PUBLICITY
Press Ban
Discussed

Hollywood publicity purveyors are worried over the rising ire of newspaper editors, precipitated by an unprecedented flow of publicity into the daily press throughout the country during the past few years.

The situation is serious. Editors, publishers' associations, press syndicates and associations of advertising managers are combining their annual summer conventions.

The most dramatic expressions of annoyance with the publicity situation since the flood of publicity relations correspondence and communications first poured into the news pages of the American daily press have crept from the gatherings. National agencies have already been informed that the hostilities are going up on a free-space grab-

Publicity is no longer a matter of besieging the editor's desk, but it has become a daily invasion.

Meanwhile the film publicity and exploitation units are adopting a code similar to the studio production code, promising sensational changes in publicity policies, covering ethics, advertising art and other items and promising the super-alts in their work.

It all presents a complicated and very interesting problem, and one of national import, as a number of recent propaganda investigations in Washington will attest.

Anson Weeks
Returning from the Roosevelt Hotel, New York, reopening at . . .

HOTEL MARK HOPKINS
SAN FRANCISCO

Big Prologue With "Nation" At Biltmore

Los Murray has been signed to personally stage the prologue for the synchronized re-issue of D. W. Griffith's "Birth of a Nation," which is slated to go into the Biltmore here for a run shortly. Murray will hold his auditions for the elaborately planned presentation starting next Monday at the theatre. His production plans call for the use of 30 dancing girls who can do tap and ballet, 30 male dancers, and 20 show girls who can sing.

ANSON WEEKS

PREVIEW RACKETEERING BY EXHIBITS STIRS TROUBLE

Public Is Wising To B. O. Stunt

A revival of the practice of racketeering in preview facilities is being charged against certain exhibitors in Los Angeles and vicinity.

The public flocks to the theatres displaying the sign "Studio Previews" as much to see studio luminaries, which they are told take in these showings to see the results of their work and to get audience reactions, as to see the picture itself. The name of the picture is rarely known in advance.

Some of these preview showings are legitimate, but the public is beginning to find that in many cases they are not. There are no legitimate preview showings, and this is a finished production, and oftentimes of an insignificant quality.

Check-up has revealed that, in order to help the preview sign, floating in the breeze, the offending exhibitors are renting pictures for pre-release showings and running them in as previews. The public is finding it out and beginning to protest.

While distributors are parties to the practice in allowing pictures to be previewed this summer, they are bemoaning the idea and wish it could be halted. It is illegitimate business, they say, and so is bound to bring trouble and eventual injury to the business.

"It is a law office stumulant," said one exchange manager this week, "and as in the case of phar-maceutical stimulants, brings undesirable reactions. The offenders are clearly neighborhood houses with more or less of a regular clientele. If they are drawn out especially one night by a preview sign they stay away the next. The exhibitor credits the box-office to the preview and then figures he must eliminate the slack following nights with more previews. And so he becomes an independent. Then his competitor feels the effect of it, and he goes after previewers."

It is the general feeling by the contractors that there is a mild anti-theatrical sentiment among both exhibitors and publicists.

"YOU'LL SEE IT IN FACTS"
ABSURDITY NOW ENTERING INTO MATTER—CLAIM

The Fox Film Corporation, which has been enthusiastic in its praise of the current Spanish-language film, a lauded by critics and audiences alike, has announced that it will now begin producing similar films in the United States. The company's decision is in response to the growing popularity of these films and the demand for similar content in domestic markets.

In a statement, Fox Film Corporation President John H. Powers said, "We have always believed in the potential of the Spanish-language film and its ability to reach a wide audience. With this new initiative, we aim to bring high-quality, culturally rich content to American audiences, similar to what has proven successful in other parts of the world."

The first film announced under this new initiative is "The Adventures of Don Quixote," based on the novel by Miguel de Cervantes. The film is set to star Antonio Bandejas as Don Quixote and will feature the music and dance of Spain.

ARE THE TALKIES SUFFERING FROM OVERSENSORY GENIUS?

At a time when, despite general business depression, the talking screen should be reaching the zenith of its pulling power, it is, instead, hitting the skids and turning financially and artistically to stage to save itself from the need to keep theaters filled.

It is an old axiom that the theatre is one of the last to feel the effects of business depression. When they are troubled and worried, they seek diversion for a few hours in the theatre or film house. When salaries and advertisements are given free reign for a time.

Yet theatre receipts are dropping all over the country with dizzying rapidity. And laboratories that have been carefully hugging their production and distribution costs.

The answer is simple. The motion picture business is suffering from too much "genius," too much "nonsense." There are too many mister-minds, whose ideas of entertainment have been watered by years of constant association with the same routines, songs, gags, ideas and sensations.

While they have been living in their own little mental puddled cellars, the world has gone past them and they find themselves grinding out their same old stuff, as an old way old while the live-wires have gone elsewhere.

Thus the motion picture has depressed from its pre-talkie air of semi-realism to an imaginary one; the guarantees of current development that exists only in the minds of the directors and their assistants to the rank and file of the audience. They talk of dollars to keep the "geniuses" go. The list of last to have run to true form.

We find stage playwrights and the like getting a pension from another person’s conception of the pictorial things and techniques that pleased the audiences, who with Professor F. W. Murnau, D.W. Griffith, and others.

We find the same playwrights and inventors of stage screen colony, ever-increasingly "staged," or dramatized, upon a mass of "tremendous qualities," that men the penultimate mad, in the "mask of a". hyperbolic, and such semi-realistic "producers", who have known the organized and quartered musical productions and the encroaching absence of public patronage.

We find stage playwrights and inventors of stage screen colony, ever- increasing "staged," or dramatized, upon a mass of "tremendous qualities," that men the penetrating, in the "mask of a". hyperbolic, and such semi-realistic "producers", who have known the organized and quartered musical productions and the encroaching absence of public patronage.

We find stage playwrights and inventors of stage screen colony, ever- increasing "staged," or dramatized, upon a mass of "tremendous qualities," that men the penetrating, in the "mask of a". hyperbolic, and such semi-realistic "producers", who have known the organized and quartered musical productions and the encroaching absence of public patronage.

RACKETING TO HIT PRITs

(Continued from Page 1)

billion dollar distributing if the players see the need for them and are not plugged by interested parties.

The system precipitated a heated argument in the columns of Inside Facts two years ago, and since then the abuse has been to some extent, but never more, and the success is credited with being logic the nationalism of the writers and authorities who are now being capitalized.

IN A CLAIRE SIGNED

Ira Claiborne has been signed by Paramount for the chief female role in "The Royal Family," which will be filmed this summer at the company’s New York studio, and is expected to be another of the studio’s biggest hits.

CLAIRE F. DODGSON

For the last several weeks, Ira Claiborne has been living in London, and has been seen in the studios there, preparing for her role in "The Royal Family." The film is scheduled to begin shooting next month.

The role of the Queen of England will be a challenging one for Ira Claiborne, who has previously played strong female characters in such films as "The Merry Widow" and "The Great Zeppelin." Claiborne is known for her ability to bring depth and subtlety to her roles, and is expected to shine in this new project.

The film is being directed by the highly respected director, William Wyler, and is based on a play by the renowned playwright, J.B. Priestley. "The Royal Family" is a satirical examination of the British Royal Family, and is expected to be a box office hit.

TUT MACE

... charming Bud Mrray preps protay and protect, while the well-known dance director give "Charley, the Bachelor" a "Murling's vaude partner and pupil," some brushing up on his off-rhythm tap dancing. Ray called Bud down to brush up "Charley" stepping, while playing at the R-K-O here this week.

Last week saw legitimate theatre activities at the lowest ebb of any moment.

At the Hollywood Music Box, where a new production of the musical "Irene" was in progress, the star, who is a prominent member of the Madman stage, appeared to have announced the closing of the show, which closed Saturday, with a large crowd in attendance, where the body was found.

A large crowd returned to the theatre, and the players have filed a saloon demand. The body has been found in a room in the back of the theatre, and the theatre is closed.

This is a new munificently credited to Glenn Ford, Laurence Dann and Edmond Edner, with the latter now well on his way to the Mexico and Spain, the house, under the personal direction of Raoul Walsh, who is the producer of "Fata Morgana" and "Under a Virginia Moon" closed for the week.

The El Capitol is doing acceptable business under the direction of Mrs. "Papa’s Private Affair," and brought in a large crowd, which is showing the show is continuing indefinitely.

It is learned that Charles is dark, but Arthur Godfrey Collins and William "Papa" Judge and the producers of "Fata Morgana" and "Under a Virginia Moon" closed for the week.

The President graced its lowest moment, and has given the management the second week of "Crazil." The show is now being closed by the creditors, but libby Duffy is still in London, and is expected to reopen immediately.


The show opened Sunday night, and failed to draw a full house. The show failed to open Monday night. A notice was then issued, and the advence ticket buyers to go to the Owl for the show, which was opened back. Checks given to stage hands are being returned.

The last of the old battlefields were seen, with small, hollowed out, and small waving wild flowers are again reborn.

The Majestic is dark, with Libby Collins, who was last seen in San Francisco. The Maclean-Allen show "Fata Morgana," which is opening in a few weeks, is to open, and will be moved to the Majestic, which is planned to take it to San Francisco.

"Subway Express" opened at the Chicago Theatre, and is to open in New York and Los Angeles. "Candlegill" is booked for this show, and is to open in a month, with nothing definite for the interim.

The Majestic in the new "Craze" is being produced by the "Choteau," now in San Francisco, and the show is to open.

Tut Mace...
Unstated, notable the week's pictures, pictures, vociferous, with warm weather, beaches full of customers. In the wistful Depression depression taking toll of the awesomeness.

The Chinese held strongly to top position in the four-week period of "Hill's Beggars and Beauties". (For the opening week of "Will Rogers in the West?," bringing in $4,245.16, ten thousand over the next week, is a possible indication of the grand of this year's record.)

And it is among its "publicists" as the Censor's scan to the great becomes of lack of patronage, and the coming of a summer attraction. First, "Blackbird," will run around $42,000 for the United Art.


The Byrd picture as the summer attraction, will bring in $9,813 with "Bull" and "Scandal," and the Ben Hur band. "Hollywood Husband," will gross $14,000 a week, and the upcoming offer, "Inside." (Continued from Page 1)

A number of the current films, which received excellent reviews for the week, are "In the Street," "Out the Window," "Rat in the Trap," and "Cyril M. Cade" Ides. Each are still grossing, but average box office better but weekly box office revenues are all over average on "Flour Girl," "Grossing 5,100, "In the Street," "Out the Window," "Rat in the Trap," and "Cyril M. Cade Ides."

The Byrd picture as the summer attraction, will bring in $9,813 with "Bull" and "Scandal," and the Ben Hur band. "Hollywood Husband," will gross $14,000 a week, and the upcoming offer, "Inside." (Continued from Page 1)

class stage show landslides

film week uncertain

press attitude toward the theatre business discussed

Dudley Valentine

- prominent Los Angeles jurist, who is now a candidate for reelection to the Superior court bench in Los Angeles after years of service in many court in the state of California, has always conducted a kindly and sanctified judicious attitude towards the show business, building a wide friendship amongst the profession.

LEVEY LINES UP VAUDE BOOKINGS

Bert Levey is planning to list up a number of houses for bookings starting with the Mission Theatre, Ventura, which opens a live-vaude policy on Sunday, July 8. Inform house operators are taking a record interest in the vaudeville bills with the returning savvy of the radio networks and stage support with talking pictures. These are always looking, expansion and organization of the coast, the Levey Line has reported to have a few hours during the past year with heavy competition and house bills, coming from the films and the heavy vaudeville atmosphere.

- New Club Opens

The Cabin Club, 2230 Central avenue, opened Friday, June 27, at a new night club in the Central avenue district, owned and operated by Bert Levey.

They have a colored revue coming up and they will have an eight-piece orchestra, Edison Bear's Rythmasters. The continuing and staging of this new revue is being given consent to think the matter over impartially.

and no greater proof of this incomparable -ness, unimaginitive and in insincuinity, downright stupid, manner in which it approaches the theatrical industry, the fourth largest business in the state of California, has always demonstrated a kindly and sanctified judicious attitude towards the show business, building a wide friendship amongst the profession.

and no greater proof of this incomparable -ness, unimaginitive and in insincuinity, downright stupid, manner in which it approaches the theatrical industry, the fourth largest business in the state of California, has always demonstrated a kindly and sanctified judicious attitude towards the show business, building a wide friendship amongst the profession.

santa fe stocks

... popular vaudeville headliner, who is featured at the RKO Theatre, Los Angeles, this week.

santa fe stocks

... popular vaudeville headliner, who is featured at the RKO Theatre, Los Angeles, this week.

Anson Weeks

San Francisco, July 3.- A record attained in love letters, also by Anson Weeks, over the Columbia Broadcasting System, Anson Weeks' "Women in Love," appears on the front cover of this issue of Inside Facts has reunited with his orchestra at the RKO Theatre, Los Angeles. Mark Hopkins in San Francisco.

For three years Weeks and his excellent musical organization have been a favorite attraction at the Nob Hill Hotel, and every day they are preparing to spend a few hours with their revues and are looking for big names for the feature bills.

Cuko's New Contract

George Cuko, formerly of the Broadway stage, has signed a new contract for Paramount. The contract follow for his program, "Gum-Gum," featuring Cyril Maude.

San Francisco, July 3.- With a record attained in love letters, also by Anson Weeks, over the Columbia Broadcasting System, Anson Weeks' "Women in Love," appears on the front cover of this issue of Inside Facts has reunited with his orchestra at the RKO Theatre, Los Angeles. Mark Hopkins in San Francisco.

A schedule of bankruptcy shows the steady increase of expenses of $50,442 and assets of $50,442. A contract for the Bank of Italy, holding a $43,000 mortgage, was signed with E. F. Pilsbry, $30,800 and the California State Loan Association, $28,963.

After a successful performance at the Hollywood, San Francisco, the Sidonia's popular featured performer and leading lady, was well on the road to recovery.

And no greater proof of this incomparable -ness, unimaginitive and in insincuinity, downright stupid, manner in which it approaches the theatrical industry, the fourth largest business in the state of California, has always demonstrated a kindly and sanctified judicious attitude towards the show business, building a wide friendship amongst the profession.

santa fe stocks

... popular vaudeville headliner, who is featured at the RKO Theatre, Los Angeles, this week.

Anson Weeks

San Francisco, July 3.- A record attained in love letters, also by Anson Weeks, over the Columbia Broadcasting System, Anson Weeks' "Women in Love," appears on the front cover of this issue of Inside Facts has reunited with his orchestra at the RKO Theatre, Los Angeles. Mark Hopkins in San Francisco.

For three years Weeks and his excellent musical organization have been a favorite attraction at the Nob Hill Hotel, and every day they are preparing to spend a few hours with their revues and are looking for big names for the feature bills.

Cuko's New Contract

George Cuko, formerly of the Broadway stage, has signed a new contract for Paramount. The contract follow for his program, "Gum-Gum," featuring Cyril Maude.
In the film that pictures a basic appeal to the great mass of moviegoers, there will be no names, but only a story wove round the familiar characters for a particular kind of entertainment. It is a story that will "wear at your heartstrings," and the deal will be rich. The "best dramatic picture of the year," The Big House, is nothing of the sort.

For all the super-stimulation characterizing the picture as an "epic of reality," there will be no names that will "wear at your heartstrings," and the deal will be rich. The "best dramatic picture of the year," The Big House, is nothing of the sort.

It is a story that will "wear at your heartstrings," and the deal will be rich. The "best dramatic picture of the year," The Big House, is nothing of the sort.

The Big House is a master stroke of showmanship in which a major story, dramatic and exciting, is dressed up in a mass of effective stimulation and last-minute sensation, all the basic ideas of several successful stories without a single subject, all presented with an admirably effective structure.

To say that the film is a "mes- tant" of showmanship is not a great "drama" to confound a faithful audience.

The public is not going to pay with pleasure for the showmanship of this film when the Chinese and other such scenes are already playing in the market, and that there is a similar thematic of great interest in the audience, but, as for the Chinese and other such scenes, they are equally ridiculous.

EXHIBITORS' VIEWPOINT:

The public is not going to pay with pleasure for the showmanship of this film when the Chinese and other such scenes are already playing in the market, and that there is a similar thematic of great interest in the audience, but, as for the Chinese and other such scenes, they are equally ridiculous.

For all the super-stimulation characterizing the picture as an "epic of reality," there will be no names that will "wear at your heartstrings," and the deal will be rich. The "best dramatic picture of the year," The Big House, is nothing of the sort.

To say that the film is a "mes- tant" of showmanship is not a great "drama" to confound a faithful audience.

The public is not going to pay with pleasure for the showmanship of this film when the Chinese and other such scenes are already playing in the market, and that there is a similar thematic of great interest in the audience, but, as for the Chinese and other such scenes, they are equally ridiculous.

EXHIBITORS' VIEWPOINT:

The public is not going to pay with pleasure for the showmanship of this film when the Chinese and other such scenes are already playing in the market, and that there is a similar thematic of great interest in the audience, but, as for the Chinese and other such scenes, they are equally ridiculous.

For all the super-stimulation characterizing the picture as an "epic of reality," there will be no names that will "wear at your heartstrings," and the deal will be rich. The "best dramatic picture of the year," The Big House, is nothing of the sort.

To say that the film is a "mes- tant" of showmanship is not a great "drama" to confound a faithful audience.

The public is not going to pay with pleasure for the showmanship of this film when the Chinese and other such scenes are already playing in the market, and that there is a similar thematic of great interest in the audience, but, as for the Chinese and other such scenes, they are equally ridiculous.

EXHIBITORS' VIEWPOINT:

The public is not going to pay with pleasure for the showmanship of this film when the Chinese and other such scenes are already playing in the market, and that there is a similar thematic of great interest in the audience, but, as for the Chinese and other such scenes, they are equally ridiculous.

For all the super-stimulation characterizing the picture as an "epic of reality," there will be no names that will "wear at your heartstrings," and the deal will be rich. The "best dramatic picture of the year," The Big House, is nothing of the sort.

To say that the film is a "mes- tant" of showmanship is not a great "drama" to confound a faithful audience.

The public is not going to pay with pleasure for the showmanship of this film when the Chinese and other such scenes are already playing in the market, and that there is a similar thematic of great interest in the audience, but, as for the Chinese and other such scenes, they are equally ridiculous.
**City May Regulate Tom Thumb Golf in Hollywood Nov.**

*By BUD MURRAY*

At theMasquers's annual meet-
ing for the election of officers for the coming season, a joyous evening, and waited until Wednesday. Mitchell Lewis was elec
ted president of the Club, and Sam Hardy of this most remarkable text will sure carry on great where San left off.

Lawrence Grant was elected vice
director, and G. P. Collins, who was with us in "Evening Show of 1929," was re-elected vice director.

We must apologize to our old
reader, Sam Hardy of this most
remarkable text will sure carry on great
where San left off.

Dean Morgan, boys, Dick
and Redmond Wells, were elected directors.

"We know Fats Edward,"
the leader of the "Roaring"
ones. A glance around and we
are glad to welcome our friends, such as Glenn Tryon, and that great comedi- ene, Leo Morgan, and cannot forget Paul Nichol, who has been with us in "Evening Show of 1929.

At We grazing at the "Fair of 1929,"
and most of the families that came to visit us; we were at one rate we did not get to see many of the families that went through the doors.

We are the "Roaring" ones.
We are the "Roaring" ones.
We are the "Roaring" ones.
We are the "Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.

"Roaring" ones.
And Now, What?

Despite dollars, time, energy and industry, despite an unusual array of Broadway songsmiths, directors, writers, singers, dancers, comedians and dance-masters; despite technologists, who discovered the 7000-screen, 18,000-screen, and 30,000-screen; despite the world's greatest motion picture and opera companies, has produced the most complete and unmitigated flop in the entire history of mankind.

Some there are who will deny this statement. Others will qualify it. Others will present a score of excuses. And the score of reasons to supplement the circle of a wily criminal lawyer.

We now turn this defendant from a client of the noise. But there's small excuse for the screen wizards who tossed billions into the talkie melting pot to get a curved mixture of public sympathy, power and profit, in lieu of the approval.

All the alibis in the world won't wipe away those little red marks in the ledger of the greatest popular poll ever

Fox locked the barn a bit late by changing the title of the second feature, "Second Thoughts," to "Stuart's Wild Party" and playing up El Brendel and Marjorie White in the billing and publicity. That was a dodge that reflects credit on somebody; it wasn't done by a nobody.

The big damage has been done and drastic action must be taken to hold public patronage. Just how that action will take an interesting spectacle.

Film Row Cuttings
By Fred Yeates

Last Monday, a warm day, had all the sound effects of a naval review along the Row. The regular cutters and the dressers were at the battleships (and some of the battleships looked at the Row for the first time), every scene, and every one in a while would be a loud hailer as some craft, presumably, fired a salvo. The street with the music was everywhere, seen to enjoy the privilege, as they would hear at the nearest vacant curb, and the plot would step into, scratch a swaying brow, and dig down in the magazine for the jack and tire irons.

Back from his vacation tour of the Northwest, M. K. “Jockey” McGuire, has ascended the throne of his new pos
dition at Columbia exchange, very official-ly, that of office manager. He was formerly the booker. His predecess-
or in office, M. J. E. McCarty, a few days ago, spent the week-end in the great outdoors getting himself into train-
ing of his new leg duties, but his immediate suffering under the immoral summer, and now he’s off to the West coast to keep the weight off from blis-
sured shoulders.

Artistic Scene Advertisements

By Carl Biegeleisen

CURTAIN PRIVILEGES BOOTH OR SCENERY
Chas. F. Thompson Scenic Co. 1235 Bates Avenue. Los Angeles, California.

Letters From Film Row

SANTA MONICA, June 30—That article in last week's Facts and Features about that long run on the tail of the band. Dramatic plays with
touches of music are an out and out flop.

As I say, the legit managers neglect that feature of the enter-
tainment which may cue to say in the rest they dug for themselves when they made up this idea. Going to a dramatic play now is more
than a bit boring only less exciting. After a while the audience begins to feel strange and the gongs and the sounds at the end.

Let some smart manager give his audience in seven days with a good dramatic production. It will be a financial and artistic success.

HARRY LAMBERT

Sneaks of Facts

James Hall and Merna Kennedy at the "Molly Malloy" opening... a good movie crowd was there... a pretty newcomer, Denny Miller, is in leading role... Bill Oliver, that with black hair, chattering with a young blonde, was one of the heaviest applause for the "good old" movie crowd.

Celeste in the Midsummer Jubil

... on the stage and in the au-
dience. One of those nights of
... more dashing girls than you ever saw anywhere... a fine performance of "A History of the War" and the tram job after the big difference.

Ben Rosenberg down from San Francisco... a delegation from Chicago... and a grand gala night for the Langer

... back from an extended tour for a gangland echo of the Langer movie... a successful ex-
posing now?.

Ray Whittier Hill, manager of Stanley and Fur-
yshire Yorkshire Hotel, in the lobby of the hotel between the acts try-
ing to solve "Subway Express" and "Lightning Gloves."

Dick Whirl, at the new theatre, "the Lullaby of the Wilder-
erness..." Charles Miller, at the Equinox, the best loaner in the theatre-at-
ting with his predecessor, Wadge-

... as "a blackmailer"... Frank Brunner favors those in the business in a spotty-looking, roader... "a man of mystery..."

Quinn doing a complete Waters at "Mummy" was the street scene
... where Al Johnson stepped up to the microphone... practically no horses on our downtown

str- eets...-

F. E. Benson's Los Angeles of-
cine copy first place in his last 

but last returns on the United
Artists... Again, column, as there is some record for Benny, as they were in the bottom of the list when he took the office back last month... now his percentage being 102,500, it's the highest since "A1 Nutcase," and he figures that a big boost of confidence in the last month should give him safe percentages next month.

Sunderam E. W. Maclean forged a clear lead this week in the ad-

creasing records, despite an attack of quins that had him up for two weeks. Division Manager Bershns has mar-

ked first place in division ratings.

Guy S. Gensler, office manager, of U. A. exchange, is taking a vacation. As he has been on the firm for several years, and is absorbing some time with his family at Ballys Beach, Guy is in one of the oldest employees along Film Row, and at the same time one of the youngest.

LaLa Gentry is expected back from a Northern trip any day now.

SET DAYLIGHT SAVING DRIVE

First gun in the show business was the movie trade, which took the daylight saving drive on this time. And it was the first time that hundreds of film houses simultane-
ously turned on their screens about trailers telling an eight-minute story of the pros of daylight saving.

Trails are built about the line" the cars the cars the cars amas-
sine" and are meeting with much favor. But still as short as not to引起 theatre patrons.

One of the smartest ideas is the attempt to put the silly stunts over for a while and wait until the watching will end.

Time is one of those things expected to be waged, with the ma-

jority opinion that the majority group that available for the day until the daylight saving silly over here.

Hello, Henry Moskion.
Hello, James Madison.

Hello, Fred Lightner.

They tell me that a Scotch-

There is no story of his friends' shortcomings, but I'm still look-
ing even if not for giving.

Hello, Ray Goldberg.
Hello, James Madison.

What is your shot on life?

Some folks who have a reasonable idea have told me, one mounted, are only waiting for something one to bring back the cus
tomer.

Hello, Harry Master and Dorothy Gray.

I understand that in his new picture "Hit the Plains" he has over

ten thousand dancing beauties.

Hello, Henry Moskion.
Hello, James Madison.

2914*

STAGE LETTERS

By JAMES MADISON

PHONES

TEL-A-PHONE

MADISON

SANTA MONICA, June 30—That article in last week's Facts and Features about that long run on the tail of the band. Dramatic plays with

SANTA MONICA, June 30—That article in last week's Facts and Features about that long run on the tail of the band. Dramatic plays with

UNITED STATES

SAN FRANCISCO, July 3—Franklin will still hold his weekly-

UNITED STATES

SAN FRANCISCO, July 3—Franklin will still hold his weekly-

MURIEL STARE RETURNS

SAN FRANCISCO, July 3—Star, legit player, arrived here last week from his tour of Australia, where she spent the last five years as prima donna in a pretty little company of her own company. She dropped all her money in that territory and is now en route to Hollywood, where she will close, over for the talkers.

BULLOCk RETURNS

Wynne Balluck, tenor, of the Southern group, has arrived from the eastern coast. Balluck has been on the West Coast Music Box Revere and has sung in central Coast theatres prior to this European trip.

Hello, Ray Helling.
Hello, James Madison.

What will happen when pro-

Students Graduate

Thirteen students were gradu-

Kirk Office Closing

SAN FRANCISCO, July 3—Poppy Kirk closed her theatrical

Booker Transferred

Jolly Jones, F. M. & Booker in Kansas City, has been transferred to the N. W. F. Office in New York, and transferred to his F. M. & connection he was in charge for the issue of this week. He is a welcome addition to our staff.

Dove Divorce Granted

Belle Dow, under her real name of Lillian Bethel Witt, was granted

What is the Comedian?

A publication issued on the first of the month to vaudeville performers, radio le-

What is the price?

What are the contents con-

The comediennes of the

Can. No. 1 and 2 are now

Suppose after buying them, the

Then your money will be

The comic or comedian pub-

Walter LONDON, Box 1000, Hollywood, Cal.

Walter LONDON, Box 1000, Hollywood, Cal.
SAN FRANCISCO, July 3—As if the profession doesn’t already have enough unsolvable publicity problems, San Francisco daily newspapers have gone further in their efforts to make their stories more interesting. Two of the past month were, another death, and in neither was the profession involved until the dailies had gotten their fingers in the pie.

The first was a case concerns a college graduate who had taken part in a senior class play, and who disappeared off a boat while en route to Los Angeles. The papers, naturally, carried the news, but within three days all headlines proclaimed the 19-year-old girl as an “actress,” “Tinsel” and “prominent theatrical woman.”

The second and last case occurred last week when a three-day drama ended. She had worked as an extra on two pictures and previous to her marriage had been a magazine solicitor. Yet the papers referred to her as “attractive, film player,” and one even went so far as to call her a “mammoth star.”

**SPOTTLIGHTS**

Anne Weeks returning from New York, and all San Franciscans giving him a hand on his reopening at the Mark Hopkins Hotel, where among the hundreds were Jack Sprague and his pipe, Ron and Dick Hamilton, and Paul Wodehouse and wife, and sharing one gal among them all was the lusty-headed husband, Mike Griffin, who cavorted with Vivian Duncan, George Hamburger, and a number of others. But the invitations to view their show at 1411 Market St. in the old City Hall and chat with Jack Sprague and Phil Harris dragging in to the show is where the Lee wandering about. The other night. Jack Sprague was seen with Margaret Perry of the Strictly Dishonest Company, but, believe it or not, not song plugger in sight. The Griffin-Wodehouse-Lacey show boys the how they can attract the audience. George Taylor, George Whelan, and...
**RadioLand**

By Fred Yeates

**Pickups and Viewpoints**

Something like four hundred thousand people of Los Angeles live in apartment houses. Figures are not to hand as to how many are still living in these cliff dwellings, but according to the audible evidence it must be very large.

In the case of the KFWB apartments, apartment house regulation requires that sets be silenced after 10 p.m. and before 9 a.m. This voice chunk of the radio audience is not to be taken lightly.

This, of course, is no particular sin because it has been available to station executives for some time. But all of us can stand a little reminding once in a while, especially some program arrangers.

Various hands that furnish garnishes, cocktails, receptions and what-not, are no shoppers and when they are broadcast they are even worse. They must learn to devote their time in making up cocktails, mixing at the sponsors, which do it chiefly to show they have a capital unique license to Bill that they are not merely astro-ten-dollar certificates and as buying the clothes, they must write along on their own, but quite a bit do it chiefly to show they have a capital unique license.

Whatever Bill says it does not stop there. They must also buy the goods to make such cocktails, one sponsor, which will increase their expenses.

If the cocktail show returns, the turn will return dividends to the alcoholic and be very dear to the radio entertainment not only free.

**BUILDING KFW VAUDE**

SAN FRANCISCO, July 3—KFW has inaugurated a policy of augmented vaude shows at the Golden Gate Hotel in San Francisco.

The program produced here for the first time last night by a company claimed to be the finest seashore vaude show is a series of acts, in addition to the regular KFW vaude, which has the feature of a top-flight vaude house, the acting in a variety of musical variety and one lady artistes as the most interesting of these is the band of music, which is all music and dance, and the band of music is very good.

**OPPONENT WITHDRAWS**

Withdrawal of Hugh M. Grant, from the Republican nominating convention in California's 32nd district, in favor of W. H. "Bill" DeFriend, Fox-West Coast executive, was announced this week from the headquarters of the latter candidate by George Forges, general chairman.

**EXTRA DANCE CLASSES**

Enrollment for the first of the summer classes at the Willis Studio of Dance in Hollywood has been so great that it has been found necessary to add another class Monday, July 7, according to Earl Walls, owner of the studio. This class will include instruction in semi-tutu, rouges, and non-tutu dance, and will be for advanced classes.

**BAND TO PARADOM**

Paul Ash is scheduled to open a series of master classes at the School of Dance in Hollywood this fall, and the following week the school house that goes to stage policy in the present season, according to current reports.

**JOHNSON IN "SPOILERS"**

Kay Johnson, who played the lead in "So This Is London," is also scheduled to play a role in "Spoilers" to be produced by Jack L. Warner, with Gary Cooper featured.

**RADIO STATION STAGES DINNER**

SAN FRANCISCO, July 3—The Pacific Broadcasting Co., and the Pacific Telephone Co. held Thursday night a dinner at the Pacific Hotel, where the station's new transmitter was introduced to the public.

Lewis Lacey, KMYR manager, and Donald Förster, who were hosts at the radio-get-together, said that the event was not a publicity stunt, but an attempt to emotionally interest people in their industry.

Laurie and Merwin, a vaudeville, were among the performers.

**WITHDRAWS**

Withdrawal of Hugh M. Grant, from the Republican nominating convention in California's 32nd district, in favor of W. H. "Bill" DeFriend, Fox-West Coast executive, was announced this week from the headquarters of the latter candidate by George Forges, general chairman.
AN EXPRESSION OF GRATITUDE TO MARCO

AT THE BEGINNING OF MY FIFTH YEAR IN ASSOCIATION WITH THE MASTER SHOWMAN EDDIE PEABODY

"The Banjoy Boy Of Joyland"

OPENING AT THE FOX THEATRE, ST. LOUIS

JULY 11th STARTING A TWENTY-FOUR WEEKS TOUR OF THE FOX THEATRES

PERSONAL DIRECTION--MRS. EDDIE PEABODY
SEATTLE IS LED BY PARAMOUNT

SEATTLE, July 3.—Seattle has been a town in the making for the past week but this week it will reach its peak through 44 flying colors to the tune of 18,000 berries. The reason: Delores Del Rio is "The Bad Man," together with a fine stage production.

The Fifth Avenue was neat in the past, making it 16,000 with John Gilbert on the screen and an excellent Pancho and Marco stage show.

The Orpheum ran a close third, registering $13,000 for the week. The Fox, with a third week of the Will Rogers opus, brought in $7,000, which is considered this house's average.

The Elks, with the last week of "Capitol of the Guards" a figure of 1,600, while the Music Box, across the street, took in $5,000 even though Jerry Jarrue was holding the boards in the "Man From Blackhawk."

The Met, another. Publishers 1930, with in a nearly $300 for such an excellent drawing power picture to "Patti on the Run."

FILM LOCATION

SEATTLE, July 3.—George W. Bartholomew, business manager for the new RKO picture, arrived here last week as advance man for the company. Among those who will arrive are Ruby Keeler, Ray Boudreaux, Jean Harlow, from the studio, and Joseph Arcaufi, the director. Although most of the others have been in the district for some time, Lewis Kitchel, the company will go through several scenes on the Seattle waterfront.

SAN FRANCISCO, July 3.—Mr. and Mrs. Ivo Leo, M.G.M. Irvington, were here last week making personal appearances at the Fox and Warfield theatres, as well as parading the market streets.

SEATTLE THEATER WEEKEND

SEATTLE, July 3.—Seattle has been a town in the making for the past week but this week it will reach its peak through 44 flying colors to the tune of 18,000 berries. The reason: Delores Del Rio is "The Bad Man," together with a fine stage production.

The Fifth Avenue was neat in the past, making it 16,000 with John Gilbert on the screen and an excellent Pancho and Marco stage show.

The Orpheum ran a close third, registering $13,000 for the week. The Fox, with a third week of the Will Rogers opus, brought in $7,000, which is considered this house's average.

The Elks, with the last week of "Capitol of the Guards" a figure of 1,600, while the Music Box, across the street, took in $5,000 even though Jerry Jarrue was holding the boards in the "Man From Blackhawk."

The Met, another. Publishers 1930, with in a nearly $300 for such an excellent drawing power picture to "Patti on the Run."

BAKER ARRIVES AS PUBLISHER HEAD

SEATTLE, July 3.—A. W. Baker, who has been manager of the Paramount Theatre in Dallas, Tex., will arrive in Seattle this week to become manager of the Seattle unit of Public houses. W. A. Hartung, who has been the local manager for the past six months, will resign his position effective this week, will be transferred to another of the company's houses, to be announced later.

MIKE SEAN AT KFW

SEATTLE, July 3.—Gordon McEssey of the University of Washington, who is one of the Glum Chasers, Harmony orchestra, has turned very popular with Pacific Northwest fans, having received from the hula-hula type of song to Jewish character music. He has joined the staff of KFW and presents his original "Prof. Schneidstein's Lecture."

SETTLE ORPH MATT SNARE

SEATTLE, July 3.—A settlement has been reached between the United Mine Workers and the United Mine Workers Union elsewhere in the area with the backing of a number of prominent persons in the condition, and will receive better pay.

Success and Welcome to Johnnie Goldsmith James Youman Lilian Hunt and entire company of the CAPITOL THEATRE

"Lew" Serbin-"Sol" Reines Dance Art Shoe Co. Warfield Theatre Bldg. San Francisco

J. AYRES MANTELL

Any artists or managers interested in a tour of Japan, China, Philippines, Java, Malay States, Burma and India, communicate with

J. AYRES MANTELL

Representing Jung-Vong Interests of Shanghai

Summer Address—R. No. 1, Hartford, Wash.

Can place good stock company.

WE. 6171

FOOTLITES BORDERLITES SPOT LITES OLIVETTES SWITCHBOARDS DIMMERS NEON EFFECTS

WESTMORE 6171

WE. 6171

WE. 6171

FOOTLITES BORDERLITES SPOT LITES OLIVETTES SWITCHBOARDS DIMMERS NEON EFFECTS

WASHINGTON THEATRE COMPANY OF LOS ANGELES

PINEAUF & HOWE THEATRICAL STAGE LIGHTING CO.

THEATER ROADS COMPLETELY EQUIPPED.

COMPLETE RENTAL DEPARTMENT

WRITE FOR GELATINE SAMPLE BOOK.

13474-9 W. WASHINGTON ST.

LOS ANGELES, CALIF.
The father is paralyzed. John, the youngest son, is kept in seclusion by his reactionary, moralistic elder brother, Simon. The train jumps the track in their very yard, an impressive and novel off-stage effect, with some of the injured brought into the Hardy home. The girl, who has finally succumbed to the importunities of the show-backer that very night, is one of the victims, while her sister dies as a result of the wreck. John falls for the girl and offers to marry her (not knowing of the accident). The girl confides to the paralyzed old man, who has the ability to hear, and he tells her of the contract, but Simon threatens her with the legal. They have a child, and one Sunday while the family goes to church, Simon stays home and pretends to be the child. Simon is the only one who realizes the situation. With all the boys going for sophistication and pseudo-sophisticated stuff and a heavy population of retired middle-western farmers demanding mothers, Al Ross may have grabbed a winner with this smoothly-written thriller by Grace Wilbur. Time will tell.

Wilbur directed as well as writing the play and playing the role of Simon in such an effective manner as to greatly build up the air of verisimilitude given the make-believe circumstances. Wynn Gibson, a charming miss, gave a good account of herself as the show-girl, presenting an interesting solo effort of about ten or fifteen minutes in the second act, where she described a show to the old father. A few rough edges in the show should round out with several performances. Georges Remarque had the tiresome job of scripting moodless for three acts and handled his "miracle scene" very nicely. Cornelius Keefe gave a clean-cut performance as the younger brother, Hedwig. Reldor set the tragic tempo with her work as the mother, George F. Hays turned in a nice job as another brother, doing comedy relief, and Ethan Allen played a sheriff in the last act as so to greatly build up this title situation. Minor parts were ably handled by Dorothy Sills, Jack Egan, F. Frank Currin and Theodore Adams.

Gibbons.

MAMOULIAN RE-SIGNED
Reuben Mamoulian, who directed "Appraisals," has been signed by Paramount to direct another.
**Facts' Echoes From Melody Land**

**Hot Licks of Music**

By JACK B. TENNEY

Life is much like a musical composition. Under the skilled artistry of creative genius it may be a beautiful symphony. With the execution of blundering fingers born of little feeling and complete lack of imagination a beautiful thing is distorted and twisted beyond recognition. There is an art in living, as there is in living off of.

All life is an illusion—a passing phantom that is always sunsetting. The artist reaches out in search of the elusive beauty—to hold fast with trembling fingers the dissolving moments of idealized perfection. The opalescent vapor of imagination is an emberless pastel over the rugged and harsh panoramas of life. Failing to grasp something of the artistry of life, we are as mad as Hamlet and as despairing as Melch and.

The thought is present—there is an art of living, and the last dreamed.

---

**An Echoes of Music**

The cafe game in our big city certainly does not seem so hot. Rather puzzling that the fifth largest city in the United States should be as unafe and unfathomably minded.

Bill Bung and the Poo Pone have gone the way of many of our street bands, and Ray West has pulled out of the Ray West Café. The Cafe is down this week as the Fallons Bergers with Joe Tenney and his orchestra are doing their damnedest to inveigle the necessary business. Caution though, Old Emma alone seems to be hitting it off with any promise.

Glen Burey, in the finish of the Poo Pone, minded himself, his drums and aggregation down to Westminster, Virginia. Many a good one and one or thing, Glen went home and left the Thaxton to its own devices.

Al Burgess, one of the genial leads up at Robbins, is a great saxman. Al knows all those little blues, and he can use the term's numbers, whether the number is good or not. As we don't know any of folks, the result is quite glorious.

Ben Barry and his orchestra are clicking at the Blossom Room in the Royal and their music is being appreciated by A. A. Armstrong and his Commanders.

---

**A PROVEN HIT**

**“ANGELITA”**

Spanish Fox Trot

Karan-Dunn Song Co.
Kress Bldg.
San Francisco

---

**Making and Breaking Records**

**CAPABILITY BUSINESS MATINES AND NIGHTS**

**OWEN FALCON AND HIS CALIFORNIA ORCHESTRA**

NOW IN THIRD YEAR AT

**WILSON'S BALLROOM**

(Formerly Cinderella Room)

Los Angeles

---

**WALLACE OPENS AT PARAMOUNT**

SAN FRANCISCO, July 3.—

Olive Wallace opens tonight at the new Paramount, answering Red Norvo who was moved to the Paramount, At-

lanta, opening this month. Wallace has been booked at the United Artists and other Los An-

ejecutive theatres.

Ray and Don will take with them their baby mambo which theynavbar during the coming week at the local Paramount, meeting reception.

---

**Orchestra Reviews**

**ANSON WEEKS HOTEL MARK HOPKINS**

There's a greatly improved Anson Weeks and the Mark—

an orchestra that has a lot of business playing. Weeks has had a lot of people pack the Peacock Room for quite some time. The Mark is the place after several months in San Francisco, and if bright music, inspired arrangements and a well taken in order to return to San Fran-

cisco, then the Mark is the place for the Mark, if the public is taken in over the top, and the Mark is the place to see the Mark. There's a great change in union and members of the mark, and also obtained the mark they are a restraining order against picketing."

---

**LEAVES FOR FUNERAL**

Herman Schuback, Los Angeles editor of the Red Star Music Corp., left on a flying trip and will bury his mother in Los Angeles at final nite for his noted brother, Herman Schuback, a leading trial team, Van and Schuback. The Los Angeles trial will come last week while playing an engagement at the Los Angeles. (Los Angeles Times)

---

**DEPARTMENT SHAKEUP**

SAN FRANCISCO, July 3.—

A shakeup in the personnel de-

partment of the Los Angeles office, with Ray Wirtz at the top of the chart. Wirtz has been named assistant director in the Los Angeles office, and will be in charge of his own department. Wirtz has been named assistant director in the Los Angeles office, and will be in charge of his own department.

Paul McEntee will be in charge of the Los Angeles office, and will be in charge of his own department. Wirtz has been named assistant director in the Los Angeles office, and will be in charge of his own department.

---

**VINAL WILL DIRECT**

SAN FRANCISCO, July 3.—

Ed Vinal has been selected as manager and conductor of a musicale orchestra by Rube Golden, showing up at the Capitol this week.

---

**SUMMER SYMPHONY**

SAN FRANCISCO, July 3.—

JTAEECED SUNLIGHT is being played at the San Francisco Symphony and has been named for the summer symphony season, which opened at Woodside last night.

**SWING BAND SET**

SAN FRANCISCO, July 3.—

Walter Krauss and orchestra will be in concert at the Biltmore Hotel and at the Biltmore Hotel and at the Biltmore Hotel and at the Biltmore Hotel. They will be in concert at the Biltmore Hotel and at the Biltmore Hotel. They will be in concert at the Biltmore Hotel and at the Biltmore Hotel.

---

**EARL BURNTET**

AND HIS BILMOROE HOTEL ORCHESTRA

playing at the Biltmore Hotel and at the Biltmore Hotel and at the Biltmore Hotel. They will be in concert at the Biltmore Hotel and at the Biltmore Hotel. They will be in concert at the Biltmore Hotel and at the Biltmore Hotel.

---

**EMIL STURMER**

Musical Director

Paramount Theatre San Francisco

---

**JESSE STAFFORD**

And His San Francisco

PALACE HOTEL ORCHESTRA

Featuring His and Gene Teste's Song Hit Tunes"
INSIDE FACTS OF STAGE AND SCREEN

PAGE THIRTEEN

Why, if these facts be self-evident, do the producers insist on Castilian as the standard and official language of Spanish talkies? Could there be intrigues in Hollywood? Can it be possible that producers and directors from Spain are intentionally influencing producers to load Spanish-America? I have been particularly even doubt if it is possible. But rumor has it that Spanish actors and producers from Spain are doing just that very thing, and that pro-
ducers are ignorant and weak enough to follow the Macintyre-
lian counsel.

May Boycott. I doubt with immense faith that the result of this policy will be to en-
danger their market or their revenue. For that reason and only
that, do I consider it impossible that the boycott will persist in this course — granted, of course, that it will persist.

Furthermore, I think producers and their advisers know enough about Spanish-America temperament and action to realize that it has a great talent for revolutions and for protests, and that Spanish-America is quite able and willing to institute a complete boycott against Hollywood-made Spanish talkies should its susceptibilities or pride be injured.

JACK SPRING
MUSICAL DIRECTOR
SAN FRANCISCO

ROLLAND CORNELIUS
AND HIS ENTERTAINING ORCHESTRA
CAFÉ ROBERTS AT THE BEACH
"SINCE 1910"
SAN FRANCISCO

PETER PAUL LYONS
AND HIS CONCERT ORCHESTRA
LOEW'S WARFIELD
SAN FRANCISCO

WILL PRIEST
ORCHESTRA CONDUCTOR
NEW SOUTH STATE THEATER
SYDNEY, AUSTRALIA
RETURNING TO THE U. S. A. IN OCTOBER

TED HENKEL
MUSICAL DIRECTOR
PRESENTATION DIRECTOR
CIVIC THEATRE
Auckland, New Zealand

Pit Orchestra of 30 • • • Stage Band of 20

DRESS YOUR THEATRE FOR YOUR ACT WITH THE FINEST AND MOST ARTISTIC
SCENERY AND DRAPES
DESIGNED MADE UP AND PAINTED BY THE LARGEST AND MOST EFFICIENT STAFF OF SCENIC ARTISTS, DESIGNERS AND DRAPERY EXPERTS IN AMERICA'S LARGEST AND MOST BEAUTIFUL STUDIOS

LOS ANGELES SCENIC STUDIOS, INC.
1215 BATES AVE.
Hollywood Phone Olympia 2914
 Pit Orchestra of 30 - • - Stage Band of 20

UNUSUAL FABRICS & DRAPES
TAPESORIES- WALL HANGINGS
MURAL DECORATIONS

NOISELESS CURTAIN TRAVELERS
REMOTE CONTROL

THEATRE AND STAGE EFFECTS FOR THE MODERN STAGE

UNIVERSAL CURTAIN CO.

FORMERLY A. F. BARTLETT & CO.

S. L. CROSS MUSIC CORP.
PUBLISHERS OF
"TONIGHT"

A Fox-Trot by Jesse Stafford-Gene Rose

"ROCK-A-BYE TO SLEEP IN DIXIE"
A Waltz Hit by E. Cross

PUBLISHERS OF EDDIE PEABODY'S
New Banjo Method

Watch For EDDIE PEABODY'S
HERMIE KINGS
"NEVER TOO BUSY FOR YOU"

ORCHESTRATIONS AND ARRANGEMENTS
COPYRIGHT COPIES READY

JEAN ARMAND
VAUDEVILLE AND PRESENTATIONS

R.K.O. THEATRE

LOS ANGELES
(Reviewed June 26)

One of the silliest little bills in a long time, opening up a pair of bored hands in a lounger act for a while, then going to strings and not strung, and then developing a July 4 atmosphere with fireworks. A pedestrian hotel, the stage was packed, the audience packed. The hotels are so thinly distributed that their bills were smooth and entertaining enough to make them worth the trip.

Fred Lightner, in closing, proved himself an A-class comedian. The funniest man on the bill, he was an instant attraction. His show was somewhat overdone, but his entrance was always funny. He did several clever songs, and a nutty song and a nut speech, then Roscelski, who did a belly laugh and had the audience laughing at everything. He also did several chases, a bit of singing and dancing of a rather heavy, fast kind. He is no mean bingo, his act is a joy, and he has a couple of doubles extra.

Phonics were Radio's "Mr. Happy." YESTERDAY

ORPHEUM

SEATTLE
(Reviewed June 27)

A home for his Unsung heroes, by Myrtle Strong, creative organizer, who has worked in vaudeville this week a model of "Irish Methodists." The act and presentation was the fine singing of the "Mensana" quartet, under the direction of Dale Jackson as the "Sing-
ing Wench." In his second week here he has won a host of friends among the wide audience.

Lora Worsh, a versatile girl, who has done a swell job on the song, did some good work in the modern dance act, but was somewhat out of her depth in the chorus with the megaphone. She opened with a smile and followed into the popular brand of music. The audiences found her voice favorite with her work. Ed Davis, Miss Miles and Blankie were a scream from the moment they opened till the curtain. Miss Miles is a finished singer, and has plenty of totals. Ed is a grandaddy type of comedian and one of the funniest seen here for a long time.

MILLION DOLLAR

LOS ANGELES
(Reviewed June 25)

Barde and Cunningham opened this bill, the girl singing in an Eastside song and dance, and the boy in a song and dance act that registered, then the two joined for a number, smooth[ed].

Moro and Mons in N. 2 and 3, a duet, opened with violin and violoncello out of a big guitar case, a bit of stuff with the violin, then guitar, then violin.

Le Dumas and Jonet in Co. trey, nice fast. Opened with girl at the piano and violin, then Morrie and tap dancer, and a bit of "The Rose." The audience approved this number; then a girl singing "The Thrill of Life," a nice solo for soprano, and a piano, song which went over, etc., singer back again to piano and violin, singing something in Spanish then in Eng-

Luna, a tap dancer, did a fine act, Spanish or Mexican girl type on tap, in a quick "Smoke and Shadows." Good voice, preening the dance, lots of color, and a very fast tap dancer. Good number.

Collins and Manley, "My Man," to close, were one of the strong numbers. "Broadway Smith," the straight sanguine, to close, were one of the strong acts from a stage prop, a comic. Comic's style was all right, but failed when he had a bit of dialogue, then another song and an off-color comic act, a bit more clever, and a weaker act that closed.

HEPIDROME THEATRE

(Reviewed June 25)

Hippodrome, two men, full stage, one straight, other clown, clown opened the show with some com-

Burke and Kane next to closing, both strong, straight sanguines. The straight sang "Broadcast a Smiling," the clown opened the show with some comedy, and took it over, a routine of comedy tricks and props.

Clark and Martin, Man and woman, followed with some comedy talk, and took it over, a routine of comedy tricks and props.

Spencer and Adams, two men, full stage, one straight, other clown, clown opened the show with some com-

More talk by both was offered, a routine of comedy tricks and props.

Lueke, a comedian, did his usual bit, a short bit about an old man.

Next came the Barou and Manu.

San Francisco
(Reviewed June 27)

This act is an act to watch, a long time coming, first with an excellent show of promise, and then came along with Dewey Davis, the short, who developed into a straight man. The act was very good going in, but they had not had much time to develop. The act will be ready when they get a chance to develop. The act was very entertaining, and their big bit for a long period, as well as a period for the act.

Next came the Barou and Manu. A very long, fast show, the act was started with a comic bit, followed by Dewey Davis, the short, who developed into a straight man. The act was very good going in, but they had not had much time to develop. The act will be ready when they get a chance to develop. The act was very entertaining, and their big bit for a long period, as well as a period for the act.

When they went over very big.

Luna and Reina, were advertised by the girl, and the act, the "Rose," was touted as the best that was beautifully done, working on the side of the stage, when they then came down from a stage number, they never showed their true number. It was a real smooth routine that was not so well done, but the act was very good. The act then showed their approval. The act was well done, and the audience was pleased with the team pairing and all, a good act and a big number.

The opening number was "Lawrence Tinkie" in "The Rogue Song." WOODY

WANTED—Acts suitable for Picture House Presentations

AL WAGNER
(THEATRICAL AGENCY)

(212) Los Angeles 3484

WANTED—Acts suitable for Picture House Presentations

WANT ACTS—For Theatres, Fairs and Productions

CAN ARRANGE—Routes for Standard Acts and Personal Appearances for Motion Picture Artists Going East

THE ARTISTS MANGERS AND FAIR SECRETARIES—

Consult Us Before Making Your Booking Arrangements

IRA F. GAGNEY

AGENCY

ARTISTS AND ARTISTS' AGENTS

TELEPHONE: MULHOLLAND 3000

AL LEICHTER

Theatrical Enterprises and Booking Agency

9012 Hollywood Blvd., Suite 235

Los Angeles, Calif.

Phone: Glendale 3484

WANTED—Acts for Theatres, Fairs and Productions.

CAN ARRANGE—Routes for Standard Acts and Personal Appearances for Motion Picture Artists Going East

WANTED—Artists suitable for Picture House Presentations

VAUDEVILLE—ORCHESTRAS

WANTED—ACTS SUITABLE FOR PICTURE HOUSE PRESENTATION

WESTS—WALL

Major Theatre Building, Broadway, Los Angeles

Phone: Tuxedo 2146

Walter Trask

Waltzer Trask

WALTZ TRASK THEATRICAL AGENCY

1220 Commercial Exchange Bldg.

418 West Eighteenth Street

Los Angeles 10, California

Telephone Tuxedo 1800

Walter Trask

WANTS STANDARD ACTS AND ENTERTAINERS FOR THEATRES, CLUBS, LODGES AND SMOKE-TRAP PRESENTATIONS

WALTER TRASK THEATRICAL AGENCY

1220 Commercial Exchange Bldg.

418 West Eighteenth Street

Los Angeles 10, California

Telephone Tuxedo 1800

Walter Trask

VAUDEVILLE—ORCHESTRAS

WANTED—ACTS SUITABLE FOR PICTURE HOUSE PRESENTATION
INSIDE FACTS OF STAGE AND SCREEN

EXHIBITED WITH FILM, AND GRIEF FOLLOWS

Southern California exhibitors are being crowded with product of so much magnitude that many theatre operators are now over-issued on films.

The situation has resulted in:

1. First, to rush double feature cards.

2. Second, to point out the splendid business that is being made with double features.

3. Many of the exhibitors are taking advantage of the product load of films and selling them as double feature cards.

The consequence is that the busier the theatre is now and the programs will be moved up to meet the demand for double feature cards.

The new policy of the distributors is to sell the double feature cards to the jobber and the jobber to the theatre.

The new policy is to sell the double feature cards to the jobber and the jobber to the theatre.

NEW SPARKS IN N. W. C. BLDG.

Construction has been started on the new executive offices for Fox-West Coast Theatres, the new building being erected on the corner of Sunset Boulevard and Western Avenue, the old Fox studio.

The new building will be completed about the first of the year, to house not only the Fox-West Coast Theatres, but also other offices of the same concern.

There will be two stories, the top being planned to be used as the projection and exhibition center.

The new offices and buildings will be the most modern in the industry, and will be erected at the exacting costs of $2,000,000, with a large block of huge seats.

P. J. SEYMOUR and CORNCOB PETE

See Sentinel's Special Faire Preview in F. H. "BRUNNETTE" IDEA

San Francisco Fox Theatre

JOAQUIN GARAY

STILL GOING STRONG

My sincere appreciation to

San Francisco Fox Theatre

BETTYWYNE and ULA

PHONE ALBANY 2700

GEORGE and FLORENCE

BALLET MASTER and MISTRESS

Formerly Wrigley Studios Producing Many Changes

The State, Sidney

Producers Desiring Opportunity Wired

Permanent Address: INSIDE FACTS, Los Angeles

SALES

RENTALS

SCENERY

STAGE PRODUCTIONS

PRESERVATION SETTINGS

COMPLETE STAGE EQUIPMENT

FABRICS — RIGGING — SCREENS

J. D. MARTIN STUDIOS

1141-15 Sunset Boulevard

Hollywood, California

OL 1101

SHOW PRINT

MA. 1681 — 224 E. 4th St., Los Angeles — MA. 1682

Fanchon and Marco Route List of "Ideas"

Filling in the Fanchon and Marco schedule with the opening of "Idea," two other productions have been announced:

PARADISE (4)


WINTER WONDERS:

Second Avenue, Box Office, (1)

David, dressing room, (2)

"Dancing in the Streets."" (1)

"Idea." (2)

ST. LOUIS, (4)

Fox Theatre

BASIS OF "IDEA"

"Idea," the most recent Fanchon and Marco production, has a basis of "Basis of the Second Avenue." The idea of bringing a new, fresh, modern story to New Orleans, and a "Basis of Second Avenue," which has been immensely popular in the last season, has been brought to the attention of the public.

MARIE LE FLIOCH ACROBAT

Varnell Bros., Hollywood, July 18

WARRINGTON, Conn. — Thanks to Larry Cederlow

WALTER POWELL

Walter Powell, his brother Jack Powell, and Powell's wife, Marie Le Flicho, opened a new show at the State Theatre in Powell's home town of New Orleans, on the second of the month, and the show was given a rousing success.

MARIE LE FLIOCH ACROBAT

The opening of the show was the most successful of the season, and the Powell's have been thrilled with the public's appreciation of the new show.

WALTER POWELL

Walter Powell, his brother Jack Powell, and Powell's wife, Marie Le Flicho, opened a new show at the State Theatre in Powell's home town of New Orleans, on the second of the month, and the show was given a rousing success.

MARIE LE FLIOCH ACROBAT

The opening of the show was the most successful of the season, and the Powell's have been thrilled with the public's appreciation of the new show.

WALTER POWELL

Walter Powell, his brother Jack Powell, and Powell's wife, Marie Le Flicho, opened a new show at the State Theatre in Powell's home town of New Orleans, on the second of the month, and the show was given a rousing success.

MARIE LE FLIOCH ACROBAT

The opening of the show was the most successful of the season, and the Powell's have been thrilled with the public's appreciation of the new show.

WALTER POWELL

Walter Powell, his brother Jack Powell, and Powell's wife, Marie Le Flicho, opened a new show at the State Theatre in Powell's home town of New Orleans, on the second of the month, and the show was given a rousing success.

MARI LE FLIOCH ACROBAT

The opening of the show was the most successful of the season, and the Powell's have been thrilled with the public's appreciation of the new show.

WALTER POWELL

Walter Powell, his brother Jack Powell, and Powell's wife, Marie Le Flicho, opened a new show at the State Theatre in Powell's home town of New Orleans, on the second of the month, and the show was given a rousing success.

MARI LE FLIOCH ACROBAT

The opening of the show was the most successful of the season, and the Powell's have been thrilled with the public's appreciation of the new show.

WALTER POWELL

Walter Powell, his brother Jack Powell, and Powell's wife, Marie Le Fic...
Paramount Publix Corp. 
Proudly Presents the 
Harry A. Gourfain 
STAGE PRODUCTION “JAZZ A LA SPOOKS” 
with 

The 
Aber Twins 

Three 
Phantoms 
Vic Banks, Lenore Brice, Jack Hillary 
“A Cyclone of Thrill” 

Mable 
Hollis 
“100 Pounds of Blues” 

U. S. 
Thompson 
(Fleet of Feet) 
Dancing Comedian 

Alexander 
and 
Evelyn 
“All Balled Up” 

Bobby Jackson 
“The Beau Brummel Jester” 

Chas. C. Manning 
Pacific Coast Musical Supervisor 

PARAMOUNTEERS 

EMIL STURMER 
Conductor 

BOB LEE 
Guitar 

ALAN POPES 
Sax 

ELMER JAMES 
Bass 

GUS DURSCHANG 
Violin 

LOUIS R. FLINT 
Organist 

SHERMAN GILHAM 
Trumpet 

JOHN LYNCH 
Sax 

GENE SMITH 
Trombone 

FRED TUBACH 
Violin 

SAUL SIEFF 
Piano 

JACK DOLAN 
Drums 

RAY HARRINGTON 
Sax 

BERT DERING 
Trumpet 

BERNARD KATZ 
Piano 

Paramount Theatre 
San Francisco 

SCENERY BY 
Universal Scenic Studios 
SAN FRANCISCO