibility of the rumored oil.

DOUGLAS FAIRBANKS, JR., IS TO STAR IN "THE YOUNGEST" AT VINE ST. THEATRE

Douglas Fairbanks, Jr., has been signed by Franklin Pangborn as costar in "The Youngest," which will be presented at the Vine Street Theatre. The young star will lend his talents to the interpretation of a whimsical character, that of the title role in "The Youngest," Philip Barry's comedy-drama. This play, which won the Burns Mantle award when produced recently in New York, will follow Rachel Crothers' farce, "Expressing William.

Young Fairbanks, whose rapid strides in the steps of his noted father are said to have surpassed the most optimistic predictions, is being shared by his friends, who feel that the role is singularly fitted to the young actor's talents.

Franklin Pangborn, in announcing his signing of the young actor, declared that he felt the junior Fairbanks would give one of the outstanding performances of the local dramatic season in the title role of the Barry comedy. He also announced that an exceptionally strong cast is being assembled to support him and that in a few days he would be able to announce the entire cast and the opening date of the comedy.

Making Final Shots

Leo McCarey is directing all the final scenes of his latest Pathé dialogue production, "Red Hot Rhythm," and Louis Pasta, who has been working with Josephine Dunn and Kathryn Crawford sharing the feminine honors. Following this assignment, McCarey may hold to his original plan to go to New York for a belated vacation.

A Perfect Cast

For the "Key" part of "Professor Dillard," in "The Bishop Murder Case," Metro-Goldwyn-Mayer have secured none other than Alec Francis. The story has been adapted by Lenore J. Coffee from the famous S. S. Van Dyne mystery novel. Basil Rathbone has been cast as "Phil Vin," and other players include James Donlan, Leila Hyams, Polly Moran, Zelda Sears, George Marion, Clarence Geldert, Charles Quartersmaine.

TWO HELEN GIBSONS

Duplication of one name is one of the most annoying things which can happen to an individual, and the two Mrs. Helen Gibsons are finding themselves in this position. The first Mrs. Helen Gibson is the daughter of Hoot Gibson, niece Rose Wenger, is a player in the various studios, and she is being confused with the present Mrs. Helen Gibson, niece Helen Johnson.
Bunny Dull to Direct New Series

A new talking picture company—one of the Joseph M. Schenck film enterprises—was born yesterday when John W. Considine, Jr., general production executive at the United Artists studios, announced the formation of the United Artists Featurettes Corporation.

The new organization will make all-dialogue and sound short subjects to supplement the London-imposing program of feature-length United Artists talking pictures scheduled for the coming season. One featurette—"The Over-ture of 1812"—already has been released, and approximately twenty others are on the production schedule.

Dr. Hugo Rottenfeld, chairman of the musical activities on the United Artists lot, and William Cameron Menzies, former art director and now an associate producer, will produce the featurettes. Bunny Dull, a new associate producer recently added to the executive staff of the United Artists studios by Considine, is to direct the short subjects, and Robert Planck, who photographed the all-talkie comedy, "The Last of the Mohicans," will be chief of the camera battery.

Particular interest is attached to the announcement of the featurettes program, because of the fact that many United Artists personalities, such as Harry Richman, Fannie Brice, Lope Velez, Gilbert Roland and Jack Benny will appear in some of the shorts.

The United Artists Featurettes will range, in subject, from "music pictures" of symphonies and other masterpieces to dancing specialties, animated darwings and other novelties. Among other things, "Tintypes," by Victor Herbert, a story of the Irish patriots who were driven into exile, and their fight for freedom, will be produced by Richard Wagner, with a cast of 200.


B. P. SCHULBERG TELLS PLANS OF PRODUCERS OF ACADEMY BRANCH

Systematic technical research with a view to preparing for developments in the motion picture industry and a half next to five years will be undertaken cooperatively by producers, and technicians under the sponsorship of the Academy of Motion Picture Arts and Sciences, it was announced today.

The names of members of a joint standing committee were made public today by B. P. Schulberg and J. T. Reed, chairmen of the producers' and technical benefactors of the Academy. The committee will consist of R. B. Wurtzel, chairman; Irving Thalberg, M. C. Levee, Fred W. Beetson, J. A. Ball, Fred Pelton, J. T. Reed, Gerald F. Rackett and, ex officio, the secretary of the Academy.

The committee will recommend and direct technical research and investigation concerning talking picture and other problems and developments which are of value to the entire motion picture industry and are not competitive between studios.

Some of the matters which will be considered for possible research include set treatment, television, color, silient camera and stereoscopy.

"It is obvious that in addition to the laboratories which are essential to each studio there is also a wide field for research for the general advantage of the industry," B. P. Schulberg declared in announcing the committee's formation. "Some developments have been carried too far individually to make pooling them possible, but in regard to many others the industry ought to step in to be on the ground floor, save duplication and, possibly, expand. The essential will be that when changes come in the industry, as motion pictures by television, for instance, it will not mean expenditure of millions overnight. Cooperative research on non-competitive improvements will make for evolution in place of revolution."

The enterprise has been maturing for some time. A meeting of the producers' branch, called by the Academy Board of Directors, passed a resolution last month favoring cooperative study of such developments. This resolution was approved at the August meeting of the Academy directors who empowered the chairmen of the producers' and technicians' branches to appoint the joint committee.

PASSES AWAY

It is with sorrow that we learned of the passing of Ethel Shattuck in Los Angeles, on August 11, 1929.

Miss Shattuck was the beloved wife and pal of Stuart Barnes, that sterling artist of vaudeville and variety. Mrs. Barnes had submitted to an operation for ulcers of the stomach and failed to respond to the treatment, in spite of blood transfusions. Interment was in Valhalla cemetery, Burbank.

We paid our respects to Stuart on Sunday and found him a much broken man as he described a loving associa-
tion. A born entertainer, he had been his pal and associate in his travels all over the world. This clever chap, we understand, has himself been placed in a hospital from serious stomach trouble, and will soon return to the stage work, where he was a shining light... The theatre can use a man of Stuart Barnes' talent.

FORCED

Mr. and Mrs. James Gleason know how hot it is in a closed sound booth, they are forced to wear ankle length fur coats in "The Shannons of Broadway" being produced at Universal. Also, a burning wood fire in a stove is required in the scene. The only thing which makes the heat bearable, according to Jimmee is the snow drifting past the window outside—even that is hot.

PROFITABLE

PARIS—The Hal Roach Brothers have taken a profit of more than $80,000 out of the six months run of their Mutoscope picture, "The Jazz Singer." at a Paris cinema and the picture is still going strong. It will be followed by "The Singing Fool." with a large cast and a seventy-five-piece symphony orchestra.

PARAMOUNT-COLUMBIA TO MAKE NATIONAL BROADCAST TIEUP

A series of nation-wide radio broadcasts over the Columbia Broadcasting System will be inaugurated by Paramount-Famous-Lasky Corporation on Saturday night, September 1, according to an announcement today by Adolph Zukor, president of the film company.

The hour will be known as the Paramount-Publix Hour, in honor of Paramount Pictures and Publix Theatres, a Paramount subsidiary. Outstanding stars of the stage, screen and radio will be presented. Talent for the hour will be recruited from the motion picture stars and players at the Paramount studios in New York and Hollywood and from the musical features appearing in Publix Theatres throughout the country.

Following the initial hour, which will be carried over the Columbia chain, feature stars at this Paramount-Publix radio entertainment will be a regular weekly feature, being broadcast every Saturday night between the hours of ten and eleven, Eastern daylight saving time, from the Columbia Broadcasting headquarters in New York City.

"In embarking on another phase of entertainment for the public through radio and in collaboration with Paramount pictures and on the stage in our Publix Theatres," said Mr. Zukor. "We made a study of radio for a long time to be sure that when we did go on the air we would do so in a manner that would be beneficial not only to the vast radio public but also to the thousands of motion picture theatres throughout the country.

"As a result of our research in the broadcasting field the Paramount-Famous-Lasky Corporation recently acquired a half interest in the Columbia Broadcasting System. Then we began a definite working arrangement between the two companies to bring radio, stage and screen together on a basis that will assure the public of best features of amusement in these three great forms of entertainment. The Paramount-Publix hour is the first step in this arrangement."

Plans for the first Paramount-Publix hour are being carefully worked out and some innovations in radio broadcasting are promised. Among the talent appearing in coming Paramount pictures are such stars as Clara Bow, Nancy Carroll, Ruth Chatterton, Maurice Chevalier, Dennis King, Richard Arlen, George Bancroft, Charles (Buddy) Rogers, Gary Cooper, Gertrude Lawrence, Hal Skelly, Jeanette MacDonald, Charles Ruggles, Lillian Roth, Helen Morgan, Eddie Cantor, Helen Kane, Rudy Vallée and Tony Franciosa.

Theatregoers all over the world are eagerly looking forward to the day when they will see and hear House Peters on the screen. He has a great following and should be quite a hit when he finally does once more face the cameras and is seen and heard on the screen.

AWAIT THEIR FAVORITE

House Peters
COLLEGIAN SERIES WILL REVEAL MANY NEW FACES

Three hundred and twenty-six boys and girls of the “just-out-of-high-school” age were interviewed and given screen tests under the supervision of Carl Laemmle, Jr., general manager of Universal Pictures, in search for exact types for Universal’s new “Sporting Youth” series, which succeeds the popular “Collegians” series.

Out of the 326 examined, two boys and two girls, who have had no motion picture experience, were chosen for leading roles in the new series. High school finishing classes were combed for types for the series, and the search even extended to places where high school graduates were employed during the summer months in preparation for college.

The lucky four who were selected were Robert Foster, Edward Morgan, L. C. McCoy and Alice Doll, all of Los Angeles.

The series will consist of twelve pictures, all in dialogue and sound, with Ben Holmes operating under the supervision of William Lord Wright, supervisor of short subjects at Universal. Each picture will be a complete story in itself, along the lines of the “Collegians” series, and differ from the “Collegians” in that no college atmosphere will be used.

The stars are by George H. Pympson, Phil Dunham, Ben Holmes, Pierre Couderc and Richard Smith.

In addition to the four newcomers, the cast of the series will include Ann Christine, former leading lady; Misses Gail and Dorothy and Misses Elyse and Louise, who have been placed on the regular payroll, and who will appear as members of the corps of Southern California Girls.

SOUND WAVES RUN AMUCK

What Are the Wild Sound Waves Saying?

All Hollywood wants to know for the simple reason that sound waves are talking out of turn and seriously interfering with the production of talking pictures. Thousands of dollars were wasted before Roy Huntley, his band of sound engineers at Universal discovered a way to combat the trouble.

The portable sound recording trucks, of which Universal has six, are natural radio receiving sets. They are used outside at night when radio works their usual magic. The sound trucks have their coils, tubes and condensers just like a radio.

Recently, on the set of “Hold Your Man,” starring Laura La Plante, the sound monitor suddenly let out a yell and shut off the machines. He had just heard “And I love you, too — KFO, San Francisco, our next number will be —”

After a great deal of worrying and fretting, wires were rigged up around the set and the radio interference was eliminated — until the next night when Harry Pollard was directing “Tonight at Twelve.” His Movietone set was getting station after station. Naturally this could not have been due to direct sound waves from the different stations. It had to be a re-broadcast. The sound stages were scoured for orchestrations making sounds for pictures and the projection rooms were shut off from running talks — but the sound continued. Finally a Movietone truck was sent out to locate the trouble. It circled the hills and finally closed in on a house in the Hollywood Hills where a man was having a radio party.

The sound trucks were picking up the music from a radio receiving set more than a half mile away. An ambitious employee had made the moon tune down the volume of his set when Universal telephoned him that his radio is interfering with Movietone recording. And his set only interferes when the wind blows from his house toward the studio.

When the frequency of a kooky outfit happens to coincide with the frequency of a radio broadcasting station, it will naturally pick up the sound waves of the station, experts point out.

For the same reason it would be impossible to shoot clear sound in the north during a display of the Aurora Borealis for the static is too high and Movietone would record as a series of popping sounds — “Hirng from ambush” as motion picture slang has it.

Electricity is freakish in its pranks which are often impossible to explain and Universal has found that Movietone trucks seem to stimulate the sound waves to talk out of turn.

J. CHARLES DAVIS BUYS CULVER CITY PLANT

Involving a sum slightly in excess of $100,000, J. Charles Davis, 2nd, president of the J. Charles Davis Productions, has purchased the historic old Ambassador Studios in Culver City as the permanent home for his organization. The studio occupies a site of two acres on a triangle bounded by Venice Boulevard, Durango street and the National Boulevard and is located midway between the M-G-M and the Hal Roach Studios.

Sales of the property were made from the Citizen’s National Trust and Savings Co., the owner of the property. W. J. O’Briant, head of the Properties Department of the institution represented the bank and Walter C. Durst, attorney for the Davis Productions, looked after the interests of Mr. Davis. The name will be changed immediately to the J. Charles Davis Productions Studio.

While the studio is thoroughly equipped Mr. Davis will spend an additional $50,000 in remodeling and in installing sound recording rooms and other facilities talking pictures require. Negotiations are now in progress for the installation of sound on film recording device. On the property at present is a thoroughly equipped stage capable of accommodating four units at the one time and an exceptionally large outdoor stage. There are several tiers of dressing rooms, a projection compartment and administrative office, the latter facing on Venice Boulevard. Directly back of these is a large swimming pool, ten feet deep at one end and graduating down to four at the other. Mr. Davis felt the necessity of purchasing the studio because of the extensive production campaign he has mapped out for the year. He has made arrangements to produce a total of thirty pictures for the year and his entirely new series of twenty-six Westerns and outdoor features and four super-specials.

The Davis Productions have signed as stars for the twenty-six regular features, Marilyn Mills, noted horsewoman and horse show winner with her equine favorites, “Star” and “Beverly”; Yakima Canutt, five time winner of rodeo championships and the Theodore Roosevelt Trophy for dare-devilry in riding, Art Mix, known as the champion cowboy of Canada; Buff Jones, lariat expert and rodeo winner; Art Acord, also a champion horseman; Charles Davis, whose headquarters at present are in the Fowler Studios, expects to move into his new home within the next ten days.

INITIAL MOVIE PATENT SIGNED 38 YEARS AGO

Motion pictures have celebrated their thirty-eighth legal birthday. On August 24, 1891, Thomas A. Edison made application for his patent on the first motion picture machine. He called it the Kinetoscope and the camera with which the pictures were made was the Kinetograph, according to the Paramount research department. The Kinetoscope had been brought to a working condition two years before Edison applied for his patent. The electrical wizard was more concerned with development of the phonograph than he was with the motion picture device.

Asks For Patent

Growing interest in the Kinetoscope finally convinced Edison, but his invention could no longer be guarded by mere secrecy. Consequently he filed application for United States patent on August 24, 1891. At the time it was suggested that he should perhaps also make applications for foreign patents.

"How much will it cost?" Edison is said to have asked.

"Oh, about $150," he was told. After months of consideration Edison waved the suggestion aside. "It isn’t worth it."
Picture News Tersely Told

BILLIE DOVE
The eyes of the world are on this beautiful actress, since the coming of the Talkies. Everyone is wondering if her voice is going to sound as sweet as she looks. We feel they needn't wonder any longer, for it does.

MEL BROWN
Dame Rumor has it that as soon as Director Brown completes "Jazz Heaven," his present RKO vehicle, he is to be signed by Paramount on a long term contract.

FANNIE BRICE
Will sing some of her husband's (Billy Rose) latest compositions, especially written for her for her first United Artist picture, 'The Champ,' which soon goes into production.

MONTY BRICE
Our loss has been New York's gain. Monty Brice left the southland for a post as supervising director of short subjects at Paramount's Long Island Studio, where he is meeting with excellent success.

MERVYN LEROY
Predictions are rife that what "Little Johnny Jones" meant to the stage, will soon be personified on the screen, thanks to the directorial efforts of Mervyn LeRoy, who made the picture for First National.
Maybe This Might Interest You

Arthur Freed and Nacio Herb Bron

Are about to set themselves even higher up in the song-writing world by organizing their own song publishing house, which is to be a nation-wide concern. Tentative plans declare that the first of the year will see activities definitely under way.

George Jessel

We are told that the "Hurdy Gurdy Man," which is George Jessel's first real break in pictures, will go a long way towards placing him in his proper rating and standing in filmdom. By the way, William K. Howard is responsible for the direction.

Lewis Milestone

Preparing to direct one of the most talked of stories of the day, "All Is Quiet on the Western Front," for Universal. This capable megaphone wielder, we feel, was well deserving of the assignment.

Charles McHugh

This is the day of the character actor. We herewith submit a very fine personality who shouldn't be overlooked when such parts are being dished out.

Benjamin Stoloff

Critics have been high in their praises of this director's latest picture, "The Girl From Havana," which he produced for Fox. Director Stoloff has had a very interesting and successful career with this organization.
WHAT’S TO BECOME OLD TYPE CHORUS GIRL?

First National Checks ‘Em Up and Finds—

The old type stage chorus girl is not making good in singing-and-dancing pictures. These facts are indicated in a questionnaire which has just been made out by some of the chorus girls at First National studios.

The composite girl of this group, who is typical of hundred of singing-and-dancing girls now in picture work, is described as follows:

1. She is nineteen years of age, five feet three inches tall and weighs 120 pounds.
2. She does not take a stage name, and she lives with her own family. She does not even own an automobile.
3. Her hair is light brown and her eyes blue. She is of American parentage, has attended a dancing school, and has some experience dancing in stage prologues.
4. She does not diet, and has ambition to be a 'B' star.
5. Her hair is bobbed, the dog is her favorite pet and her favorite recreations are attending the walks and the stage.

The questionnaire showed that only twenty of the 107 girls do not live with their parents or relatives. Eighty-seven of the girls estimated that they diet at times, but the others stated that they never do.

While California leads the other states in the number of chorus girls because the majority came from the Middle West, Twenty-one were born in California; Texas and Illinois were second with nine each, and New York and Mississippi were credited with six each. Five were born in Colorado, four in New Jersey, two in Scotland, one in Budapest, one in Paris, one in India, and the others scattered one or two each to a state, twenty-seven states being represented in the list.

Only thirty-two of the 107 own automobiles, and these are mostly of the cheaper makes. Two high priced cars, and a dozen medium priced cars were represented in the list. Many of the chorus girls reported that they would like Rolls-Royces, and several wrote in the blank following the question as to cars: “I am a worker but of the past time.”

All but eleven of the girls have attended dancing schools. Forty-one have also attended dramatic schools. All but twenty have had stage experience, and only fourteen had not worked in a picture when they filled out the questionnaire.

Swimming is the favorite sport, with tennis and ballroom dancing second and third.

Billie Dove is the favorite actress of the girls, and John Gilbert and Richard Barthelmess are their favorite actors.

Nearly all the girls expressed an ambition to become a stage star, while a few hoped to succeed on the screen in stellar roles. Only two expressed an ambition to become stage stars.

Several said they hoped to be married happily and have two children. Others wanted to travel, and one hopes to be a nurse.

Under “comments about parents,” one girl wrote proudly: “My parents have lived happily together for thirty-five years.”

Love stories, mystery stories and adventure provide the favorite reading of the girls. Few expressed the preference for biography and more serious works but these were in the minority.

Asked what hour they retired, most of the girls said: “In time to get eight hours' sleep.” Other answers to this question ranged from nine o'clock to midnight. One said: “When the body feels the need.”

CONGRATULATIONS—AND MAY YOU ALWAYS BE AS HAPPY—

Mary Eaton will become the bride of Millard Webb on Sunday, September 1, at half past 4 o'clock in the afternoon, at the All Souls' Congregational Church, Wilshire Boulevard at Plymouth, Los Angeles, California.

The bride will wear a white satin gown with long train in fan shape. Her skirt is | decorated with pearls and crystals. The tulle-fitting bodice is | marquise, outlined in | nylireds of tiny pearls. The bridal veil is very long, and held in place at the base of the head by a large bridal comb, gay with | white orchids, gardenias and lilies of the valley. White satin pumps will be worn by the bride. Their only ornaments will be bows of white ribbon.

To carry out the “something old” superstition, the bride will wear a pair of hand-embroidered white silk hose of great value. They were worn by another member of the Eaton family at her wedding. The “something blue” is carried out in a pair of silk garters. “Something new” is carried out in the entire costume.

Marjory Miller, the maid of honor, will wear a flesh-pink chiffon gown made with fitted lines which cling to the form. The skirt is of flowing panels which touch the floor. A wide berth of hand-made lace trims the bodice. The lovely maid of honor will wear a wide-brimmed pink tulle hat, trimmed in flowers. She will carry pink roses. Her pumps are untrimmed and of plain pink satin.

The four bridesmaids, Doris, Pearl and Evelyn Eaton and Katharine Robbins of New York City, will be dressed in gowns of char- reuse chiffon. They are made with high necklines and without sleeves. The gowns have long low back panels adorning the skirts. The sashes are of turquoise velvet ribbon, the ends of which extend to the floor. Their hats are wide brimmed horseshoe shapes, with flat wide brimmed velvet ribbons. The streamers of the hats hang below the waist line and mingle with the ribbons falling from the bodices. Their pumps are of chartreuse satin, with hose to match. The slippers are with wide bottomed kid gloves which wrinkle about the wrists will be worn by all the bridesmaids. They will carry bouquets of flowers matching the gowns.

In the role of the matron of the bride, will wear a gown of corn flow blue chiffon, with hat to match. The mother of the groom will be dressed in transparent black velvet.

The ceremony will be performed by the Rev. Henry Sulbertson, D.D., LL.D. The church will be decorated in masses of pink Cherokee roses and delphinium, banked against mountain ferns. White candles will also be used in the decorative motif.

The reception following the ceremony will be held at the Beverly Wilshire Hotel.

One girl said that her favorite sport was “a country picnic.” Another wrote in answer to “How do you spend your evenings?” I don’t, he does.” Another said: “When not working, dancing.” One girl added “I will be on a pair with the postman who takes a walk on Sunday. Still another reply was “Hunting pleasure.”

Among the stage names adopted by the girls are: Doris Klee, Marcia Kay, Rita Claire, Lotus Dear, Diana Verne, Betty Shaw and Gloria Stratton. But Miss Rice, Betty Kiss and Darlen Ver Jean take their oath that the names are their own.

Larry Ceballos, famous New York dancer, wrote and arranged the score of stage spectacles, who has been drilling the First National girls in a number of big musical pictures, including “Sally,” “Paris,” “Little Johnny Jones” and “Nanette,” explained why the old-style stage chorus girls cannot qualify, as a rule, for pictures.

“The spectator in a motion picture theatre always sits in the front rows. He has no idea who his seat may be,” Ceballos explained. “In other words, he sees a musical show on the screen just as though he occupied the front row in a legitimate theatre, for the close-up and the loud speaker bring the people on the screen almost into his lap.”

Another reason is that the routine work demanded of the girls in the studios is much harder than on the stage. They must work on one routine, while learning three or four more, at the same time.

“Many of our girls are of high school age, just from dancing schools and theatre prologues. They have to be young, ambitious and willing to work hard all the time. That is why the type of chorus girl has been changed by the singing and talking pictures.”

Ceballos pointed out that of twenty-four girls who signed contracts with First National and Vitaphone Pictures when the singing pictures first started, twenty-three were quickly re-signed for another period, as indicating the ambitious type of girl who is now in pictures.

POSTALS

Harry Hammond Beall sends us a postcard from Banff, Canada, where he is studying up in the Canadian Rockies, and informs us that he is enjoying his vacation very much.

“Harry really was deserving of a vacation, for he is a tireless worker who puts everything into what he does.

UNIONS ARE STILL RAPP- PING ACTORS AS UNFAIR

Despite the fact that the struggle between the Actors' Equity Association and the motion picture producers has been interrupted, organized labor all over the country is making a very fair showing. The local councils of the Screen Actors' Guild, Central Labor Council in Chicago, and various local councils of the American Federation of Labor in the States of California, Oregon and Washington, have put forth a vigorous campaign.

The local councils of the American Federation of Labor in the States of California, Oregon and Washington, have put forth a vigorous campaign.

Resolution condemning Conrad Nagel, Clara Bow, Lionel Barrymore, Louise Dresser, Noah Beery and Marie Dressler have been passed by many labor councils. Within the past few days copies of such resolutions have been received at Equity headquarters from the Central Trades and Labor Council of Greater New York and vicinity, the State Federation of Labor of Minnesota, San Francisco Labor Council, Indianapolis Central Labor Council, Toledo Central Labor Union, Schenectady Trades Assembly, Yellowstone County Trades and Labor As- sembly of Billings, Montana, San Diego Federated Trades, and the Central Labor Councils of Seattle and vicinity, San Bernar- dino, Long Beach, Whittier-Barre, Pa., and many more.

August 31, 1929
STORIES of the ROAD

I first met Jim when we played on the same bill in Champaign, Ill. He was a fine lad and he showed me so much attention and consideration that I took a great liking to him and I'm sure he liked me, too. All he asked of me was that he should allow him to sit around with me while I worked in my hotel room after the show.

By degrees, he unburdened himself to me and we became so close that he would give me all his mother's letters to read. She was evidently a kindly old soul, wrapped up in Jim's only child. She wrote to him almost daily warning him not to leave off his warm underwear, to be careful of card games with strangers, to save his money and the hundred and one things that only a mother can warn a child against.

Jim hadn't been long in the show business. It seems that he won a dancing competition in his home town and had with the assistance of a booking office scout, become an actor over night. When I first met him, he had not been long enough at the game to have lost the wholesome influence of his upbringing in the little New Hampshire town where he was born and where he had lived all his life with a widowed mother. Off stage, he was absolutely unsophisticated—while professionally he had not yet become seasoned enough to steal bows. Our routes were the same for a few weeks and when we reached Cedar Rapids he confided to me his first love affair.

It was the little cashier in the corner drug store who had won his heart and he begged me to "look her over" and advise him. I bought a tube of tooth paste and went to her window to pay the check. Her first words to me—was the same speech she had been making to vaudevillians who had wandered into the store for months past.

"I saw you at the show at yesterday's matinee—you were wonderful—the only act on the bill—the rest of the hams were dreadful!"

Of course she didn't mean a word she said, it was just her way of "opening up" and leading with the actors. Most of the regular vaudeville rounders were wise to her stuff and kidded her back—but, poor Jimmy believed that she had picked him out for her love and admiration and fell for her with a loud thud.

I summed her up as a typical small town hatter full of affection and deceit—in fact she was just a little bag of tricks, cheap ones at that. He advised Jimmy accordingly but it was useless, for he had made up his mind that he would marry her before he left the town. He cut all and dried that I was to stand up with him at the city hall when the knot was tied. Past the night, or rather the early morning, I argued with him against but I was arguing with a deal man.

"Meet her away from the each desk and you'll fall for her yourself," said Jimmie.

And so, the following night at the coffee shop across the road from the depot, we sat on high stools against an alabaster counter awaiting the coming of Bernice—for that was her pretty name.

Bernice literally "blew in," all dolled up, with a heavily lip-sticked mouth the color of crushed tomatoes. On each cheek she had gummed down, like a mammoth fish hook, a portion of her bobbed locks, her eyes were headed and her—in fact she was all ready to go on.

With a baby-talk "Howdy" to everybody in the place she hopped on to a high stool and grabbing a celluloid covered bill-of-fare prepared to gratify the only ambition she had in life—the ambition to eat.

She had no conversation excepting that between mouthfuls she would give utterance to her usual "Gee! You were the only act on the bill," hurled at each and every performer as they arrived, but most of them advised her to get some new material as everybody was using her stuff.

I was hoping that Bernice's insatiable appetite and her manner of administering to it would make a bad impression on Jimmie, but he just sat there gazing at her as the way Anthony must have gazed at Cleopatra, and I felt that my battle for Jimmie and his mother were lost.

I made a final appeal to him in my room at the hotel that night. We sat talking—or rather he sat talking about Bernice till almost dawn. I tried to make him realize that there were millions of better girls in the world than her. I poured out all the knowledge I thought I possessed about women in an effort to convince him that the Almighty had given the humblest female of the species the power to make the wisest man look like a sucker and that Bernice was of the type that would make a sucker of him.

I tried to convince him that love was a beautiful thing that had to be cultivated and that the real thing didn't grow overnight out of an hour or two's casual acquaintance. I instanced the beautiful loves of Romeo and Juliet and others, but poor Jimmie looked at me with an expression which seemed to say: "I have never played on a bill with any of those acts."

The poor boy was hopelessly smitten and his phobias and aversions to the features of his loved one were boiled down to "some mouth," "Some eyes" and finally "Some Girl!" In his short span of life he had covered no more than five middle-western towns yet he vehemently assured me that there wasn't another girl in the whole wide world that could hold a candle to his Bernice, and so it came to pass that I stood beside them at the city hall, as a witness to the ceremony that made them one.

Our routes parted at the end of the week and I lost sight of Jimmie for months, I had but one letter from him about a week after his marriage on which he told me that he was "breaking-in" Bernice for his new act that was to be called "Bernice and Jimmie."

"I'm going to buy me a couple of nifty plush drops, some swell gowns for Bernice then spring the new offering on the big bookers and ask for a couple of hundred bucks more salary," his letter ran.

Then came a long silence.

At midnight, last Monday, I wandered into a downtown cafe and who should rush at me from an adjoining table but Jimmie with a "Hello! Kid Bert, how's the old scout?" Poor Jimmie, he had developed, in the short span of months since I saw him last, from an unsophisticated country lad into a typical high vaudevillian with all the latter's quaint vernacular.

"Say Kid," he said, "I'm playing over at the — Theatre (mentioning the name of a small suburban picture theatre). I'm stopping the show every performance—you ought to catch me I'm a panic." I interrupted his monologue of self praise with due inquiry after his mother. He fidgeted uneasily, then stammered, "I haven't heard from mother—you see, I ch! I haven't written to her—I've been too busy."

"And where is she?" I asked.

"Say!" he replied, "of all the dirty (Continued on Page 16)
The Youngest Darling of the Screen

JEAN DARLING
Preview
“Woman Trap”
Previews at Paramount Studio.
Directed by William Wellman.
Supervised by B. P. Schulberg.
Casts: Hal Skelly, Evelyn Brent, Wm. B. Davidson, Effie Elliler, Guy Oliver, Leslieenton, Charles Gib-
lyn, William Hummell.
An underworld picture, plus. It intro-
troduces to Paramount patrons a new
actor whose dramatic moments are
reminiscent of Walter Huston, who leaped
to talkie fame via “Gentlemen of the Press.” The feminine angle is
handled by Evelyn Brent in typical
Brecht manner.
In this production supervisor Schul-
berg veers far from the usual formula
to pile drama upon drama until the
audience could stand no more. The
accidental blinding of a dearly loved
mother by her own son is followed by
telling her that her youngest boy,
serving time in a penitentiary, is
dead. Gripping episode number three
forms a detective captain to arrest his
own brother for murder; and thriller
number four is the suicide of the
guilty one, to clear the atmosphere
for a satisfying ending of the story.
Director Wellman made the most
of the drama. Sound and camera
work are all that one reasonably
could expect.
The principals in this feature will
win the respect of audiences because
they are good trouper and put the
shuffling “punch” where called for by
specifications. If the powers that be
are over at Paramount started out to
make a film that would be un-
worldly, plus, they had the players to
do it with. No doubt the artists, if
allowed, would have apostrophized the
“plus.” The whole thing is over-
done.
Evelyn Brent is—Evelyn Brent, and
that means good. Hal Skelly, who
reminds us of Huston, may take that
for what it means—that he is just that
kind of an artist. We hope to see
more of him—straight, not in
comedy.
Pluck a little posey and hand it to
Effie Elliler, who plays the mother
part. This little lady’s characterization
of the Irish mother of two—
two good and one bad, was a gem of
art. She is an actress whose very
evident talent should find a long-
term contract with Paramount. They
need her. We just know she is ver-
satile, capable of meeting any
demand.
In George Morris, who plays Ray
Marone, the bad son, strikes us as a
mighty good young leading man.
Another one for the Paramount family.
This underworld, plus, though there
more punches than Miss Schnellin,
and for that reason appeal to
that large class of our citizenry who
like to see the lovely lady in the
bug.” It is that kind of entertain-
ment.
JOHN HALL.

Preview
“Kibitzer”
Paramount-Famous-Lasky.
Previews at the Leona Theatre.
Directed by Edward S. Robinson.
Lazaras: Harry Green, Edgar Bergen,
Eddie Brown, Neil Hamilton.
James: Albert Gran, David Newell,
Buenaco, McGinty, Guy Oliver.
Meyer: Tenen Holtz, Kikapoulos,
Henry Fink, Kolf.
To find out the real interpretation of
a “Kibitzer,” take a slant at Ed-
ward S. Robinson’s latest production at
Paramount, previewed last week at
the Fox Westlake Theatre.
In this delightful “all-dialogue-
drama” the Paramount of the day
shows a newfangled method of
to the seemingly impossible impossibil-
ties of the much-chagrined Hebrew-
American dialect in a manner that
must have demanded patience and
effort to reproduce. He has scored an
other triumph for Paramount-Fam-
ous-Lasky which will decide that
Scott B. heretofore has been an
evading of the exhibitors throughout
the country.
“Kibitzer” is another one that will
universally be accepted and thor-
oughly enjoyed, because of its un-
usual but truthful portrayal of the
people in this little world of “kibitzing” with stocks, bonds and
other people’s money.
Harry Green, as Lazarus, of course,
cops the feature role. Doing all of
the “kibitzing” and most of the talk-
ing. His execution, despite the
intricate and delicate “hike,” makes
him understood in his best and
“natural” manner. One would think
that Mr. Green had lived his part,
and handled the microphonc
derivery of the dialogue.
More should be seen and heard of
Harry Green in other scripts which
have marked him for the man in
stead of the man for the part. He
is an actor. His expressions and an-
tics are exquisitely funny. His
dialogue-dialect, perfect.
Mary Brian as “Josie” fared well.
Miss Brian is fortunately fitted for
most any picture demanding the de-
ference and subtle—yet strong, in
her “Kibitzer” part.
Neil Hamilton commanded unusual
applause at the preview. He is not
hard to look at and his English is
faultlessly correct.
Albert Gran as Jim Livingston
proved to be somewhat of a mys-
tery. His acting and speech was not
forced, and the character in which
he played the part kept the spectators in
doubt. Sloom did well with Mr.
Gran. He is a good lookout, decidedly
the “matinee type” and with that
quality of attitude. Albert Gran as
“Kibitzer” is as good as his name.
Henry Fink as the wop, “Kik-
apoulos,” struck the keynote of
doubling’s patrons. His
facial expressions and his unex-
aggerated dialect helped wonderfully.
David Newell, Tenen Holtz and Lee Koli-
mer deserve praise for their small but

Review
“The Sap”
Starring Taylor Holmes.
At the President’s Theatre.
Presented by the Henry Duffy
Players.
What George Bancroft’s infectious
laugh is to the screen, Taylor Holmes’
guifaw is to the footlights—but wait
a minute, dear fans; don’t get into it
head that Taylor’s craft is con-
verted to a sizable asset—not on
your Aunt Lucy’s life. To our
way of thinking, Holmes today bodies
more up to the Nat Goodwin subtly
spontaneous style of humor than any
other of his thespic yokels.
While sitting through his smooth
performance of “The Sap” last Sun-
day night, we were conscious of a
gradual awakening to the ripening
mellowness of his art—and that art that
has moved on with a sure and
steady march since the days of “No, No,
Nanette.” Although “The Sap” is
small-town stuff, it affords Holmes
ample opportunity to let a flash of
witty, deadpan, and through the antics and tomfoolery of a
reputed saphead.
He takes the character of a no-
account dramatist that has placed him-
self as a sort of drag on a small fam-
ily, whose main support is a young
bank clerk stumbling along on eight-
een hundred a week. The clerk finally
swings the old embrazing gad and its
rub against the stock market. Then
the cashier is involved. Canada traces
the two in the Jace, but “The Sap”,
in an inspired moment, hits upon a
plan whereby everybody is righted,
and in the end he is canonized as the
noblest Roman of them all.
The play is nothing but three acts
dialogue—oh, but, what dialogue—
most of it dripping in all-spilling
profanity from the clownish lips of
“The Sap”!! Its comic flavor keeps
the auditors in a continual flutter of
lantern. “The Sap” dominated going
at all times. Good performances are
turned in by Bernie Elliott, Grace
Cooper, Norma Drew, Allen Connor,
Ben Taggart and Frederick Wallace.
Don’t miss seeing this comedy, for
unless you are a misanthrope, you
will almost cluck your head off for
two straight hours.
ED O’MALLEY.

effective parts in this rampage of
dialectic language. The house en-
joyed them thoroughly.
But back to Edward Sloom.
This director seems to understand
the human instinct as a mass. His
psychology on life and his direction
in previous pictures have proved his
unmistakable deep understanding of
the average character. Almost every
one of his previous pictures has been
just enough of that sort stuff to
help. In “Kibitzer” he proved his
mettle as a director of “mass laugh-
ology,” that unmistakable box-office
barometer and forecast. "Will they
come?"
They will for more pictures like
“Kibitzer.”
MAC NEFILL.

Preview
“Embrassing Moments”
Shown at Belmont Theatre.
Directed by Wm. J. Crafts.
Dialogue and titles by Albert de
Mond.
Scenario by Earl Sneli—Gladys Leh-
mann.
Author—Earl Snel.
Cameraman—Arthur Todd.
If you are planning to have a
peaceful day, be sure to see the one
with an outrageous name like “Thad-
eous Crusinhank.” There might be
a very charming person with that
nom-de-plume and then all sorts of
compilations are sure to arise. This
is exactly what happens in “Embar-
rassing Moments.”
Reginald Denny has a voice that
pleases and will not disappoint his
numerous fans. The story doesn’t
give him much to do, but he does
the little he has to do in usual
“Dennyish” manner, which means “he
puts it over.”
Oris Harlan and Virginia Sales
are first class in comedy roles. They
both provide a great number of
laughs, abundant throughout the
picture.
In “Embrassing Moments,” Austin
is again his usual inimitable self and is well-selected as the “straight-laced” fiancé of
Merna Kennedy, who is jilted. He
is to be the benefactor to any cost.
Merna Kennedy, as the girl
who pretended to have had a trial marriage
with “Thadeous Crusinhank” in or-
der not to marry Austin, is pleasing.
Greta Gransted is a clever little ac-
tress and does well, and so does
Mary Fay, who completes the cast.
“Embrassing Moments” is marred by
loud music interfering with the spoken
lines.
This was not found a story wholly
suitable, but there are plenty of
laughs (supplied by Al de Mond’s
dialogue) to amuse those looking
for light entertainment.
CECILE MILLER.

VISARO Ff.

Since returning from New York
several weeks ago, Michael Visaro,
character actor, has played in several
important productions, outstanding
among which have been “Illusion”
for Paramount and “Diarelli” for
Warner Brothers. The former fea-
tured Charles Rogers and Nancy
Carpenter, and was directed by Lothar
Mendes, while the latter was a
George Arliss starring production with
Al Green wielding the mega-
phone. Visaro’s featured role in the
latter picture was that of the Rus-
rian ambassador.
Mr. Visaro will be remembered as
the good officer in the part of the
Italian in “We Americans” for Uni-
versal. He also appeared in “The
Latin Commissary” and “The Little
Bird” at “Twin Arabian Nights.”
With the advent of the talking pic-
tures, Mr. Visaro’s slight accent has
been in great demand, since he not
only looks the roles he is cast to
play, but is able to speak them real-
istically as well.
Sammy Clicks at M-G-M

Training an entire chorus handpicked from an army of raw dancing recruits, Sammy Lee is staging two of the most successful ensembles ever produced for Metro-Goldwyn-Mayer's big "Road Show" musical movie.

Lee is Lee's second special production assignment since leaving the New York review field for the screen, his first triumph having been "Hollywood Revue of 1929," in which he was "Big Brass Band" and "Singin' in the Main" members were given uniform and critical praise.

In the new backstage talkie which Charles F. (Chuck) Reiner is screening, Lee conceived the staging and dance ensembles for spectacular numbers in which Bessie Love, Charles King, Marie Dressler, Polly Moran, Jack Benny and Nita Martin are featured. They are the "Everybody Tap" and "Happy Days Are Here Again," numbers for Technicolor filming.

Lee trained his chorus for two months before production on the film began and broke in a male dancing team to work with Miss Love by establishing a novel tap routine combining it with his ensemble work.

Hungate Leaves Standard

Pierre Hungate, who has for many years been affiliated with the Standard Casting Director, is soon to sever his connections with the organization, according to an announcement made yesterday. Mr. Hungate's present capacity is that of manager of the staff of representatives. Mr. Hungate had no statement to make yesterday concerning his plans for the future. He expects to take a long and hard-earned vacation for several weeks, after which he will announce his new affiliation.

BOBBY VERNON IS DICKERING WITH FEATURE-SHORT PRODUCERS

Since returning from Catalina, where he had been enjoying a short vacation with his family, Bobby Vernon has been busy dickering with feature-length and short-reel producers for a long-term contract, since he has completed his contract of 11 years with Al E. and Chas. H. Christie.

Bobby Vernon originally began his career as a vaudeville, doing a double act In vaudeville. Old Grauman and his Dad were responsible for him giving up his career as a newsboy in San Francisco. His grandmother was "Butters," the singing newsboy, the sensation of the Bay City.

In later years he became one of the stock actors with Kolb and Dill, and after three years with them, one night Dill brought Kolb a continua on the stage, and Bobby took up part the following night and played as the comedy foil to Max Kolb, and the Francisco brothers talked about the 16-year-old boy who was made a star overnight, and helped the young fellow. The impressive comedian returned to his role from the hospital.

An Interview with Max Haasmann

By Fanya Graham

Born in Java, educated in Germany, Max Haasmann, young motion picture technical director, artist and writer, has an historical, a geographical and an intellectual background which many men, older in years and presumably in experience, would do well to take advantage of.

This young technical director knows the picture game from A to Z—or more accurately, from Hollywood to Java. He has played an important part in the making of pictures both at the M.G.M. Factory, a Javanese motion picture organization. Born deep in the jungles of Java, where his father was consul for Finland, young Max knew the island as only those born and bred there can know it. He could select locales with the unerring eye of a native born and bred and the temperament of his actors and of his audiences to.

Haasmann was in Java from April, 1928, until just a few short weeks ago. His most recent picture, and perhaps the most outstanding which he made there, was "Reshe-Boro-Boedro", which is now being shown throughout Java. The film is based on an original story of his own which had previously appeared in a leading Java newspaper for release throughout the entire Orient.

But Hollywood is, after all, the capital of the film industry, and what significance is experience if it cannot be used to advantage here in the heart of picture-making? Evidently young Haasmann felt this way about Hollywood because no longer free than he came to Hollywood intent upon finding some niche in the industry where his experience and knowledge would prove valuable in the making of pictures.

In addition to his several other achievements, Max Haasmann is able to read and write six different languages—English, Javanese, Dutch, German, Malay and French. He has found it necessary in the making of pictures in Java to use as many as four of these languages at a time, in order that his staff and his casts might all understand his directions. Imagine a hero making love in Javanese to a heroine who responds in Malay, while a director spouts German!

One wonders in just what capacity Haasmann would appear to beat advantage. He has had directorial experience, he has written originals, to try nothing of several years of newspaper work; he has enjoyed an experience and acting under the foremost German authorities. He is young, versatile, alert and able.

FANYA GRAHAM

TO SUPERVISE

David Bennett, one of New York's foremost dance directors, has been signed by Paramount to supervise all dance numbers in that organization's talking productions.

Bennett staged dances for "Rose Marie," "Sonny," "Kid Boots," "Sally," the Earl Carroll "Vanities," Hammerstein productions, and other shows, the original "Charlot's Revue" and several Will Rogers productions. Bennett is now holding daily try-outs at the Paramount studios for girl dancers.

WRITING

John W. Condise, Jr., prominent playwright and author of "Burlesque," one of the biggest stage successes of the past generation, is writing another stage play, the film and dialogue rights of which have already been purchased by Mr. Laemmle, general manager of Universal. Watters is now under contract to the latter organization.

JOHN CONSIDINE, JR., WRITES "SEA TANG"

One of the best-known slated for executive has turned author and launched plans for the first big all-dialogue sea picture.

The executive-writer is John W. Condise, Jr., general production manager at the United Artists studio, and his original story is "Sea Tang," which the Joseph M. Schenck organization is announcing as one of the United Artists specials for future release.


CROSS-EYES NOW BARRIED ON STUDIO STAGES

Knock-kneed extra players have been joined by companions in misfortune, so far as entry into talking motion picture ensembles is concerned. The cross-eyed chorus girl, it was revealed yesterday, has little opportunity in Hollywood as her audible-knee situation.

Not that cross eyes disturb the microphones. They do not, but they have the misfortune to upset the equilibrium of players schooled in the lore of stage superstitions.

That this superstition about the cross-eyed chorus girl is so rigidly lighted was evidenced by the careful scrutiny given girls of the chorus who appear in Paramount's all-dialogue revue "Metro-Goldwyn-Mayer's Big Show" yesterday.

...The director was inclined to forego this inspection of the optical equipment of the beauties picked for the chorus. Not so Nancy Carroll, Jack Oakie and Helen Kane. These graduates of the musical stage were so positive in their declarations that a cross-eyed chorine would bring back luck to the show that they won the director over to their viewpoint.

WORKING

To come to Los Angeles with only a vacation in mind, and to land—head-first—into a big featured movie two days, is the interesting experience just enjoyed by Etheline Terry, famous prima donna of such outstanding musical shows as "Rio Rita" and "Kid Boots."

The casting of Miss Terry ends the long search of Director William H. Wellman, who feared the allotted feminine role of "Lord Byron of Broadway," the new talking comedy with music which has just gone into production at Metro-Goldwyn-Mayer.

CAST IN "CHILDREN"

William Austin has been cast for a featured role in the scheduled Paramount talking picture, "The Children," a filming of Edith Wharton's novel.

THE WRITERS CLUB TO RESUME SOON

There will be a resumption of the popular play nights at the Writers, dates to be announced shortly, following a month's cessation of activities. The club has undergone extensive renovations recently. All the furniture in the lobby has been freshly upholstered, there has been painting and papering, so that everything is in readiness for the opening of the fall season in the social life. The attractive dining porch is always filled during the week and many of the members make it a constant practice to entertain at dinner on Sunday night. Guest cards this month were issued to the following: The Misses Ruth Roland, Betty Burbridge, Grace Stafford, Virginia Cleary, Car- mina Tingle, Vivian, Annie Sale; Messrs. John B. Lile, Harrison Ford, Shep Camp, Neil Caldwell, Robert Kexdale, L. O'Connor, Harry Arras, Lou Harsh, Robert Vignola, Frederic Burt, and Clifford Brooks.
Is the motion picture industry dangerously prosperous? Yes, it is.

"Certainly not!" yells the man with the money. "Are you sure because you have no 'dough'?"

The reply of the prosperous one is not ALL imagination. In fact, it is what one expects from people with money. It is typical.

Time was, not so long ago, when the keynote of the American drama was that famous line in an old melodrama: "Rags are royal raiment when worn for virtue's sake." Try it today. It would create a riot in any theatre—a riot of laughter.

Many elderly Thespians now pounding the hot pavements of Hollywood can remember when those words, dramatically spoken by the persecuted heroine, created a pandemonium of honest cheers in orchestra and gallery alike. The triumph of virtue over pelf was the VITAL work of the drama.

The change in the attitude of the people has taken place during the last twenty years. Asking "why?" will create another roar of merry laughter—among the "guys with the 'dough.'" Some of the "guys with the 'dough'" are in control of the American theatre, the question "Why rotten plays?" may not be the joke it seems.

There is great prosperity in the theatre—the picture theatre—and some of the legitimate theatres are wearing the "royal raiment" of rags indicative of virtue; a refusal to surrender the national dramatic ideals of the American people.

"Ha! ha!" laugh the "guys with the 'dough.'" Broke because they won't give the people what they want. We give them what they want; that's why we have the 'dough.'" And the argument is typical. Giving the people what they want (so matter what they want) is profitable. But now and then the people cry for a few heads. And this is typical of the people. Some men never think of that.

Prosperity is a wonderful thing; but, like all things human, it has its compensating obligations. Some men never think of that. And when the "guys with the 'dough'" forget compen-

sation, at that precise moment their prosperity becomes exceedingly dangerous. Yes; it is a bit beyond the minds of the "guys with the 'dough';" but circumstances, as usual, inevitably bringing understanding.

Prosperity becomes dangerous to its possessors when the people, who get "what they want," suddenly de-

cide to share the prosperity. When this happens, the prosperous as sud-

denly realize that they have rights to defend. And the people, who used to naturally give, "what they want," if we are to believe the prosperous who get

rich giving the people what they want), become "outside influences" inimical to the industry affected.

"As producers, we regard ourselves merely as the medium through which the public decides which of the actors and actresses shall be prated for their entertainment." So writes the president of the As-

sociation of Motion Picture Pro-

ducers. If there is a president of an Association of Motion Picture Pro-

ducers, we never heard of him. Why there is no such person to COMPENSATE for your title we do not know. That there SHOULD be such a bal-

ancing official, such a COM-

PENSATION agent, is beyond possible argument. He would represent the PUBLIC you so wisely defer to. In the absence of this compensating factor there is no EQUITY.

A lot of Americans would like to know why and how American dramatic culture has fallen from vir-
tue to harlotry and licentious "so-

phistication." Why legs are more valuable than decently attired players, and why bedrooms and bath-

roooms are more refining than draw-

ning rooms and plain homes without drawing rooms; why a gold-digger soaked in gin means more culturally than a decent girl?

Prosperity won at the expense of the intellectual decadence of a people is the prosperity of the gambling house; gloriously great in the Bood, and strenuus with the debra of the wrackage of the "satisfied" when the tide recedes. When the action occurred during the first performance of a Fox film being shown over RCA Photophone appara-
tus and is indication of the fact that the German company intends to bar not only Western Electric but all af-

filiated companies from Europe. It will be at least two years before an appeal can be heard.

The Doorway of Hospitality

Enter the doorway of this popular hotel and you feel at home.
there's an atmosphere of cordial welcome which marks the difference between the Hollywood Plaza and ordinary hotels.

Your room, too, has that added touch of distinction. Pictures on the wall, over-

stuffed f-iture, a floor lamp and reading lamp... these are but a few of the features that make you feel at home. Feels like a home.

The Hollywood Plaza Hotel

Hollywood, California
BALLENT ME CANIQUE FOR "LILIES OF THE FIELD," ROY MACK BROUGHT FROM ENGLAND TO STAGE THIS NUMBER

Fifty dancing girls, thirty-five comics, and three hundred extras are appearing in a big New York roof-garden scene in "Lilies of the Field." Corinne Griffith's first all-singing sequence, which was shot at the Adelphi Theatre, has been brought to Hollywood from England to put on special spectacular cabaret numbers, including the Ballet Mecanique, or "Robots," and others, with music by Franz. This ballet has for its theme different types of speed, and the girls represent cogs, wheels, nuts, cylinders, and various other mechanical parts which go into the making of things. The present robots in unique costumes of metal which conceal their heads under pipes, their arms and legs also being covered with jointed pipes. The entire elaborate background is in constant motion, being made of black and silver chiffon whirls varying in size from eight to fifty feet in circumference. As the wheels revolve in one direction, acrobatic dancers do card wheels in another direction, the robots sway back and forth in mechanical rhythm and the entire stage is a riot of motion, while Milton Charles sings a song entitled "Speed," especially written for this number by Clary, Madison and Washington.

The costumes of the ballet girls and the five show girls, designed by Edward Stevenson, are triumphs of originality. Jean Barry symbolizes Flame in a B a and Four wears a gown and headpiece with irregular lines radiating out in every direction to represent flame. Eve Southern in a black and silver costume personates Wheels, with her arms straightened out to form the spokes and fastened into an enormous wheel which encompasses her head. Betty Boyd represents Electricity with black, zig-zag lines on her silver costume and headpiece of thin wires shaped like a flame. Miss Griffith, Miss LeRoy and Virginia Bruce are Mechanisms in modernistic gowns of circles, triangles, and cylinders.

The girls face up with a racing automobile which, through a trick effect, grows larger and larger as it nears the audience, until the headlights from tiny specks in the distance before twenty feet high. Perched on top of this radiating front and representing a radiator grill is Corrine Griffith in silver tights with wings on her ankles, shoulders and forehead, looking precisely like a solid silver figure on an automobile. This will be the first time in this show that one of the girls has had a varied and varied career that she has ever appeared on the screen in tights. The Ballet Mecanique is said to be the most original and pretentious night club number ever presented on any screen. It is the quintessence of motion in motion pictures.

STORIES OF THE ROAD

(Continued from Page 11)

Four-flushed she was the champ. She was a real "brusher." I had been 'brushed up' with her. All you told me about women was "the goods" and I'm off 'em for life. When it comes to dames I'm the wisest guy in show business and I'm through, I'm telling you." "Isn't she with you?" I asked as he paused for breath.

"No! I'm all washed-up with her, I'm telling you. She teamed up with a property man who was working in a dog act and they copped the act I was framing up for me and she and they're working the Pan Time. I'll never trust another skirt as long as I live—they're all alike—none of 'em on the level—they're all a lot of—"

"Sit down here with me, Jimmie, and tell me all about it," I said. "I can't," he replied. "Come on over and sit with us—"

I want you to meet one of the prettiest dames you ever latched—there she is—the one at the end table. Say! isn't she a peach—they don't make 'em finer—I'm breaking her in for my new act—I'm calling it 'Alice and Jimmie'—I'm going to buy me a couple of nifty plush drops and fit Alice out like a queen—when the big bookers get a look at her a couple of hundred berries more a week are going to fall right into my lap!" And so it goes.

BEWARE

The Actors' Equity Association has been informed that persons claiming to represent the "Public Safety Department" of the Association are soliciting money in its name. Such solicitation is wholly unauthorized and illegal. No such Department exists and the only person authorized to transact business for the Actors' Equity Association is Charles Miller, its Western representative, at No. 6412 Holly-

EARL WALLACE

Teacher of Many of America's Most Famous Dancers and Stage Productions

ORIGINA L CREATIONS STAGED ON SHORT NOTICE

JAZZ OR CLASSICAL AUTHENTIC PERIOD DANCES

AND MODERN TAP AND ACROBAT ROUTINES

EARL WALLACE STUDIO S OF STAGE DANCING

Belmont Theatre Building, First and Vermont EX. 1906

Preview

"A Texan's Honor"


It commences to look like the Westerns are not dead after all for here we have J. Charles Davis exhibiting the first of a series of stories of the Southwest featuring three of his stars appearing in a 100% talking production.

Yakima Canutt leads the trio in this one and does it in a very manly manner. He is aided and abetted by Vontey Viking and Art Mix, while others who give extra fine performances are Fontaine La Rue, H. B. Carpenter, Robert Walker, Frank Rice, R. G. Ricks, Charles Miller and others.

Things happen so fast that when the picture ends, you think you have been looking at a ten-reel picture instead of a five reeler. Some horseplay is much revealed by these Western stars.

We feel that with a little more experience in the art of making 'Talkies,' this series will command the attention of the best of them and we advise everyone to keep their eye on the output of this newest organization for which we do much to pick up the strings left loose as far as Western pictures are concerned, with the retirement of Tom Mix, Buck Jones and others who were idols of Western picture lovers.

HARRY BURNS.

* * *

AT LOEW'S STATE

"Words and Music," an all-talke, singing, dancing, on Movietone musical revue, will be the feature attraction at Loew's State Theatre beginning Sunday, September 1. Principals, both players and chorus are all in their teens or early twenties, and they surely put dash and snap into their performances. Davis Percy, who won high praise in the "Fox MovietoneFollies of 29," is the leading role opposite Lois Moran. Lois sings, talks and dances, revealing talent that should be a pleasing surprise to film fans who have seen her only in dramatic productions. Other well-known players in the cast are Helen Twelve- tress, Elizabeth Patterson, Frank Al- benson, William Orlmond and Duke Morrison. In addition, there is a dazzling array of campus beauties and handsome young undergraduates.

The film is sponsored by the fastest- fire action, with Lois Moran seen at her best. Fanchon and Marco's current stage offering is their "Colum-

nia," featuring Rome and Gast, Billy

Preview

"Oh Yeah!"

Prevue at the Alexander Theatre, Glendale. Produced by William Sistrom, all-talkie.

Directed by Tay Garnett.

Dialogue by Tay Garnett and Jas. Gleason.

Photography by Art Miller.

Recorded by the R. C. A. Phonograph Company.

Cast: Robert Armstrong, James Gleason, Zasu Pitts, Patricia Caron, John Hagnay, Bud Fine and Tom Tyler.

"Oh, Yeah!" is a cracking good comedy, which brings two fumblers together who should be difficult to match—Messrs. Armstrong and Gleason. Robert Armstrong is one of the most versatile actors on the screen, and in "Oh, Yeah!" he repeats the success he achieved as a bumptious reporter in "Big News." James Gleason has much of the humorous aspect of a good cook and can already be classed as the silver sheet's leading funny men.

In "Oh, Yeah!" the two impersonate a team of railroad engineers, natural knockout vagabonds. Their boxcar existence is punctuated with a love affair at a jerkwater station, which ends in the success of getting employment with a railway company. Here it is that Dude (Armstrong) falls for a feminine charmer, Pinkey (Patricia Caron) who has charge of the employe's mess hall, and Dusty (Gleason) throws the matrimonial bug into The Elks' (Zasu Pitts) car. A dance is then arranged to be con- summated when Dude is reputedly ac- cused of robbing a fellow-workman.

Although perfectly innocent, Pinkey casts him off and he and Dusty (who swings with his brudder) take to the box cars again. Lady Luck, however, brings the four together again through a railway smashup, in which Dude and Dusty prove themselves heroes, and all ends well. The story is fraught with sideplitting gagging gags and droll situation, and the final entry—a dramatic thrill by two empty cars running wild down as the limited express rooms along in the distance on the same track—gives Garnett displays a deft hand in handling this situation, and his work throughout was uniformly clever. Art Miller maneuvered the camera with rare skill.

One of the outstanding features of this picture is Zasu Pitts' portrayal of "The Elk." Her full of even-toned drawl and immobile features, as she lets loose an ever-flowing stream of homilies, is both ludicrous and ban- ter, have hardly ever been paralleled on the screen. Miss Caron's Pinkey was suavely convincing. Armstrong and Gleason are Zasu Pitts' super, comedy team, and we should like to see them carry on in other talkie efforts. Judging from the way the paid cus- tomers are lined up outside the box tops on the preview, it is easy to pre- ume a big box-office appeal for "Oh Yeah!"

ED O'MALLEY.
Theatres, Vaudeville and Melody

TUNEFUL TALKERS:

Songs and theme music for Universal pictures are to be selected in the future by vote of a special committee consisting of a representative from each department at Universal, from the common laborer to the highest executive, under a new system announced by Carl Laemmle, Jr., general manager of Universal pictures.

The committee will meet once a week to listen to original songs and music submitted to David Broekman, general director of music at Universal. This committee will consist each week of a different executive, director, film cutter, actor, production manager, assistant manager, electrician, cameraman, scenario writer, carpenter and usher. Every division of work at the Universal studios will have its representative.

The songs and musical numbers will be played to this committee without their knowing the identity of the composer. Then a vote will be taken to determine the appeal of each offering. In this manner Mr. Laemmle and Mr. Broekman expect to be guided in the selection of songs and music which have a general appeal to all classes of character and personality. The idea being that they will in this way preview songs and get a natural reaction of a cross section of the public.

The featured song number in Warner Bros. biggest Vitaphone special, "Show of Shows," will be "Lady Luck," an announcement this week from the Warner Studio says.

Ray Perkins, head of the studio's theme song department, is the composer of the number which will be sung by several of the hundred stars in the revue. When "Show of Shows" is ready for release, "Lady Luck" and the other pieces in its score will be published by M. Witmark & Sons.

Ted Lewis and his Band are featured in the portion of the Vitaphone special, "Show of Shows," which was filmed this week at the Warner Studio. The presentation consists of a pirates' den background.


Actresses, featured in this sketch include Carmel Myers, Ruth Clifford, Sally Eilers, Viola Dana, Shirley Mason, Ethylene Claire, Francis Lee and Julanne Johnston.

Charles Wakefield Cadman, now under contract as a composer to Fox Films, has written a number, "Song of Courage," which will be sung by John Garrick, leading man of "The Sky Hawk," directed by John G. Blystone.

Grand opera also is to play a part in "The Show of Shows," Warner Brothers' pretentious Vitaphone musical revue.

Alice Gentle, famous operatic star, is to render a selection from "Carmen" in the extravaganza according to Darryl Zamuck, associate executive, who is supervising director of the production.

The Silvers family are busy people in Hollywood these days. Louis Silvers, director of the Vitaphone symphony orchestra at Warner Brothers, is busy scoring and creating music for Vitaphone productions, while his wife and brothers are busily engaged before the cameras and microphones.

Sid Silvers is appearing in a special front curtain comedy act with Frank Fay in "The Show of Shows," the Vitaphone musical revue, and Janet Adair, in private life the wife of Louis, is being featured with John Lietl and Helen Ferguson in "Finders Keepers," a Vitaphone short feature being directed by Bryan Foy.

Irving Berlin, ace of popular song composers, is back in Hollywood to inject tuneful numbers into one of the biggest all-dialogue film extravaganzas planned for this year.

Coming direct from Europe, where he has been vacationing with his family, Berlin has plunged into work at the United Artists studios on special song numbers for Harry Richman's first motion picture, entitled "Play Boy" from the tentative "Song of Broadway." Berlin was responsible for the original story written for Richman's film debut, and when it came time to launch preliminary production plans, John W. Considine, Jr., general production executive at the United Artists, dispatched a rush cable to Europe that the composer's services were needed again by the Joseph M. Schenck enterprises.

The two principal song hits from Warner Brothers' Vitaphone production, "Everybody Happy," have been recorded by Ted Lewis, the star, for the Columbia Phonograph Company, which will cooperate with exhibitors in exploiting the numbers in their agencies from coast to coast. These two songs are "Wouldn't It Be Wonderful?" and "I'm the Medicine Man for the Blues." Both compositions are by Grant Clarke and Harry Akst. The sheet music will soon be published by M. Witmark & Sons.

Ann Greenway, whose "voice o' gold" has recently made even blase Hollywood "sit up and listen," has been engaged by Harry Carroll to appear in his forthcoming pretensions review slated for opening at the Hollywood Music Box September 15 at a run short at San Diego. Miss Greenway will appear in several songs and numbers with Carroll personally.
“Index” Sales Days of worry now numbered for exhibitors who have been tottering for years and ready for a hard fall

By HARRY BURNS

The theatre of yesterday was just a part of the inner workings or a necessary fixture that had to be used to complete the cycle of things theatrically or motion picturously speaking, but today the theatre plays the most important part in the amusement world, and for the first time in the history of the theatre these edifices have found themselves in demand and the producers, and in fact are the main spokes in the wheel of the destinies of the amusement world, for those who have under their control or through leases the greatest amount of these theatres have the best chance to be among those who will within the next year still be numbered among the successful.

WHO OWNS WHO AND WHAT ABOUT IT?

Various theatrical and motion picture producers are snatching up all the big theatres and have even gone in for the smaller ones. With the present theatrical season such an unsettled one that the legitimate theatre owners have had their houses wired for “talkies” so that they can fall back on the oral films to help cut down their overhead, and the “talkies” for the first time find themselves as the salvation of the speaking stage. The leading vaudeville circuits who used to use the “movies” for fillers are now using them for their main attractions, and it is a case of buying and leasing every available thespian arrangement, then in opposition out, and right now it is a question of who owns who and what about it?

THE INDEPENDENTS ARE AT LAST INDEPENDENT

The exhibitor who found himself on the outside looking in is now on the inside looking out. The big bosses of the legitimate producing firms are handing them their choicest circuits and dealing them out certain favors as to payments of their obligations, to-wit, the franchises that they accepted and signed for last year and are up for renewal this year, at a higher cost since the advent of the “talkies” and which they are willing to pay, if the producers of these pictures will take some of the silents off of their hands since the “talkies” are so in demand by their cash customers.

THE PASSING OF THE NICKELODEONS WAS A BLESSING

As the old jitney racketeers passed out of existence in the show business so will the “small fry” theatre owners be weeded out by this new process and allied interests. The man that stays in the show business will have to stay on his toes; he will have to join the band wagon or be left by the roadside in the ditch, looking for help, and rightfully so, for the new and beautiful edifices of amusement have come as a beacon to the pathway of those bravey men who have caught the public pulse and have formed this latest of all alliances and are daily showing the exhibitor the way to success.

RIGHT OR WRONG, “INDEX” SHOULD STAND TOGETHER

For years the independent theatre owners and producers have struggled to get together, both in the East and on the West Coast, and now there is a sprinkling of real men, sure of their aims, and banded together for only one purpose, and that is to serve one another as well as protect one another’s interests. Right in our midst stand two men who tried for a long time to get various groups together and did much to bring about the present condition. They answer to the cognomines of M. H. Hoffman and Phil Goldstone.

They formed and operated the Tiffany Pictures and made it a great success, and finally, on the parting of the ways, and they swung their interests in different directions only to be brought together again, and today they stand better off than ever before, and are worth watching for future results.

Exhibitors should stick together, right or wrong. If they are wrong in their present arrangement, then it is right to right themselves. If they are right, then you exhibitors should swing on their band wagon and shout “Hurrah” at the top of your voices for them.

Just Where Does John M. Stahl Stand Today?

After 15 years or more of hard labor, as an actor, stage director, producer, director of cinema productions, and now as general manager of the Tiffany-Stahl Productions, where he is the main spoke in the wheel of this company’s destinies, John M. Stahl is in the most unique position of any other producer on the West Coast.

There are all sorts of rumors afloat that a general shakeup is coming with the arrival of Grant L. Cook, who represents the moneyed interests of the T-S organization, which controls the company, but this is as far from the truth as anything one can think of, for if it wasn’t for Mr. Stahl there wouldn’t be any Tiffany-Stahl Corporation.

It is his name and standing in this profession these many years that made the hole deal possible, and remove the man who has built up this great institution, and you might just as well close the doors of the Sunset Studio for it is the life of this man, his ability to make box office pictures for a price that no other company can compete with, that has placed them by leaps and bounds in the front ranks, and permitted the pact between the Allied States Exhibitors to be closed.

Tiffany-Stahl have announced a great program for the coming year, and it will take a man with the background and brains of John M. Stahl to put it over, and we know that the power that be, Messrs. Young and Cook, who, with Mr. Stahl, own and operate the Tiffany-Stahl Corporation, are too level headed and wise men to allow any personalities or petty things to disrupt such an institution as Tiffany-Stahl is today.

The gossip mongers might just as well lock up their lips for once and all time and let the Tiffany-Stahl organization and John M. Stahl alone for ever and ever, and just watch ‘em grow into what John M. Stahl has always had in mind—to wit: ONE OF THE BIGGEST AND MOST SUCCESSFUL TABLE ORGANIZATIONS OF ITS KIND MAKING PICTURES IN HOLLYWOOD.

Read Abran

Excerpts from the Theatre Association of the United States Owners of STRAND

A national exhibitors association, uniting harmony and promoting stability of the theatre, for better cooperation, appears at any time, and to any one engaged in the exhibition business, seems as self-evident a principle as the principles of the Allied States. The Allied States Association, devoted to the interest of the exhibition business, is little known outside the industry, as a whole, its aims can not be vindicated in the court of public opinion.

ATTEMPTED SOLUTIONS

Certain agents of other branches of the industry, who have been attempting to exert economic pressure on the theatre owners, have attempted to exert economic pressure on the owners, have attempted to exert economic pressure on the owners, have attempted to exert economic pressure on the owners, have attempted to exert economic pressure on the owners, have attempted to exert economic pressure on the owners.

The only effect of these manipulations is the waste of our time on their part, and the waste of our time on ours, and never having any definite effect on the industry.

MUCH has been printed and said of radicalism (the term being used to denote the fact that the industry has built). These efforts are cause they imply that they are utterly

I speak over the heads of these the only effect of these manipulations is the waste of our time on their part, and the waste of our time on ours, and never having any definite effect on the industry.

Our aims and aspirations are clearly outlined in the standard exhibition code, and the use of producer revenue into the hands of the exhibitors, the use of producer revenue into the hands of the exhibitors, the use of producer revenue into the hands of the exhibitors, the use of producer revenue into the hands of the exhibitors.

These demands are fair on their part, they provide the basis as they are denied, they can not be satisfied.

EXHIBITORS

Certain far-sighted leaders having business partners, I am particularly pleased with the solution of our problems, that they will avail themselves of this offer.

The exhibitors not only must stick to the undertaking, but they must stick to the undertaking, but they must stick to the undertaking, but they must stick to the undertaking, but they must stick to the undertaking, but they must stick to the undertaking, but they must stick to the undertaking, but they must stick to the undertaking, but they must stick to the undertaking, but they must stick to the undertaking. In the exhibitors, a coercive method of enforcing the layout of the field, that will influence each member to fully discontinue.

August 31, 1929
F. Myers Sterling Speech

WE FEEL THAT THE TIME IS RIPE FOR ACTION
AND REJOICING

The trouble with most people now-a-days is that they are selfish and if anything doesn’t just figure to help them, they are not interested. It is differently with us; we feel that anything that helps the majority, yes, the motion picture industry, so it can prosper, we are very grateful for and stand willing to give our whole-hearted support to, WE ARE WITH THEM, RIGHT OR WRONG, AND WE HOPE THEY ARE WRONG SO WE CAN PROVE TO THEM THAT WE ARE WITH THEM—MEANING THAT WE WILL FIGHT SHOULDER TO SHOULDER WITH THEM TO PLACE THEM RIGHT AND PUT OVER THEIR IDEAS, FOR WE FEEL THAT THEY CAN’T BE ALL WRONG AND WE MIGHT BE ABLE TO GIVE THEM JUST ENOUGH SUPPORT TO MAKE THEM RIGHT INSTEAD OF WRONG, IF WE WILL STICK TO THEM INSTEAD OF DESERTING THE SHIP—IF YOU KNOW WHAT WE MEAN.

Read what the president and general counsel, Albert Meyers, of the Allied States Theatre Exhibitors has to say in this issue in his recent speech. Weigh it carefully; consider every word of what he said and then judge for yourselves just what this is all about, and why HOLLYWOOD FILMOGRAPH once more has taken up one of the most vital circumstances to the welfare of the motion picture industry as we have done in the past 10 years.

Motion Pictures Are A Good Influence

Recognition of the motion picture as a "definite influence for social good in America and throughout the world" was voiced recently by Carl E. Milliken, former governor of Maine and secretary of Motion Picture Producers and Distributors of America, Inc., speaking before the Council of Women for Home Missions in Chautauqua, New York.

"Clean, healthful recreation and some escape from the pressure of working and thinking at high speed are absolutely necessary to our modern way of life," Governor said.

"The young man, who wishes to entertain his fiancee, can take her, at a cost which does not cripple his finances or interrupt his savings account, to a place where laughter and clean romance are the entertainment offered.

IT'S SAFETY VALVE

"Scientists in great number, conducting independent research over considerable periods of time, have arrived at the conclusion that the motion picture as a safety valve for high pressure humans is a tremendous blessing in the world today. I do not know of a single responsible scientist who, after actual research and test, has arrived at a contrary conclusion.

"The motion picture industry has spent a great deal of effort trying to run down one case where motion pictures contributed to crime. We have investigated scores of such alleged cases and we have never found even one exception to the rule that other determining causes direct an individual to crime and that motion pictures have no part in such direction.

POWER FOR GOOD

"The motion picture is the first great medium of thought to recognize its own attitude forming power and consciously to direct that power for good. You will never see the face or the name of a criminal in a motion picture newsreel. This is not accident. It is the voluntary policy of the industry. Because psychologists have told us that glorification by name of criminals makes them seem heroic to a certain definite type of mind.

"On the other hand, scientists tell us that the use of wrong-doing as part of a fictional plot, with stern retribution at the end, serves as a deterrent to crime. That is the formula for the so-called crook picture. And we are assured on the highest scientific authority that these pictures are corrective influences, warning youth away from evil doing."
"Indes" Sale

The day is near for a new theatre plan for the found producers, or through the best ch be num

Vari up all t With the so that the sal overed the sal every and right now

The now or ducing them o the fr up for "talkies" these pi the "spe

As the business this new show by the ban help
Days of worry now numbered for exhibitors who have been toterring for years and ready for a hard fall.

By HARRY BURKE

The theatre of years ago was, just part of the inner workings or a necessary feature that had to be used to complete the cycle of things. Today, the theatre is considered as one of the most important parts in the amusement world, and if it were not for the theatre, which has itself found its own importance for both the legitimate and talkie producers, and in fact we would think of the theatre in the history of the theatre, these offices have proved to find themselves important for both the legitimate and talkie producers.

This year's picture, "Intends: Salvation Looms," is one that has been offered by the company of John M. Stahl as a complete film. This year's picture, "Intends: Salvation Looms," is one that has been offered by the company of John M. Stahl as a complete film. This year's picture, "Intends: Salvation Looms," is one that has been offered by the company of John M. Stahl as a complete film. This year's picture, "Intends: Salvation Looms," is one that has been offered by the company of John M. Stahl as a complete film. This year's picture, "Intends: Salvation Looms," is one that has been offered by the company of John M. Stahl as a complete film. This year's picture, "Intends: Salvation Looms," is one that has been offered by the company of John M. Stahl as a complete film. This year's picture, "Intends: Salvation Looms," is one that has been offered by the company of John M. Stahl as a complete film. This year's picture, "Intends: Salvation Looms," is one that has been offered by the company of John M. Stahl as a complete film. This year's picture, "Intends: Salvation Looms," is one that has been offered by the company of John M. Stahl as a complete film. This year's picture, "Intends: Salvation Looms," is one that has been offered by the company of John M. Stahl as a complete film.
Signed by T-S

Hugh Crumplin, character actor, has been signed to play in two pictures for Tiffany-Stahl—"Zeppelin" and "Woman to Woman." The former features Conway Tearle with Edward Sloman directing, while the latter is a Betty Compson starring vehicle, Victor Saville wielding the megaphone.

* * *

CERVANTES FILM COMPANY PLANS FOUR-LANGUAGE TALKIE

The Cervantes Film Corporation, a recently organized producing organization, has announced its entry into the talking picture field. Mr. Stanford Dawes has been appointed managing director, while Mr. M. S. Devesa, European and South American actor and director, will be the director.

Their first talkie will be one of Cervantes' masterpieces. It will be recorded in English, Spanish, French and Portuguese, with sound and musical effects.

* * *

APPOINTED

Jack Condy, press agent at the local Orpheum, has been appointed manager of the Pantages, San Diego, to be known in the future as the Orpheum.

* * *

IN "LONE STAR RANGER"

Russell Simpson has been signed for a role in "Lone Star Ranger," starring George O'Brien and Sue Carol. The company left this week for Utah.

ALBERT ROGELL

"Directed by Albert Rogell" will be the credit flashed across the screen when "Painted Faces" is released by Tiffany-Stahl. Rogell started calling "Camera!" on this production Tuesday morning.

The Most Rapid Progress In Sound HISTORY......!

No innovation since the birth of SOUND PICTURES has struck such a chord of contentment among INDEPENDENT PRODUCERS, or to make such rapid strides in POPULARITY and DEMAND as the SOUND and DIALOGUE Stages of the

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TROUT FISHING  SWIMMING  TENNIS  SADDLE HORSES  BOXING  DANCING  BASKETBALL  HUNTING  HANDBALL  VOLLEY-BALL  CABINS

PHILLIPS ALL-ROUND SPORT

Eddie Phillips, popular picture actor, enjoyed a big day's sport at Big Rock Creek the latter part of the week. He played tennis, played horses, caught fish and won a horseshoe race the same day. No foolin'. Other celebrities who indulged in sporting events the past week in the sports center near Palmdale included William Boyd, Elinor Fair, Al Roscoe and Nesty Edwards.

SPORTGRAPHS

A YEARLY SPORTSMEN'S PILGRIMAGE

Since 1921, J. H. Main of 1928 Vista Del Mar, Hollywood, has taken a yearly outing with the same three fellow sportsmen from up north. They are J. K. Buckmaster, International Harvester dealer of Lindsay; Cliff Parli, a banker, and Bob Witmer, Ford dealer, from the above mentioned city. Their companionship is to be envied for they are all first-class woodsmen, crack shots with any firearm and fishermen of note. Their program of sport is the same each year. So much so that when they are telling of a certain deer they killed or a certain fish they caught they cannot think what year it happened in. We do know they bring home the bacon, though, because Dyas has displayed some of their big fish caught in June Lake and the horns and hides to they bring from Modoc speak for themselves.

Mr. Main speaks very highly of the manager of the grounds at June Lake, Mr. Andrew Downs is his name and as a host and sportsman he is beyond compare. He has well equipped cabins and rents tackle to those who come without paraphernalia and good camping sites for those who have camping necessities along. Indian guides are available at all times during the season. One can learn a great deal about fishing from an Indian but whether he can practice it after he learns it is just another mystery of the great outdoors.

It is very interesting to hear Mr. Main describe his trips as follows:

"Every August we all meet at whatever place arranged and wind up the first night at June Lake. We usually get there in time for a little evening fishing from the banks which gives us enough fresh fish for supper. The next day we take two boats and go out on the lake. I remember one catch was in one and one-half hours' time (I forget the year), we caught four trout that weighed between 7/4 and 8/4 pounds, not to say anything about ten or fifteen that ran around 4 pounds which we put back in the water.

"We got to Reno from June Lake but there is not much doing there. (Editor's Note: I'll try and find out what they do in Reno for our next.) So we don't stay long before we go over to Eagle Lake to shoot ducks. "Eagle Lake is in the midst of the most beautiful mountain country and it seems strange to shoot ducks there where one has always hunted them on the plains. We always hate to leave this beautiful spot where the ducks are so plentiful but when the first of September approaches and we get to thinking of those old muletails over in Modoc, well, you know what you would do and that's just what we do.

"When we first started going to Modoc back in 1921 we stayed in well known camping places on account of water conditions. You would find us at Crank Lake or Medicine Lake or various other well designated places on the map. But now we have our own five-gallon water cuns and we go wherever we think best. Finding us would be like looking for a needle in a haystack. You can drive anywhere in that country. You don't need a road. When you kill your buck just drive up to him. Not that you don't have to dodge a few trees, but there is little underbrush. I do not remember of any of us killing a deer where we could not get the machine right up to it. Those muleys (mule-tail deer) weigh as much dressed as those chaparral deer around here do on the hoof. Our biggest buck last year weighed 218 pounds dressed. So you see it is very fortunate that we do not have to pack these deer in even on a horse. Bob always takes a Ford with a truck back and don't think it isn't handy.

"When we have plenty of deer meat in camp we go over to the Pit River and fish, although fishing does not appeal much to us when there are mule-tail deer around in open season. Not that the trout are not plentiful. The fishing is good. But it seems that the four of us are fonder of hunting. When we get to this point preparation is made for the homeward trip. Our beards are grown long; we are happy and healthy and drip. We are fit for another round at the business world and we wave a kind of a sad goodbye to the tamarack trees and the juniper bushes of Modoc for another year as we swing around the curves that lead us from the lava bed country."
Browsing Around with The Nighthawk

Janet Gaynor brings to the Blossom Room of the Roosevelt Hotel, in her softer moments, that same alluring wistfulness with which she dignifies the screen. She was hostess to a party of friends last Saturday night, sitting close to the famous arbor (with orange blossoms) entrance. The handsome Dick Beck (he’s the head man in this show) was kept busy for- tively pointing her out to admiring eyes. About three tables below, George Jessel entertaining a big platter of yiddisher chop suey, was parked alongside Lila Lee, drinking in all the beauties of her matchless voice, the present sensation of the screen.

Within handclasp of Lila buzzed Roy Hallor, who has just finished a great part in “Fast Life,” and who is a flowing stream of wit, keeping all those within the compass of his voice in merry pin. With Roy sat Willie Bernstein, who, from latest reports, was leading Doc Stone by over 30,000 votes for the majority of Hollywood. Willie was on a miniatures spree, one of Warner Brothers’ directorial “big shots” and, incidentally, an interesting compositor.

BUCK BEAR ON TAP

To the left, a circle of jolly friends looked like the round table of old King Arthur, with the world’s greatest humorist, Bugs Baer, on the throne, dealing out a fund of side-splitters. At this same table Yola D’Avril, a beautiful, ox-eyed brunette, was a live wire of bubbling vivacity, keeping the circle in a continual tilt with her glib perusal—and how she could spin her dainty little toes! Recipes cooked up in the entrance is the maude beauty of Alice White, flitting around the room like a fluttering humming bird. George K. Arthur wanders around with a red book under his arm, the title of which is “Secrets of Julia Engel.” Then there Darryl and his beautiful blonde wife, Georges Carpentier, a regular boulevardier; Frank Orsatti, Pauline Stark and Mr. Pauline Stark.

LORETTA DAZZLES ‘EM

The stunning Loretta Young (the best-dressed young lady present), under the hymeneal eyes of Grant Withers, the tall sycamore of the Wa-bash; Mrs. Lupino Lane entertaining Charlotte Merriam, who is a dead ringer for Phyllis Haver, with all of Phyllia’s sprightliness and charm; Edith Flynn and Dave Copelin (Edith was the Miss San Francisco of 1925); Helen Kane and her sister, and Helen shooting back to a friend as she passed under the arbor, “I combed him out of my hair this morn- ing”. Ray Henderson, the famous composer; and Inez Courtney, a blithesome blonde who is to string her fortunes with The First National. Over at the charge last Wednesday night the famous cafe fairly radiated with cinema celebrity toeing its initials on the polished floor, embellishing the mantel of Paul Whiteman’s Rhythm Boys. One of the first to arrive was Ruth Taylor, who made gentlemen prefer blondes to brunettes. Ruth shakes a mean ankle on the floor and is a regular dynamo from the land of Jazzimania.

SUE AND NICK ABSENT

Blanche Mahafcy stood the stare of curious eyes with commendeable aplomb (oh, gosh!); Sue Carol and Nick, who were notably absent for their absence, someone hinting they had gone down to Castle Rock to at- tend a wiener bake in the cool of the evening, despite the fact that the moon was not in all its romantic rotundity.

Willie Bernstein played Sir Galahad to Velaed Duncan, an outstanding blonde from the Big White Way, and who has been crimped by The First National; Georgie Raft, king of hoofers, dancing Molly O’Day into a running-stream form (and Molly keeps on running); Al Christie of the no- rrowed comedies; Audrey Anderson; Jean Arthur (one of Paramount’s “big shots”) presenting the dancing cup to the winners; Jeanette Loff, re- garded by many as the most dazzling blonde today on the silver sheet; Doris Hill; Eddie Kaye, and Danny O’Shea, master of ceremonies.

OH, YOU LA BOHEME

The Boheme, way down on Sunset Boulevard, is still moving along on the even tenor of its ways, regist- ering an ever-increasing clientele. Last week old Mona Lisa looked down on Babe Hardy and party; Charley Chase, the famous comedian; Lee Moran and Chester Conlin listening to the latest Hollywood an- them, “Frisco must be heaven, be- cause the ferrys come from there”; Wolo, the much-talked-of Parisian, buzz, who penned their profile in a jiffy, even were you to indulge a Greta Garbo-John Gilbert.

Mal St. Clair, whom the orchestra lads sway by and regard as one of the best fellows among the big di- rectors; the pianist yodeling the last- est boulevard song hit, “The Extra Girl” and last but not least, Carl Shaw’s wonderful jazz orchestra that would make a hippocampus dance with a kangaeroo were they within earshot of its stirring melodies.

“Song of the Nile”

NEW YORK.—Duplicate the tremen- dous sales success in this country, “Song of the Nile,” the new picture of Miss, and in a galaxy that has grown from an amateur nine into one of the crack teams of the semi-pro league.

BUDD AND LON MURRAY TO STAGE DANCES

Bud and Lon Murray, well-known New York dance and stage directors, will stage the dances and ensembles for the Hillstreet in Los Angeles when this house, inaugurates its new policy September 11. It will be a gala opening and will embrace a complete stage show with chorus, principals and stock. Mr. Foster, former operators of this house, will be remembered for their fine production last year at Sebastian’s Cotton Club. They also have their own school for stage dancing here.

TONIGHT AT THE
BLOSSOM ROOM
The World’s Greatest Orchestra
Irving Aaronson’s COMMANDERS
ROOSEVELT HOTEL
PLAYGROUND OF THE STARS

CZARINA’S CHARM

The only Beauty Parlor in Hollywood where strictly scientific massage is given with apparatus invented by graduate physician and face expert.

Before the screen test you can have every line removed. Youthful contour restored by our method.

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BATTER UP AT M-G-M

The first studio baseball team to have its own home ball park will open its miniature major league ground the opening game when the Metro-Goldwyn-Mayer nine will play Paramount at Studio Field, the new grounds of the M-G-M team.

The site is a pleasant enclave on Sunset boulevard and Overton avenue in Cul- ver City. The studio team, in which are Buster Keaton, Edward Sedgwick, Van Husted, and other celebrities, has taken over a year’s lease on the property, which is being fenced and transformed into a complete ball park. The M-G-M team in the first in the studio league to have its own grounds.

Games will be played every Sun- day throughout the year, weather per- mitting, and teams from other stud- ios as well as semi-pro teams in the Southern California Managers’ Asso- ciation will participate. A small M-G-M crack line, which this season has won twelve out of sixteen games.

Motion picture celebrities will par- ticipate in the opening ceremonies and ground the opening game September 1, commencing at 2:15. A double- header game against the all-star Nip- pon Japanese team is scheduled for Labor Day. M-G-M, formerly of the New York Giants and now a picture actor, will umpire both games. The M-G-M team was organized by Buster Keaton and Sedgwick, both baseball enthusiasts, and in a year has grown from an amateur nine into one of the crack teams of the semi-pro league.

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“California’s Own Tex” at the
NEW YORK CLUB
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Spanish and Italian Dinners
Old Fashioned Southern Fried Chicken
50c Cover Charge Except Saturday
Clive Brook will do "The Laughing Lady" with Jeanne Eagels as soon as he completes "The Return of Sherlock Holmes" at the Long Island studios. Richard Arlen returns after a week's vacation on the Pacific. George Bancroft stages one merry battle... for a sequence of "The Mighty." Nancy Carroll goes to New York for her home village. Evelyn Brent's hard work on "Darkened Rooms," her first starring vehicle... and Dunn's King is playing the romantic rogue, F. neos Villan, in "The Vagabond King."... being done in Technicolor. Ruth Chatterton finally selects the drapes for her new home... Maurice Chevalier leaves for New York... and Paris... to return in a month... Gary Cooper is rehearsing for "Medals," his initial starring production. Charles Rogers is home from the middle west, where he did five-a-day... and packed 'em in... Charles Mack, the biggest of the Two Black Crows, is going to start a new town near Newhall... and he's going to gang. Although I thought the picture was very funny, the boys seemed to think different and refused to laugh. At the time I was nearly heartbroken. I felt that I was a flop and was about ready to quit pictures. Gosh, it was awful! From Goldwyn's I went to work for Hal Roach and made a series of two-reel comedies there. It's a serious business, this making people laugh! Sam Rork, who produced "A Texas Steer," in which I got the big comedy part of a congressman who was a Texas cowman, says he picked me out of all the Hollywood actors because all the rest of them have morality clauses in their contracts and are afraid to act like a congressman. But I'd been in the movies before I signed up for "A Texas Steer." I've been in more pankin'-seed movies and of the type... that's for "The Children." Hal Skelly announces to the civilized world that "A khitker is the most unnecessary person in the world."
MAKING TALKING PICTURES ISN'T ALL PLAY
AND NO WORK, SAYS LLOYD

All the funny things that happen on a motion picture set do not
find their way onto the screen.

With the advent of talking pictures, the country has been flooded
with stories about the vagaries of the microphone, of unusual things
that have occurred to prevent the filming of scenes, etc., etc.

But one day's diary from Harold Lloyd's production record on
"Wanted—Danger" stands out like a comedy scenario in itself. This
is an account of what happened in one day while the comedian, with
his leading lady, Barbara Kent, were working at Pasadena, California,
or at least trying to work, on a romance faction.

The location was about a quarter of a mile off the road. Everything
was in readiness to shoot when a dozen meadowlarks began their
moming vocal exercises, and the "interlock" had to be discharged.

Then when everything was all quiet and the signal to "go" was
given again, six army reserve planes from a nearby air field started
manoeuvring overhead, and once more action was halted.

An hour later when everything was calmed down again, and Lloyd
and Miss Kent were set for the scene, "Quiet" was called for the
third time, and the scene was moving along great when some one
yelled "Fire!" and not a half mile away the hillside was red with a
blaze sweeping across of brush. The clamer of nearly a score of fire
engines made further shooting impossible for another hour.

Clinging tenaciously to the hope that they would eventually get
to shoot, the Lloyd troupe helped fight the fire, and then came back
to go on work, and everyone else did it itself.

Things were going great, and the scene was well under way
when the air was rent with the shrill of a piccolo. Then a saxophone
jouined in the din, and finally several of the musical instruments
itself. The company was working within several hundred yards of a
musical instrument school. Wherefore the new crop of gray hairs in
Hollywood.

It's no gentle slap that Mrs. Gleason gives either—for the sake of realism,
of course.

Virginia Sale, youthful character-comedienne, was the happy recipient,
recently, of a tribute from a Texas admirer, in the form of an expensive
watermelon. Yes, it came by express prepaid. If Virginia, who is playing
under Ted Wilde's direction in "Loose Ankles" at First National,
was happy at the thought of a far-off Texan who so weightily appreci-
ates her work, the girls of the Holly-
wood Studio Club were perhaps even
more elated. You see, they got the
melon, which appeared one night at dinner time. They gave it
shortly
thereafter—in ninety girls!

Virginia used to live at the club,
but is now occupying an apartment—in
the kitchenette of which there wasn't
room for both the water-

melon and Virginia.

Fawcett Has Broadway Offers

Two Broadway offers arrived for
George Fawcett on the same day this
week, and with two local offers, the
stage seems to be making a strong
appeal for his return. And the screen
is not without nice roles for him, so the
actor will probably have to flip a coin
to know which appeals the most.
Fawcett will undoubtedly appear
on the stage, for his heart has been set
on it for some time. But he is also
fascinated by the talking pictures
and, having made a record with them
and long passed the experimental
stage, is happy to continue with them
in their higher development.

"Skinner's Dress Suit"

"Skinners Dress Suit" went into production at Universal City this
week, with Merna Kennedy playing opposite Glenn Tryon. William J.
Craft is directing.

BOB CURWOOD

Bob Curwood, Universal Western star, has left Hollywood to embark
on another of his personal appearance tours. Curwood is slated to
make his first showing in San Francisco September 1. From there
he will cover California, the middle
west, Canada, and then the east.

PATEH'S EARNINGS

LISTEN GOOD

Late yesterday Pathe Exchange, Incorporated, reported net profits of
$52,386.65 for the first two quar-
terly periods of 1929, being twenty-
eight weeks ending July 13. Last
year's comparable period showed a loss of $350,050.96.

The profit shown is after all charges, including provision for de-
preciation, interest and amortization of discount, etc., had been deducted. The report states that the gross sales and film rental for the first
two quarters of 1929 amounted to
$1011,055.62 as compared with $8-
374,541.50 for the same period of
1928.

The operating income for the two
quarters of 1929 is reported as
$50,626.71 in comparison with a loss
of $228,874.94 of the corresponding period of 1928.

EASTWARD BOUND

Norman Kerry has gone to New
York on a brief business trip, al-
though it is possible he will run over
to London. He has a standing offer
to star in pictures in England.

CHARLES F. ADAMS

ATTORNEY-AT-LAW
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Phone HOLLYWOOD 5177

GERLY

"Purrformer to the Stars" Creator of
"B'LOVE" for Benoite Love
6705 Hollywood Boulevard

BULLY TALES

WHICH IS WHY HE IS A
PROPERTY MAN

This is the height of something or
other.

There must be at least a hundred
stray cats of all sizes, shapes and
colors on the lot at Universal City.
They make their homes, or whatever
cats do, under the dozen or more
big stages. They are allowed the
freedom of the lot as a bulwark
against invasions, and they are
peaceful and provident of their own
affairs.

A cat was needed for a scene in
"The Shannons of Broadway,"
James Gleason's stage hit, which is being
made into an all-talking picture at
Universal. The cat is chased by a
dog.

The property man brought the cat
to the property stage in a bag cage.
"Where did you get it?" someone
asked.

"At a cat and dog hospital," was
the answer. "They let me have it
for $5 a day."

"SHE WHO GETS SLAPPED"

"SHEWHOGETSLAPPED" is a
short picture.

Talk about turning the other cheek! Helen Meehmann is about to have
her face slapped for the 386th time. And to the same person!
And she dare not strike back.
Helen Meehmann plays the role of
"Minerva," the "dumb waitress," in
"The Shannons of Broadway," now
being produced at Universal as an
all-talking picture.

She was the same waitress in the
original stage production of James
Gleason's play and as such appeared
in 504 performances in every one of
which Lucile Webster Gleason, in her
part as "Mrs. Shannon," slapped her
face.

Now, once more, before the sound
camera this time, Miss Meehmann is
to have her face slapped again and
it's not gentle slap that Mrs. Gleason

PHIL ROSEN

Phil Rosen is wielding the mega-

phone on "Phantom in the House",
Tren Carr production. Shooting
started at the Harcourt Studios Tues-
day and is in full swing under Ros-

en's able direction. Ricardo Cortez,
Nancy Welford and Henry B. Walthall are featured.

Lands Fine

To Louis Wolheim, famous villain of stage and screen, falls one of
the most interesting malefactor roles in many seasons. Wolheim was yester-
day engaged by Metro-Goldwyn-
Mayer to play the role of "Ted," the
typical villain, in "The Ship From Shanghai."

The new Metro-Goldwyn-Mayer
sea drama, first in history in which a
ship, fitted as a floating sound stu-
dio, is to be used in filming a "talking"
on the high seas, is a fillimation of
Dale Collins' famous novel "Oriental."
It is a grim story of a party of sea-
men who went ashore and suffering a water famine on a nearby isle of
Carabas. On the way back home Con-

TONY TO COMPLETE
'ANGELES' PHOTOGRAPHY

Tony Gaudio, one of filmdom's
premier cameramen, has been en-
gaged by Howard Hughes to complete the photography on
"Hell's Angels."

Gaudio was borrowed from
Warner Brothers, where he is under contract, to photograph
the talking sequences of the
$3,000,000 aviation film.

Filming of the "Hell's Angels"
dialogue is scheduled to begin
September 10.

Gaudio began his camera work
on "Hell's Angels" two years ago,
when the air movie was first launched. During the past year,
while Harry Perry and a staff of 20 aerial cameramen
were shooting the aviation epi-

scopic, Gaudio has been grinding on a number of talking pictures.
Producer-Director Hughes, be-
ing impressed with his audible
cinematography, recalled Gaudio
for the conversational sequences of
"Hell's Angels."
FEMINISM... NEW NOTE IN FALL FASHIONS

Feminism will be the keynote of fall fashions, Travis Banton, who designs the costumes worn by the stars in Paramount motion pictures, announced today.

Banton says the last trace of masculinity, prevailing modes of the past several seasons, will vanish from madame’s new frocks and gowns.

Banton, who makes periodical trips to New York and Paris to keep in constant touch with the trend, says that the feminine touch will not be achieved through old-fashioned fluffs and frills but through a pretty softness of line. The normal waistline returns and with it is lost activity.

Even sport skirts will be lengthened to four inches below the knee, the Hollywood fashion authority states.

The gowns worn by Evelyn Brent in her initial starring picture “Darkened Rooms,” are the first gowns conforming to the new style to be designed by Banton.

MAUDE LESLIE’S BEAUTY SECRETS

The beauty preparations of that well-known actress, Miss Maude Leslie, are indispensable to a score of motion picture stars who use them. Because of the large demands made upon these people, it is absolutely essential that the preparations used must be pure. That is why they choose the Maude Leslie products, which contain nothing but the finest imported ingredients, Miss Leslie worked out the formula after years of travel and stage work on the Continent, during which period she had time to observe and learn about the ingredients that would actually keep the skin young and fresh. The result has been a perfect product.

You may try a factoring of the Maude Leslie Salon, 1330 Brighten Way, Beverly Hills, where real relaxation and the application of Miss Leslie’s beauty preparations will obtain wonderful results for you. Phone Oxford 4735.

Health and Beauty Notes

HEALTH and beauty go hand in hand. We can accomplish this but exercise will do far more than any other means in the way of a beautifying process. Forty-five minutes every day, as often as you find time (once a week will even help) will be well spent at the Marshall Health Institute, 5751 Hollywood Boulevard. Individual and class open air exercises, Vibratory and Modern Intestinal Baths which are most beneficial are given at this Health Institute. Phone Grand 1580 for an appointment.

ALWAYS a moment ahead of the mode, Meyer Millinery for the past several months have been showing chapeaus that are strictly feminine in design. Both felt and velvets are particularly good at this time and are featured by Meyer, who has twenty-five years on Fifth Avenue, New York, to his credit. Every hat from this well known concern is hand-made and of original design. You will find the Meyer Millinery on the second floor of Warner Bros. Theatre Building, Room 207.

IN SPITE of the fact that Gloria Swanson makes her screen talk and singing debut in “The Tramp,” which is being directed by Edmund Goulding, the interest aroused by the first reproduction of her voice promises to be equalled by the interest in her clothes.

Beautiful evening gowns and wraps, afternoon frocks, street ensembles and negligees are included among the creations worn by Miss Swanson in the picture. All of them, even to the hats, the jewelry and other accessories, were especially designed for her, the majority being of Parisian origin. And for each ensemble, she has developed an individual coiffure.

Insofar as its exposition of the coming mode is concerned, the new picture will answer the plea of thousands of Miss Swanson’s fans who have time and again expressed a desire for her reappearance on the screen in fine clothes.

In addition to its fashion possibilities, “The Trespasser” stars its producer-star a role of extreme emotional sweep. With Chicago’s upper social strata as its background, the story deals with the problems of modern life and is regarded as the most forceful drama yet to come from the pen of Edmund Goulding, who has outstanding success as playwright, novelist, screenwriter and director.

Included in Miss Swanson’s supporting cast are Robert Ames, Henry B. Walthall, William Holden, Blanche Friderici, Purnell Pratt, Kay Hammond, little Wally Albrtity, Mary Forbes and Marcella Corday.

To say that Paul Ralli has been playing a starring role and yet it is just a featured part, sounds like some sort of a pun, but it is the truth, for in his satire on matinee idols in “Married In Hollywood” Ralli is the star of the picture within the picture which does not make him enacting the lead. All of which seems rather complicated, but ever since Paul’s similar part in “Show People” the young actor has been fitting into star’s shoes.

A THING of beauty is a joy forever—so it is with flowers. They have their important niche to fill in the social, business and make-believe world. They may even inspire those who rival in loveliness—the Motion Picture Stars. Jerry Vaughan, well known Motion Picture actor, has been supplying large orders to the sets. He is associated with the Ivy Gardens, 1515 North Vine street, “The Telephone Florists,” phone Grand 6280.

HEN LaRayne Carpentier, actress, and a second cousin to the famed fistic light, Georges Carpentier, visited Hollywood, she did not make the trip to seek a part in the movies, but to confer with Maxine Alton, the well-known playwright.

During Miss Alton’s last trip to New York, definite arrangements were made for a play to be written especially for the unique personality of the actress. The deed has been accomplished and Miss Carpentier is very enthusiastic over the clever French farce entitled “Say it in French.”

Miss Alton, who herself has been a leading woman on the stage for many years, a playwright, a short story writer and scenario writer, has several successful stage and screen plays to her credit.

Miss Carpentier, whose fascinating French accent is very noticeable, expresses the belief that the clever play by Miss Alton will be primarily responsible in making this coming season the most successful in her career. She expects to produce the play in Paris after its New York run.

Loris Nibo was the honoree recently for a charming children’s party sponsored by Miss Nibo, Enid Bennett, at their home, Misty Mountain. Games were played and a juvenile comedy projected for the young guests including Ruth Nagel, Suzanne Vidor, Nancy Moulton, Dorothy Leonard, Jeanne Meneux, Suzanne Meneux, Gloria Swanson, Hope Wilson, Bob McKim, Paul McKim, Billy Reecy, Sydney Franklin, Jr., Mary Kay Bartlemess, Stuart Sergeant, Carol Hausmann and Peter and Judith Nibo.

To Suit the Individual

Styles to suit the individual is the keynote at that exclusive shop, the Baker Fur Company of Hollywood. Tuxedos in beige, carmine, and other equally popular furs are being shown at this time. For a change of pace a Mid Summer Sale now on at this exclusive shop, you will actually save from 20 to 30 per cent. A small selection fur you desire. 6325 Hollywood boulevard is the address.

Dot Fairly, popular film player, is now an authority on collegiate dance steps, and to prove it she will show her ability on the screen next week at Loew’s when “Why Love Home?” has its first public showing. Dot plays the role of Ray Cannon production for Fox, decides to enjoy life as does her hi-stepping husband, and one of the most laughable scenes in the picture is the one where Suzanne hires Oscar to teach her to dance.

PADE BOTELER, who soon will be seen as the city editor in “Big News,” has completed his character-comedy role in “Elusive”, in which he portrays a person who he won’t join the Navy from choice in the summer time for he has discovered that his uniform is not the coolest thing in the world with old Sol beating down on the deck of a destroyer.
YOUTH'S PAINTING BECOMES TALK OF TOWN

The lobby of the Roosevelt Hotel in Hollywood boasts probably the most-talked-of oil painting that has been shown in Los Angeles for a decade. It represents the assembly of Napoleon and his staff (in the foreground) after his victory at Austerlitz, with divisions of the army in the background. The picture is the work of a sixteen-year-old genius, Charles de Ravenne, who put in three years painting it, and who is a French painter.

That Ravenne possesses a flair for satire is easily manifested by his limiting the heads of a number of movie celebrities on the bodies of the generals. Joe Schenck is Napoleon; Douglas Fairbanks is Murat; and the Menjou is Marshal Ney. Others represented are Clive Brook, Von Stroheim, Sid Grauman, John Barrymore, and William Powell. Sid Grauman has offered a swell prize to the person that successfully guesses whose head appears between Napoleon, Schenck and General Fairbanks.

MOB ULSTER'S STAKES

"Bull" Montana is shown, thrown from the stake and lying on the ground in a stupor. The faithful steed is licking his cheek, but "Bull" can not be brought back to earthly cares for a messenger had but a few moments before given a wire from Hollywood, which said: "Some one has moved the stakes of your Hollywood lot three feet inward."

Charlie Chaplin is represented as a wounded monk lying on the ground to the left of General Murat. His right mitt clutches a bottle of Bal- lac, and his bleary eyes are gazing in dizzy abandon at Marion Davies, who, as a French vivandiere, is tenderly bending over him in an endeavor to pour some eau de vie from a flask into his parched throat. The monk, however, is about to take the leap into the dark, his last words being: "I died—hey—the talkies never got me."

BECK HOLDS I. O. U.'S

Dick Beck is crawling along the ground, back of Marion Davies, disguised as a German spy, his hand clutching a sheaf of I. O. U.'s of Napoleon's body guard, who had put him to work in his room at the Blossom Room. In the rush of the authorities to the right of Beck are seen the clasped hands of George K. Arthur, Karl Dane, "Little Blossom," Doc Martin, Willie Bern- stein, Alan Hale, Ray Haller, Grand Withers, George Kotsanos, Harry Grubin, Jim Haller, and Frank W. Minta. To the left the "Two-ton Henry" is stuck in a turnstile, with his deaf newboy pulling his lungs out to free him. The painting is a knockout—don't miss it.

ED O'MALLEY.

OPENED THURSDAY

"Kibitzer," the New York stage success, which opened auspiciously at the Mason Theatre Thursday night, August 29, is one of the outstanding comedies of the last Broadway season. The writing of the play, according to Edward G. Robinson, the latter an actor last seen here in "The Raclet." "Kibitzer" is the term applied to one who presumes to know it all and who constantly intrudes in the affairs of others. In this case he is the owner of a cigar store and likes to dabble in Wall Street stocks. His constant advice to all others on matters provides the hilarious moments of the play. Gregory Ratoff, the famous international star, has the lead. He came to this country in 1922 with a Russian troop and, after it had dissolved, scored a decided success in "Tenth Avenue." He is a great artist and his characterization of the "Kibitzer" is furthered by a love of the play and the character he is creating. If the term "Kibitzer" is not known generally in Los Angeles, the play should serve to make it so, for it can be applied generally to those particularly who dabble in others' affairs, and to those now well known as "know-it-alls."

SEEN AT CATALINA

Charlie Chaplin, all tanned, with a beautiful girl on his arm, to whom he is talking about his new Chris Craft speedboat ... Harold, Mildred and Gloria Lloyd riding on a bus like country and finding a stagecoach and taking a huge kick out of it ... Lupino Lane arriving on the night boat and receiving a telegram to take the morning boat back to work. Mrs. Lane and the youngsters are disappointed ... Wallace Lupino enjoying an enforced ten weeks' vacation ... Mr. and Mrs. Raymond Griffith buying provisions for a trip to the Isthmus in their boat ... Bobby Vernon dancing with his little girl to the new pavilion ... Lewis Stone receiving admiring glances as he strolls along the boardwalk ... Richard Ar- len playing for the week on Valen- tino's former boat ... Matty Kemp looking very salty in a yachting cap ... Matt Moore using his new bincou- lars looking out to see—I mean sea ... Irving Cummings with that wonder- ful smile spreading even more sunshine along the boardwalk ... Geo. Schenck hot-footing it to his pavilion ... Harry McCoy looking for a boat purser and a deputy's badge ... Mr. and Mrs. William De Mille Gibbon, whom I saw last week and found they are in ... Lelia Hyams and Phil Berg having a sundae ... Patsy Ruth Miller strolling around the grounds of the City. The Tainter-Bennett arriving in his boat ... Jack Ford helping the captain of the Cabilla bring it safe into Avalon. Jack certainly looks part on the bride ... And among the others in and around are Al Cohen, Dan Hogan, Belle Ben- nett, Fred Windemere, Bob Thornby, Constance Bennett and his family, Gus Dembuling and his family.

EVILS OF SMOKING CIGARETTES

(As put forth by that well-known reformer, Eddie Quillian, popular Pathe comedian.)

Cigarettes must make you short-winded, if you get in the habit of walking a mile for one. You'll get so you'll even want them for breakfast, because they are toasted and one gets tired of reaching for sweets.

Nicotine instead of asking for kisses, will bum cigarettes from you, for they satisfy. Then you have to smoke about three before your heart begins to pound from a throat irritation. There is not a cough in a carload.

And remember, cigarette smoking is liable to lead to the craving for expensive cigars when you realize what a difference just a few cents make.

And besides, there are no poor Scrooges who are always burning their lips. Ask—whomever—he knows.

And who wants to be nonchalant all the time, anyway?

HENRY KING SELECTS "HELL HARBOUR" AS TITLE OF NEXT

After months of research and deliberation, Inspiration Pictures has found the perfect title for Henry King's maiden effort in the talking picture field, "Hell Harbor," is the cognomen which received unanimous approval.

The picture is an adaptation by Madame Fred de Gresac from the novel, "Out of the Night," by Rida Johnson Young, but the title of the novel having been used before for pictures, stories and plays, a title switch was necessary.

"Hell Harbor" is said to be aptly descriptive of the atmosphere of the world, which has to do with pirates, dark deeds and romance on a secluded isle in the West Indies.

Lupe Velez and Jean Hersholt are playing the leading parts and the balance of the cast will be announced in a few days.

SIGNS GEORGES AGAIN

J. L. Warner, head of the Warner studios, is so pleased with the song and dance number that Georges Car- pentier made recently for the Vita- phone version of "Miss America" that he has selected him to play one of the leading roles in the Vitaphone version of the musical comedy succ- ess, "Hold Everything."

Production on "Hold Everything" is scheduled to start the last week in August. The picture will be filmed throughout America and will be directed by Roy Del Ruth. Other players chosen for the cast up to this time are Sally O'Neil, Joe F. Brown, and Mrs. Charles B. Robert Lord is now working upon the Vitaphone adaptation.
WAR IN THE MOTION PICTURE CAMP

(From the Literary Digest of August 3, 1929)

The lawsuit entailing $1,000,000 brought by the Actors’ Equity against a moving picture actor and his employer is a move to restrain Equity members, although suspended from the organization, from continuing their talking films. Equity thus begins her fight for a “closed shop” in talkies, after setting June 5 as a strategic date. Contracts signed by actors for the talkies gives them the right to show them at a profit. So Frank Gillmore, president of Equity, announced; but subsequent contracts must be framed on the new “Equity basic agreement.” This act, we are told by Somerset Logan in The New (New York) was determined after a questionnaire sent to all Los Angeles members of Equity had resulted in 1057 votes in favor of all-Equity casts for pictures and only 58 against. More than 70 per cent of the members in talking pictures are said to be Equity members, and “several actors who ignored the edict of their organization and signed Equity contracts after June 5 have been promptly suspended from their union.” The situation in Hollywood is thus set forth.

The producers are receiving the powerful assistance of intrenched privileges, which the other major organizations are being denied. Back the actors are the Central Labor Council of Los Angeles and the American Federation of Labor. J. W. Bussell, secretary of the Central Labor Council, with which Equity is now allied, has pledged the unqualified support of the federated unions—the strongly organized cameramen, the operators, the electricians and carpenters, and all American Federation in the American Federation of Labor, in a telegram to Mr. Gillmore, has promised his heartiest support.

The courageous move of the Actors’ Equity is the result of the picture actor’s determination to have a union of its own, capable of correcting obvious abuses and instituting much-needed reforms. With the advent of the talking picture came the employing many legitimate theatre actors with trained speaking voices. The local forces of Equity were increased, and a crisis became inevitable.

Charles Chaplin company, which has made a success of its theatrical efforts, has been engaged by the company. Apparently Chaplin in a more operatic way is going to make a series of pictures, and the entire working schedule is hopelessly involved until a new agreement is equitable to the actor. The new Equity contract would correct such flagrant abuses.

Of course, the individual star can insist upon his own terms—and his price—but the character actor and the small-part player—and that includes the ever increasing majority of players—are frequently victimized. If they speak their mind, they are seldom re-employed at the same studio. With the recent amalgamation of so many of the picture companies, and the antag-onism of producers’ associations, the typical situation is this: the next day, another contract for the same job is ready—so much for the castings director’s word. Actors are quite frequently only wanted for nothing for rehearsals. There are instances of players being required to work from 60 to 80 hours a week. When on location, any hours, from 8 to 20, have constituted a day—sometimes with an additional bonus, sometimes not. The entire working schedule is hopelessly involved until a new agreement is equitable to the actor. The new Equity contract would correct such flagrant abuses.

It is charged that the producers are " resorting to every conceivable device to break the spirit of the actors." The New York Times reports:

"As soon as Equity’s ultimatum was received, one actor after another was called to a studio where he had never worked before and where his previous contracts were either never sent out or when sent refused, he was told it was unenforceable, and such a good part, too! In one instance, a studio stock company was suddenly organized, offering long term employment contracts. Casting department officials even threatened the studio which have not been touched for a year. Lists of actors, including a few Equity members, were then cast in the studio contracts after the designated time, have been published in all the local press.

FAMOUS COMEDIANS TO HELP WITH DIALOGUE

Two of the funniest known-makers yesterday won big roles at the United Artists studios when James Gleason and Harry Green signed contracts to play featured roles in forthcoming all-talking pictures and assist in writing dialogue.

Gleason, the former New York stage favorite, who has become one of Hollywood’s outstanding talkers, is the dian’s story writers, is to appear in a film in which Richman’s first United Artists all-talking, all-singing ex-Raf agana, and Green, another Cohn, is expected to be announced in the near future.

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THEME SONG HERE TO STAY, SAYS STERLING SHERWIN, FOREMOST FREE-LANCE SONGSMITH

By STERLING SHERWIN

(NOTE: Sterling Sherwin is writer of both words and music of numerous theme songs both in this country and Great Britain. His “Black Waters,” written for British & Dominion Film Co., Ltd., is published by Barrow & Co. of London, and has brought him a number of offers from English producers, “Melancholy Mama,” written for a Paramount-Christie play and published by Keith Proctor of New York, has been greatly praised by Octave Roy, Ray, Saturday Evening Post, etc. Sherwin's newest song, “So Sweet,” written for Paramount’s new feature, “Divorce Made Easy,” is published by Harms of New York. It is now at work on new assignments from Universal, Paramount and several independent producers.

Like an oasis in an arid desert of dull dialogue! Like a fragrant flower in a garden of noxious weeds! Like a silvery moon in a night of ebony darkness! Such is the relation of the theme song to the average talkie.

Robbed of the very essence of its vitality—or most of it—namely, ACTION, by the necessary limitations of its new medium of expression, the modern movie has found the theme song a worthy substitute. We need not go to Kraft-Ebbing, Freud or Wundt, or to any of the other great psychologists, to learn the most fundamental impulse of our very existence, EMOTION!

And what better medium for the concentrated expression of overwhelming joy or sorrow than a golden melody, flowing crystal pure from heart to heart, wedded to a lyric of tender beauty like some exotic water lily on its surface?

A prominent producer has said, “Theme songs are weary, stale, flat and unprofitable diversion.” Does not that utterance rather describe the so-called dialogue of the average production? Is it not with an emotion of hearty relief that we turn our stale-dialogue-weary ear to a joyous interlude of refreshing melody?

Some producers may find their only theme songs weary, stale and flat. Better theme songs, however, will remedy such defects. As for being unprofitable, ask a music publisher, once a comparative nonentity, who vose close to the top of his industry from PROFITABLE thematic publications!

Another thing: There will be better theme songs when movie executives cease to choose them. One producer, for example, who still deals in slapstick comedy (except that you can now HEAR his custard pies go “splash!”) wanted a theme song for custard comedies. As a committee to judge the song he brought a flock of relatives and the family dog. One of the committee did not like the number (perhaps it was the dog, for he barked), so it was rejected as unworthy of his laudable, audible custardramas.

It takes an expert in custard to judge certain confections. So does it require a music expert to judge good theme songs?

A music publisher says that theme songs will be replaced by regular music in the manner of operettas. But even operettas have their “reprinted” or plagiarized numbers, while many films with TIME-MELD songs as their theme song is here to stay; many of them may be “weary, stale and flat”—but never unprofitable. ASK THE MAN WHO PUBLISHES ONE!

Merna Kennedy Ill

Merna Kennedy, Universal featured player, is at the California Hospital facing the prospect of an operation for appendicitis.

Miss Kennedy was stricken Saturday while at work in “Skinner’s Dress Suit,” in which she plays opposite Glenn Tryon. She was taken to the hospital that evening.

Director William J. Craft was informed today that a definite decision regarding the necessity for an operation had not yet been made by physicians. Production of the picture is continuing with scenes in which Miss Kennedy does not appear.

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LOS ANGELES

Universal Signs Youthful Player

Miss Joan Marsh, blonde, blue-eyed and 15 years of age, whose features are said to be a composite of those of three of the most beautiful screen stars, has been signed to a Universal contract by Carl Laemmle, Jr., general manager, following a test made by Tom Rest.""}

A Good Idea

Robert Armstrong again will be a prizefighter on the screen, and this time it is the featured role opposite Fannie Brite in the famous condiment's forthcoming all-talking, all-singing first starring vehicle for United Artists.

Signing of Armstrong was announced yesterday by production chief at the United Artists studios, who figures that the former stage star, whose boxer and portraits of ultra-man roles on the screen is the only actor who can do justice to the principal male characterization in the Joseph Jackson story, tentatively titled “The Champ.”

“Big News” Shows at Hillstreet

“Big News” Pathe’s all-talking film of newspaper life, to the Hillstreet Theatre Saturday. “Big News” stars Robert Armstrong, features Carol Lombard, and brings a selected cast of prominent talking-picture players together in a story which is marked by action from beginning to end, it is said. Unusually the greater portion of newspaper stories, “Big News” concern itself with drama which takes place right in the office of a big metropolitan daily. Reporting, quarelling with the managing editor, the managing editor is found slain and from this moment thrills and excitement tumble rapidly upon one another. Gregory LaCava directed.

The RKO stage hit to be presented will include Edith Evans and Ray Mayer, Countess Sonia and her “Revue Intimate,” the Brians and Cora Green. “Big News” is the last attraction to be shown prior to the closing of the Hillstreet, September 6, when it will undergo a complete change of policy, reopening September 11 with Radio Pictures musical-sound production, “Street Girl.”

Lands

After an unusually exhaustive search, Charles Kaley, famous Chicago master of ceremonies, comedian and band leader, has been “oked” for the much-talked about role of “Lord Byron of Broadway” which started today at M-G-M’s-Goldwyn-Mayer under the direction of William Nigh. Other players so far cast in “Lord Byron of Broadway” include Cliff Edwards, Marion Shelling, Glen Lee and Mary Doran.

Antonio Moreno has been added to the cast of “Romance of the Rio Grande,” a Fox Movietone production, which Alfred Santell is directing. Warner Baxter and Mary Duncan are co-featured. Robert Edison is also to be among those present.

“SOPHOMORE” AND EDDIE HIT

Eddie Quillan, who appeared in person at the Paramount Theatre, New York, in conjunction with the showing of “Sophomore,” went over with a bang.

WINS

Carroll Nye, popular young juvenile, has won the excellent part of “Johnny Spigge” in “The Bishop Murder Case,” which has just started at the Metro-Goldwyn-Mayer studios, under the direction of Nick Grinde.

TRACY RETURNS TO FOX

Lee Tracy, who made “Big Time,” a Fox talking picture, is scheduled to return to that studio and make another film.

POLICY IS CARRIED OUT

Carrying out the policy of obtaining big stage and screen names to appear in Vitaphone short features, Harrison Ford, stag and film player, has been signed to play the leading role in “The Flattering Word,” a George Kelly prize playlet, Warner Brothers announce. The “Flattering Word” will be filmed and recorded as a two-reel Vitaphone play. Bryan Foy, now engaged with the direction of “Finders Keepers,” also a two-reel Vitaphone, is to direct.

AUGUSTA BURMESTER

Now Playing

“MRS. MANNHEIM” in the “GREENE MURDER CASE”

At The PARAMOUNT THEATRE AVAILABLE FOR STAGE AND SCREEN PRODUCTIONS

OXford 6295
Jim Farley, one of the best-known character actors in motion pictures, has signed with Hoot Gibson to play an important part in "Courtin' Calamity," the western star's current picture for Metro-Goldwyn-Mayer. Jecorey Storm is directing, with Eugenia Gilbert playing the leading feminine role.

Sojin, who owns one of the most infamous faces in motion pictures and whose oriental villainy has gained for him a world-wide reputation as a character actor, has been added to the cast of "Golden Dawn," the merstein opetta which Warner Brothers are making as a Vitaphone picture in natural color.

Luther Reed is completing work on the script of "Hit the Deck," the musical production he will direct for RKO, and is planning to start shooting within the next two weeks. Reed recently completed "Rio Rita" in record time.

Lewis Stone, noted for his work in "Wonder of Women," "Madame X" and other talking film hits, has been chosen to play Norma Shearer's father in her new Metro-Goldwyn-Mayer all-talking vehicle, "Their Own Desire."

DeWitt Jennings and Aggie Her- ring are the latest recruits to the cast of the First National and Vitaphone mystery film, "In the Next Room," according to announcements made by the studios. John St. Polis and Robert E. O'Connor also play important parts. Jack Mulhall and Alice Day have the principal roles in the film, which Eddie Cline is to direct.

Forlifying himself with a cast of his own selection and just in time for directing his debut production for RKO, this all-dialogue opus is tenta- tively titled "Jazz Heaven," from the story by Pauline Porney and Dud- ley Murphy.

Bryan Foy returned to Hollywood this week after spending some eight months directing Vitaphone short subjects at Warner Brothers' Eastern studios. Foy's return to Warner Brothers' Hollywood studios marks the return of Vitaphone short subject produc- tion to the West Coast.

Herbert Breslin, just arrived in Hollywood from New York to make his first production for Radio Pictures. He admits he is tackling the hardest job of his career in bringing to the screen "The Life of Sergeant Griega," the widely read and much-discussed novel by Arnold Zweig.

Hedda Hopper, famous stage and screen beauty, who recently scored in "Olympia," which Lionel Barrymore directed with John Gilbert, will be in Barrymore's next production. She was recently cast for the role of the "Countess Olga" in "Rogue's Song," in which Lawrence Tibbett, Metropolitan Opera baritone, is to star.

Charles Brabin will direct the Metro-Goldwyn-Mayer adventure film drama, based on Dale Collins' novel, "Hammer," which is being brought out since "The Bridge of San Luis Rey," and is a dramatic story of happenings on a ship becalmed at sea, and a water famine.

Three more well-known screen names have been added to the im- portant cast of "Llynn and a Day," as Eddie Don- lington's second starring vehicle. Produc- tion on the new piece will begin by September 1.

BREAKING RECORDS

The outstanding sensation of the world of motion pictures, at the moment, is the record-breaking run of the Fox Film "The Cock-Eyed World," now in its fourth week at the world's largest theatre, the Roxy, in New York City. The first 13 days of this miraculous engagement of the Raul Walsh picture with Victor McLaglen and Edmund Lowe featured, revealed 385,377 paid customers with an aver- age daily attendance of the world's record mark of 29,574. In the first two weeks of the run the aggregate attendance was 415,387.

The second showing of this pic- ture will be in Hollywood at Grau- man's Chinese Theatre in the near future.

WADSWORTH IN "LITTLE ACCIDENT"

William Wadsworth, a cousin of Wadsworth Harris, is now playing a four-weeks' engagement with "The Little Accident" company at the Be- lasco Theatre. Wadsworth's part is that of J. J. Overbeck.

"The Little Accident" has been proving its popularity with a hit at the Be- lasco Theatre during the past two weeks. Thomas Mitchell is playing the starring role.

OPERA SEASON OPENS SOON

On Tuesday morning, September 3, the brooding of the Los Angeles Grand Opera Association opens at Barker Brothers. This will be for the sale of single admission tickets as there are only season tickets for the complete season of nine operas have been sold. Mail orders may be sent directly to Barker Brothers or to the general offices of the Los Angeles Grand Opera Association at Philharmonic Auditorium Building. The management points out that this is in many ways the finest season ever offered by the association. Two of the performances will be double bills which means two operas given within the same evening and the complete repertoire and dates are as follows:

Tuesday, October 1, "Aida"; Wednes- day, October 2, "Elisir d'Amore"; Friday, October 4, double bill of "La Boheme" and "Gianni Schicchi"; Sat- urday, October 5, "Martha"; Monday, October 7, "Rigoletto"; Wednesday, October 9, double bill of "Han- sel & Gretel" and "Pagliacci." Thursday, October 10, "Barber of Seville"; October 12, "Oedipus the Trouvatore." Monday, October 14, "Massenet's Manon," and the most distinguished company of stars ever engaged by Los Angeles. H. W. Bourn, Meise, Mario, Morgana, Lauri- Volpi, Danise, Schipa, Rothen, Sandri, Barra, de Luca. Augmenting and replacing these stars by guest artists will be the Philharmonic Orchestra, a superlative chorus trained by Dr. Karl Reidel of the Metropolitan Opera House, and newly mounted modern scenery of the most lavish and advanced type. Ballets by Pave- ly-Oukrainsky Armando Agnini of the Metropolitan will again be staged director and conductors include Di- rector Gaetano Merola, Pietro Cimin, Wilfred Pelletier and Dr. Karl Reidel.

FRITZ RIDGeway FORCEd To REFUSE OFFERS

Fritzi Ridgeway has been in the unusual position of being forced to turn down contracts for motion pic- tures. Miss Ridgeway has been so busily engaged in commercial enterprises that she has not been able to accept offers made her by producers to play the featured character roles for which she is so well known.

It is expected, however, that Miss Ridgeway will shortly be in a position to make an announcement of vital significance to the motion picture world.

MORE SIGNED

Kate Price, best known for her Irish comedy roles, and James Brad- bury, Jr., also adept at Irish por- traits, will turn Renown for their next picture. The two were chosen to supply the comedy relief in "The Song of Norway," Lawrence Tibbett's first-talking-singing picture, which Lionel Barrymore is directing for Metro-Goldwyn-Mayer.

Another new signing is Frances Marion, with dialogue by John Col- ton, will feature Tibbett in a singing dramatic role. Catherine Dale Owen will play the leading male role in "His Glorious Night," Wallace Mac- Donald, Allen ("Kewpie") Morgan, and others of note are in the cast.

LAMBERT BUSY ON THE FANCHON-MARCO REvUE

Edward J. Lambert didn't lose much time after his arrival here from Europe, for Fanchon and Marco had him place his "John Hancock" in the picture to be featured in one of their big revue ideas over the circuit on the West Coast.

Mr. Lambert's fun-making an- tics have made him world fa- mous and, backed up by a big show, Warner Bros. megabilling are in for a real treat wherever this feature is exhibited.

"SAY IT WITH SONGS"

Sam E. Morris, vice-president of Warner Bros., announced today that another large theatre has been added to the company's holdings through the purchase of the Pantages Theatre in Los Angeles. Improvements will be started immediately upon the house which will have its formal opening under Warner Bros. owner- ship on November 1. At that time it will assume the name of Warner Bros. Downtown Theatre to Differ- entiate it from Warner Bros. The- atre in Hollywood, the first run house that the company has had in successful operation for more than a year.

A gala opening is planned for Warner Bros. Downtown Theatre in November. The first picture to be shown there will be Al Jolson's new Vitaphone production, "Say It With Songs."

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HOLLYWOOD GOES B. B. AND HOW
B. B. B.'s house warming at his new Cellar Cafe, under the busy tread of wide awake Hollywood Boulevard and its tap tap of broad and French heels, was an event that will long be remembered by the rank and file of local newsmen. Responding to an invitation list that would make the Graf Zeppelin's length look like a piker, B. B. B.'s army of friends were on hand early and often.

Even in the early part of the evening, the portals were clotted clear up to the top steps by anxious "we want in," many prominent cinema people being among the number. And B. B. B., bless his little heart, was never in better pin—he just wilted a dozen soft collars in turning loose his famous bag of character parts and gags. Encore after encore brought down that famous "star" curtain of his, and his side kick, pianist Stevens, almost paralyzed his facile fingers in keeping B. B. B.'s spirits constantly at high tide.

DUMMY TELLS 'EM
Some 400 well wishers were packed in the subterranean joy palace, room well even for Henry's renowned dummy newboy, who was dressed in his store clothes and who electrified everyone present by delivering a well turned, bon voyage speech. The festivities trailed clear into the squint of Old Sol (not Sol Solinger), the heavy portal closing on an "opening night" that will probably stand as a record in the archives of dear old Hollywood.

Here is about the way B. B. B. swung his flexible spotlight, on laity and celebrity alike, during the fast-flowing current of hilarity—Ruth Roland, beaming her "Miracle Mile" smile on all present; Jack Oakie, who would diffuse laughter even at an autopsy; Dan Wolhmen, ever popular with B. B. B. patrons; Vic Dunn singing "The Mystery of Life" in matchless fashion (see what a voice); Dave Butler, president of "The Twitcher's Club."

OH YOU FRANK, BOY!
Frank Richardson, singing "I Can't Give You Anything But Love," with a snappy jazz abandon that brought forth an earthquake of applause (how can you beat this bird?); Ray Rife, captain of the B. B. B. cellar and some pig in the urbansity line; Sol Solinger, as restless as a humming bird, and saluting all present with a jentil smile; Laura La Plante, queen of blondes; Pricilla Dean, still in the forefront of popularity.

Dave Wolf, one of the pillars of the late lamented Plantation; Maggy Bebe, a Fox star; Sally Rand, sweet as apple cider; Irving Cumming, Fox director; Jossy Ray, from the Paramount in New York; Dick Powera and wife, from the Midwick Country Club; the modern Don Quixote Huggins and his Sancho Panza, Mieklejohn, from the Pom Pom; Ralph Arnold, "Big Boy;" Edward Luddy; Jack Foss; Jackie Fields being given an ovation with his pal, Gig Rooney; Arlene Langdon; Glick and Gordon; Ray Mayer.

BERNSTEIN ON HAND
Edith Evans, Monroe Salisbury, Harry C. Jors, Pete Snyder and party, Betty Evans, Barney Hyman, Sammy Cohn, Doc Mace, Willie Bernstein, mayor of Hollywood; Peggy McCurdy, stunning blonde cigarette girl; Alva Jorvee, beautiful brunette check girl; Frankie Fay, Bert Wheeler, Louis Atlas, the big concession guy and head check king of America; Fred Shaw, Beatrice Venute, Miss Cornell, of Fox Follies; Charley Rogers, Eunice Bennett and others too numerous to mention. B. B. B. can be put down in your hat as one of the "big shots" above and below the sidewalks of Hollywood Boulevard, and this even goes if "Two-ton" Henry hears it.

Hoffman's 'Blaze O' Glory' Is Dowling's Next
Renaud Hoffman's story, "Blaze o' Glory," and not "A Year and a Day," as previously scheduled, will be Eddie Dowling's next starring picture for Sono-Art. Hoffman wrote the new opus from a short story by Thos. Boyd called "The Long Shot," and while it has the late war as a background, it will not be a war picture. Dowling will play a romantic, soft-hearted Irish type.

The decision to postpone "A Year and a Day" was suddenly made after Weeks and Goebal, Sono Art officials, had given the Hoffman piece a first reading. Cast and director for "Blaze o' Glory" will be announced soon. George Crone will direct "A Year and a Day" when it goes into production following Hoffman's opus.

Promoted
After several months of special camera work, Archibald has handed a first cameraman assignment by Paramount. He will be in charge of the photographing of Evelyn Brent's first starring picture, the all-talking production, "Darkened Rooms."

Ruta's last picture as first cameraman was "Varsity," a Charles "Buddy" Rogers starring vehicle. For the past five months his talented handling of an Akley camera has been employed by Paramount. He was responsible for the traveling shots in Clara Bow's "Dangerous Curves" and "The Wild Party," Richard Dix's "The Love Doctor" and "The Wheel of Life," and aided Harry Fischbeck in the filming of "Illusion," co-starring Charles Rogers and Nancy Carroll.

Here Is an Echo of Past
5640 Franklin Ave., August 19, 1929.
Dear Miss Barrymore:
Along about the year 1901, while in Des Moines, Iowa, I had the pleasure of seeing a show in which you appeared together with Maud Adams and John Drew.

The next morning at breakfast I sat at the next table to the one occupied by the above named trio and the memory of this experience has always been kept fresh owing to the then prominence and subsequent ever increasing popularity of all.

I recall at one time in Chicago and while walking down Michigan Avenue, I saw Maurice Barrymore also walking down the avenue.

To me he was one of the most distinguished looking as well as one of the greatest artists ever to tread the boards in America.

Your people have always represented the very highest type of stage folks and success after success in all your activities have placed you almost in a class by yourselves.

Together with thousands of fair-minded people who have no other interest in the late lamented Equity strike in Hollywood, one of a very deep desire to see justice done them may I say, I have always known, for its background the most unfortunate history as to unfair treatment of its workers.

To those who are somewhat acquainted with its details a more drastic treatment than the very mild and considerate one as outlined by Mr. Gilmore would have been thought the proper thing.

I have attended some of these meetings, purely as an outsider and I have been charmed by Mr. Gilmore's conduct, in fact I may add that in some 40 years experience in matters of business and other activities I have never contacted a man who appealed to me as being of such a fine calibre.

There seems to be a wonderful combination thereof of a high sense of duty, the sincere wish to be of help to others, together with an intelligence and sympathy which should always hold the admiration and love manifested at the meeting last Saturday night, of Equity members.

Perhaps one of the most shocking public occurrences I have witnessed was explosive attack on the name of Barrymore.

Many prominent in your so-called "Own People" stood on their feet and gave vent to statements that were heartbreaking in the light of what has been to these same people a symbol of leadership and inspiration.

To listen to one man say that your brothers are hop heads is a throw in some past belief and to another that he should be forever stricken from the list of members of Equity and many other terrible remarks as to your disloyalty, etc., had an effect on me similar to taking an anesthetic.

I am sure that the Barrymores are very fortunate that the record of this meeting will never be placed in public print.

Personally I would never wished to have risen to the heights attained by you and yours and to be tumbled down into the very depths of condemnation by my fellow workers.

What a pity?

Sincerely,
J. E. BRYANT.
It Was The Radio That Revealed His Real Talents

Radio has developed a new star entertainer in the person of AL Bernard, end man for the Dutch Masters' Minstrels over WPZ. Perhaps the best proof that Bernard has reached the star class is that he recently received an offer of $1,000 weekly to play a circuit of big picture theatres in the East. He had to decline because his contracts with the Dutch Masters, the Raybestos Twins, which is a WEAF feature, and his phonograph recordings prevent him from leaving the city for any length of time.

The offer, however, indicates that picture theatre managers are keeping tabs on his work and that radio fans are interested in having him strut his stuff at their houses.

Bernard didn't step into stardom over night. He has been singing over WJZ since 1921, when receiving sets were far and few between, and when a dozen letters in a week from radio fans established a record. Bernard had faith in the future of radio and did his worrying for nothing. He was a member of the first team to tour the country and sing at the various radio stations, which he did with Russell Robinson in 1924-25. So it was only natural for him to get something worth while when commercial periods began to come into existence.

AL BERNARD

(Motion Pictures Today)

TALKING PICTURES BY TELEVISION

LONDON.—A talking film was transmitted by television in London today and received with a substantial measure of success by the ordinary apparatus used for the reception of television images.

The experiments were made by the Baird Television Development Company with a short talk by George Robey, the British vaudeville star. The voices, transmission was clearer than usual in the cinema and the synchronized pictures were equal to the standard thus far attained in the development of television.

At present the limitations are that the subjects must be suitable for the purpose, and as head and shoulder representations. Larger subjects would be lacking in detail.

In adopting the modern form talking film to television, visual effects are transmitted in the ordinary television manner by scanning the image at the transmitting end by means of a disc perforated with a spiral series of holes and at the receiving station by using a similar disc in connection with a neon lamp to reconstruct the image.

The sound effects are picked up from the marginal record on the film as is the practice with standard talking pictures, and these sounds are broadcast simultaneously with the film.

MUSICIAN STRIKE LOOMS Union Contest for Supremacy Over Talkies Likely to Center at an Early Date in Chicago

(Lo Angeles Times, Aug. 30)

CHICAGO, Aug. 28.—(Exclusive) Chicago motion picture theatres and vaudeville houses may have to depend on the quality of the musical pieces offered at the shows and the stage plays with the talkies for their musical programs, beginning next Sunday morning.

This announcement was made tonight by James C. Petrillo, president of the Chicago Federation of Musicians, a delegation of union members conferred with the Chicago Motion Picture Exhibitors’ Association.

Petrillo said the organized musicians of the United States may center their fight in Chicago to determine their status with regard to the exhibition offered by the talkies in both picture and vaudeville houses.

This year the exhibitors’ association, comprised of practically all the large motion picture and vaudeville theatres in Chicago and suburbs, has demanded a complete revision of the musicians’ working rules. Today’s meeting ended abruptly when the union representatives declined to discuss the employers’ proposition and walked out of the conference room.

Petrillo stated that submission to the exhibitors’ demands virtually will mean a 20 per cent reduction, while the union is seeking a 10 per cent wage increase for the 800 players in the city’s 400 picture and vaudeville theatres. That the situation over the talks is crucial is seen in the fact that the exhibitors a few days ago signed a new wage contract with the Chicago Stage Hands’ Union.

Agreements of the musicians and stage hands with the showmen expire at midnight August 31st. Terms of the new stage hands’ agreement call for a wage increase of $2 a week, which was negotiated for a two-year period, and places their salary at $90 and $107 per week.

"A MORNING JAUNT" With cheery heart and buoyant step, in Main; The clanging bells, the bustling noise, Told me it was day again.

My face is bathed with morning fog, "The sun will soon be here;" I sing; Gay song birds twitter on the way— They bring to me a breath of Spring.

The busy town takes on new life, The daily toilers send their way; And priests and nuns and school girls, I soon was entering Broadway.

Broadway, of Theaters and Shows; The national where shoppers meet and chat; Grand windows trimmed with Christmas cheer; The Wife would love that Olive hat.

The Olive branch that tells of Peace, The Peace we hope will bless our land; But let’s not get Poetic— We’re nearly up to Grand.

Why should I worry? Here’s the sun: Why ruminate or mope? The World’s all right, I’m thinking, For right ahead is Hope.

Leave Hope behind, you’re sure to fall; Cling to this axiom every hour; Yes, let it permeate your very soul, Like fragrance of the sweetest flower.

We’re now beyond the busy Mart, And free to roam the Country o’er; I’d keep on walking for another hour, But my girl lives here on Figueroa.

NOTE.—There’s a little Joker in this compilation. See if you can pick it out. HARRY ENGLISH.
Two score and seven years ago (more towards the latter years of the 19th century), the American singer, songwriter and author of the song "What a Wonderful World," took his creation to a new level in Birmingham, Alabama, with a performance that would come to be known as "The Rainbow Man." 

With apologies to Mark Hellingier, your chronicler has another episode for the pages of this column. 

The Strange Oddity of Billy Elish's, the man behind the creation known as "The Rainbow Man," will be the topic of this column. 

The song "The Rainbow Man," written by Dolores Carlyne, was released in 1928 and has become an iconic symbol of the American cultural landscape. 

Irwin, one of the first producers to openly declare himself for Equity and will engage his cast on an Equity basis. 

GOOD NEWS 

T. Hayes Hunter has been engaged to direct Frank Darro in his first starring picture for Sono-Art Productions. Frank Darro is an excellent work in "The Rainbow Man" with Eddie Dowling, and there has been so much interest manifested in him throughout the discussion that we have placed him under a long-term contract," O. G. Goebel, president of Sono-Art, said, at the Metropolitan Studios. The story of the picture relates to the life of the circus performer as it is lived under the big top. It is as yet untitled. 

HALL WILL STAY 

Al K. Hall, widely known comedian, who has been signed to bring in the laughs in Harry Carroll's Music Box Revue, which opens at the Music Box September 15, has purchased a home in Beverly Square. 

Hall is planning to remain in Southern California with his family. 

CHARLIE MAY TALK 

Hugn basies, Charlie Chaplin may make his "City Lights" into a talking picture, despite all his previous denials to the contrary. It may also be filmed in color, it is said. 

PILGRIMAGE PLAY OVER 

This week marks the last performances of The Pilgrimage Play, which has been showing in the Pilgrimage Play Bowl for the past several weeks. 

Jeanne Kaufman, popular song writer (Oscar, pageant hit maker), has just placed two songs with Geo. and Arthur Platadiso. Miss Kaufman has a wealth of ability and we suggest that Max Wayne have better look to her laurels. 

The song, "I'm Nuts About You," published by Charles Bayha Music Co., has become famous because it is one of the few songs whose cover is not adorned with the picture of Rudy Vallée. 

Garnett Is Selected to Direct Richman Picture 

Through an arrangement with William Sistrom of Pathe studios, the services of Taylor Garnett have been secured by United Artists to direct the forthcoming Harry Richman picture, "The Song of Broadway," which is scheduled to go into production at the United plant within the next three weeks. 

Richman himself has been in Hollywood for several weeks, and has spent the major part of his time getting acquainted with the musical Josephine Dunn, who will star in the "Song of Broadway." He expressed great enthusiasm over the choice of Garnett as director of the picture, and cited the success of such Garnett productions as "The Speller," "The Flying Fool" and "Oh Yeh," as an assurance that the "Song of Broadway" will be a real hit. 

ADD MORE PLAYERS TO CAST 

Recent additions to the notable cast assembled for "Red Hot Rhythm," produced by Pathé with Alan Hale in the starring role, include Harry Bowen and Ernest Hilliard, the former in a successful character identification and the latter in one of the good-natured heavies he portrays so well. 

Others in the cast of this 100 per cent singing, dancing and talking picture, which Leo McCarey is directing and William Conselman supervising, are Kathryn Crawford and Jessop Meehan, the leading feminine roles; Anita Garvin, Ilka Chase, Walter O'Keefe and James Clemmons. 

"Red Hot Rhythm" is an original show set especially for Hale by Conselman and McCarey. Earl Baldwin and Walter De Leon wrote the dialogue. 

Lucky Star in London 

Frank Borzage, director, will supervise the showing of "Lucky Star," the Janet Gaynor-Charles Farrell picture, in London. He is there now. He is also expected to supervise its Glasgow and Dublin showings. 

GO EAST 

Ruth Chatterton and Fay Bainter left recently for New York. Miss Chatterton is expected to return to Hollywood within a month. 

BETTY RETURNS 

Bettie Broxon returned to Hollywood Monday after a vacation of several months spent in the East and in Europe.
Hollywood Filmograph

HOOFY

By Bill Attie, 95% Natty

Local 4 cast—wet or dry, yore choice... day say dat sid graham, is gonna build a rebellion with "full man sleepers" fer men only... "flattud" henry, is half de dore orf de house, xmlralgred, dare is a reason... harry burns, bying paper hanks er eifs at wellworth's... nothy beery, gonna sing in a wanna bros pitcher, wot half we don... gonna hole a oxbux, cell summa undar ware, so we kin by sum wim sum to show brighten, "cud't shay no" ter lloyd bacon, tor he wus married... she wadda voo test, den asked wot day lett orn her sing, "dye-wrecker sed she wus a howlin' success... belles girl at studio says, she heirs sumtungs oder de wire nut fit fur her fur heir, sourcys says, you cant expect ter work an' retch yer orf de world shocked... de lady ware i room closes her eyes wen she sings, tender hearted, cant bare ter see me suffer... strange actor ask me if he hadda sea a dooker before he cud git a drink, no i says, after... an extra tuck de part orf a cabinal chief in are pitcher, hadda a great voo, de platform got hay fever now... an auto salesman says de nut at de wheel korses de most ex'ceents, deys de reason dat i don drive... korse i walk lame are cain folks ask if my shoes hurt, no i says my feet do... womnin 'rested ter pickin' pockets neffer was married, dat strange... actress was asked by inshurance dockter if dare wus any insanity in de famil, no she sed, ownly my husbin images he is de head neffer or de house... actor tol me widders half de bes' chance ter git married, deman tell no tales... n. b. a bootleg fan wle tryin' ter lite his cigar... de house caughed afire, an wus burnt ter a crisp, dis is a warmin' ter bootleg fans nut ter smoke... gonna rite amuder song, title "holdin' my han" watch nos' papers.

BEEBE AT "RIO RITA"

So pleased are R-K-O executives with Bebe Daniels' work in "Rio Rita" that they are sending her to New York to be present at its premiere.

Jack Jungmeyer

STAFF WRITER

PATHE

Carl Laemmle, Jr., Sends Story Scout to N. Y.

Leonard Fields, Universal scenarist, has left Los Angeles for New York to talk over stories from George M. Cohan. Jr., general manager of Universal studios, to scout for new story material in the East and to confer with the newly appointed story editor in the East for Universal. Mr. Porter will watch the Eastern field for plays and stories for Universal in co-operation with C. Gardner Sillivan, Universal scenario editor-in-chief at Universal City.

LEON ABRAMS IS NEW "OPTI" EDITOR AT "U"

Leon Abrams, film executive, director and producer, has been signed by Universal as story editor, replacing Lucille de Nevers, who has been promoted to continuity writer. Abrams was formerly with M. G. M. in an executive capacity, and before that was a director and producer of pen name, "Lucy de Nevers." Miss de Nevers is writing the continuity for "The Third Party," to be produced by Universal soon, as a starring vehicle for Glenn Tryon. The story was written by Mark Swan.

FRANCES FRANKS SIGNS FOR UNIVERSAL STORY

Frances Agnew, one of the best-known scenarists in Hollywood, has been signed by Universal to write the adaptation, continuity and dialogue of "The Poor Sport," a magazine story by Rita Reiman, which will be produced by Universal as an all-talking picture. Laura L. Planks will probably have the starring role in the production.

Selection of a story for John Barrymore's second all-talking Vitaphone vehicle was announced this week by J. L. Warner. "The Man," is the working title of the next Barrymore production, which will be started in September, Mr. Warner said. Though no further details concerning the screen play were given out, it is understood that the story has a period setting.

Mr. Barrymore, who recently completed "General Crack," a seventeenth century romance in which he portrays a soldier of fortune, is now working upon his contribution to "Show of Shows," which is a scene from Shakespeare's "Richard the Third." J. L. Warner, head of the Warner Brothers studio, has engaged De Leon Anthony to write the titles for the silent versions of all productions on the company's new program. Mr. Anthony, who has contributed to many years of radio experience, has already completed the titles for five features—"The Hottentot," "The Argyle Case," "Sing a Song With Songs," "In the Headlines," and "Skin Deep." Mr. Anthony will confine his work solely to silent versions, the incident titles to Vitaphone being the duty of individual dialogue experts.

"Unnamed" will be the final title of the new Joan Crawford Metro-Goldwyn-Mayer picture, temporarily titiled "Goddess." Jack Conway, directed this production. William MacFarlane wrote the script from a story by C. E. Suggins. Miss Crawford is presented as a girl brought up in Central American jungles, then threatening into hectic New York society. Players in the production include Ernest Torrence, Robert Montgomery, Ben Terry, Grace Canard, Helene Her bert, Owen Lee, Eddie Nugent and others.

Howard Estabrook, Paramount's "ace" scenarist, is to write the talking version of "Hell's Angels" for Howard Hughes, which is to go into immediate production.

This important announcement made late yesterday by the owner of Caddie Productions is of special signifi- cance, since numerous reports have been prevalent that Hughes was experiencing extreme difficulty in contacting with a writer possessing unusual creative ability; a qualification essential in order to create a talking version of this production which will equal if not surpass the silent finished product.

J. Gruber Alexander, whose picture version and dialogue for "General Crack," John Barrymore's latest all-talking production for Warner Brothers, elicited hearty compliments from studio executives, has augmented First National's writing staff.

John Farrow has moved from the Paramount lot to the United Artists studio, where he is to write the adaptation for Dolores del Rio's next picture, "The Bad One."

VARICK FRIZZELL ARRIVES

Varick Frizzell, producer of the youngest men to be called an explorer-director, has arrived in Holly- wood to complete negotiations for in- terior shots and sound equipment to be taken to Labrador for the filming of his next feature, "Vikings of the Ice Fields," which will be set in the country he visited while making "Lure of the Labrador," and "The Great Arctic Seal Hunt."

POSTPONED

The Actors' Equity suit against the Marx Brothers and Warner Bros. has been delayed until September 10 at the plea of Equity. Gillmore is expected to return by that date.

COHEN RETURNS FROM TRIP

A. Cohen, vice-president of Cinema Props, has just returned from the East, where he has been buying the latest novelties in furniture.

Hillstreet Theatre

Announcement has been made of the reopening of the Hillstreet Theatre on the evening of September 11 as the new RKO Theatre. The opening attraction for the house will be a special premiere of the new Radio picture, "Street Girl," in which Betty Compson starred.

For days preceding its reopening, the house will be closed down for refinishing. The entire appearance of the theatre is to be altered and a complete change of its stage dress effected.

Co-inincident with the reopening of the house will be the inauguration of a new policy of entertainment. Complete stage revues will be presented under the direction of Macklin Mag ley, who is arriving from New York. Outstanding stars of the stage and screen will be presented weekly.

Following the opening night perfor- mance, it is the plan of RKO of- ficials to maintain a continuous policy with popular prices prevailing. The theatre will have a complete redecoration September 6, following the close of the picture, "Big News."

"JAZZ HEAVEN" UNDER WAY

Melville Brown has begun production on his first Radio picture, "Jazz Heaven," starring Johnny Mack Brown and Sally O’Neil. She plays the leading role, while others in the cast are Ralf Harold, Clyde Cook, Henry Armetta, and Blanche Frederici.

LOYS TO VACATION

Harold Lloyd is planning a vaction. The noted comedian, accompanied by his wife and little daughter Gloria, is expected to go to New York by way of Canada. A European trip is also said to be contemplated.

ROWLAND LEE RETURNS

Rowland V. Lee, director and travel- er, has returned to the film capital after two a months' tour of Europe, during which he visited all the battle-fronts on which he served during the war.

W. E. HENSLEY

Sanitary Plumbing—Hardware

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FRANCIS POWERS

TRinity 1724

Six pictures on which JOSEPH JACKSON worked last year were included in the list of box office record smashers compiled by the Motion Picture News

Dwight Cummins

WILLIAM FOX STUDIO

The Writing Craft

"The Behavior of Mrs. Crane." for Laura La Plante

Albert De Mond

Dialoguing—
SHE'S LOVABLE AND SWEET, AND WHEN IT COMES TO TROUPLING—WHY—

Some time ago we saw a picture that was made by a well known firm and in it it had as its main theme something very pleasant and captivating number that was sung throughout, which carried the title “Loveable and Sweet” and which was to our way of thinking a filling title for Kathleen Cliford.

There are many clever actresses who look like a million and have that much in form and figure, but, when it comes to acting, why they fall down below any such calculations, but, for an actress who has “Everything,” she's worth her weight in gold.

Kathleen Cliford could, if she cared to, sign a receipt for a million dollars worth of personality, looks and ability, and deliver that in a good size package, view her performance, and especially since the “Talkies” have become all the go.

Keep your eyes on this actress, be it on the stage or screen, she will hold your strictest attention, and rightfully so, by years of best endeavor and on her own merits.

Review

“Masquerade”
Produced by Fox Studio.
Directed by Russell J. Birdwell.
Story by Lewis Joseph Vance.
Adaptation and Dialogue by F. H. Brennan and M. F. Boylan.
Photographed by Charles Clark.
Cast: Allan Birmingham, Leila Hyams, Clyde Cook, Farrell MacDonald, Arnold Lucy, George Pierce, Rita LeRoy, John Breeden, Frank Richardson.

Here's a picture that is a directorial accomplishment by Russell J. Birdwell, who is new to the screen but who has shown us enough technique in this picture that he will have to be reckoned with among the capable megaphone wielders. He knows his drama and even his comedy and when it comes to talkies, he is going to be heard from.

Fox gave him practically an unknown cast, as far as stars are concerned, although all of the players gave very capable performances. Especially fine was the work of the principals—Allan Birmingham, Leila Hyams, Clyde Cook, Farrell MacDonald, and Arnold Lucy. Frank Richardson is a new personality as a singing cabaret entertainer, who wants to be watched for future reference.

Give the devil his just dues—Russell J. Birdwell, with a real vehicle to direct, will give Fox or any other organization something to crow about. Theatregoers at the Fox Boulevard Theatre, enjoyed the picture immensely regardless of the flaws that appeared from time to time, due more than likely to bad story construction and the editing rather than through any fault of the director.

Mr. Fox will do well to honor Director Birdwell along and give him something really worth while to handle.

HARRY BURNS.

BRUCE MITCHELL IS SIGNED TO DIRECT ART MIX

Bruce Mitchell has been signed by J. Charles Davis, 2nd, president of the J. Charles Davis productions, to direct Art Mix in the first of six westerns the cowboy star will make on the company's program of twenty-six pictures this year. The exteriors will be made in Presidio, Texas. Mitchell and the cast will leave Hollywood the end of the week.

Mr. Davis is now en route to Texas with a corps of recording experts. The production will be a complete talkie and will be synchronized with music throughout. Paul H. Allen will be the chief cinematographer.

D. W. GRIFFITH PREPARES TO MAKE ANOTHER EPIC

Surrounded by musty old pamphlets and enough books to stock a small library, D. W. Griffith is busily engaged in extracting the most ron antic and picturesque phases of Abraham Lincoln's life for the forthcoming United Artists all-talking film special. So far 153 books have been carefully read and re-read, and out of these many little-known facts in Lincoln's life have been dug out and preserved for inclusion in the picture. The picture, according to Griffith, will present Lincoln in all his humanity in parallel action with an entertaining story built about the career of the 16th President. Wilkes Booth, the "mad, mad, sad" actor of the 50's and 60's, who assassinated the President at Ford's Theatre. Secondary only to the entertainment value of the picture will be those historical truths handed down by accepted biographers and intimates of the man.

The tentative title is "Abraham Lincoln." The picture will go into production about October 20.

S O N G S

George Fawcett will make his first appearance in a talking "short," his services have been secured for a "certain raider" called "Ghost City Whispers," which is fourth in a series of outdoor talking pictures made by Robert C. Bruce. The pictures are being produced at the Metropolitan studios and are being shown on the Paramount program. Fawcett in the role of a miner whose only friend is a dog. For this part "King Tut" has been signed. He leaves Tuesday for a location at the Hollywood Hydro, where Robert Bruce, who also the author of the story, will direct and will have an assistant, Eddie Baker.

Paul Fejos Assigned Super-Feature

Paul Fejos, the man who directed Universal's super-feature, "Broadway," has been assigned another big one, "La Marseillaise," in which Laura LaPlante and John Boles will be co-starred, supported by an all-star cast.

This announcement comes as a surprise to many of those thrilled by Fejos' last feature. "Quo Vadis," but it could be explained according to a very recent note from Paul Fejos that it would be given "All Quiet On the Western Front," a forthcoming war epic depicting the German side of the late war. The fact that Fejos is European and served in the Great War in the Seventh Royal Hussars of the Hungarian Army, being decorated seven times for gallantry in action, led many to believe Universal would consider him the ideal man for the German war story. His mastery of American motion picture technique and his success with other Universal big features had everybody putting him in a talker and cooperating with him when "Uncle" Carl bought the screen rights to the German story.

MAYOR PORTER BILLED TO SPEAK AT LABOR DAY CELEBRATION

Mayor John C. Porter will be the principal speaker at the annual Labor Day celebration that is being planned by the various committeemen who are working to make this affair a big one, and he will be emcee, it is expected by the labor movement of Los Angeles. There will be an open-air picnic at Sycamore Grove all day Labor Day, and the call will be held in the auditorium of the Labor Temple, 540 Maple avenue, in the evening.

The officers of the General Labor Day Committee are: A. W. Hoch, chairman; Harry Sherman, vice-chairman; J. W. Buzzell, secretary; Chas. B. Hammer, treasurer.

Among the speakers, together with Mayor Porter, Labor will have the honor of presenting and hearing Clarence Kincaid, newly elected Commissioner ofistine, California, American Legion; Father Robert Lucy of the Catholic Welfare Board, Dr. E. P. Ryland of the Church Federation, and President of the Chamber of Commerce.

There will be one feature sport in line of a tug-of-war. There will be the usual races for both young and old, with many valuable prizes at stake, also a husband-calling contest, which will be an added attraction open to all of that sex. Movie stars will be there en masse. A band concert will take place from 12 to 8 o'clock.

The grand ball in the evening will take place in the auditorium of the Labor Temple, when small admission will be charged and the public at large is invited to be present.

Completes Cast

Richard Wallace has completed casting for his forthcoming picture for Paramount. The story is based on the true events of the play, "An Old Lady Shows Her Medals," the picture version to be called "Medals." Beryl Mercer, noted English actress, has been signed for the principal role opposite Gary Cooper.

August 29, 1929, Portland, Ore.

Your criticism and review of "Why Bring That Up?" was naturally very much enjoyed by us. Your past thoroughly conveys your sincerity as usual. More power to you and Filmograph.

MORAN AND MACK.

August 31, 1929
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