

DRAMAS ARE DOMINANT AMONG NEW TALKIES HERE

Laurel & Hardy Clown to Top Purp Spoils Hollywood Premiere Chaplin Proteges Get Ahead

By ROSALIND SHAFFER

HOLLYWOOD, CAL., Sept. 28.—Laurel and Hardy comedies are beginning to make Hollywood sit up and look, listen and prophesy that a pair of silly guys are fast becoming the year's big hits. As a matter of fact, Hollywood is half prepared to see the names Laurel & Hardy replace the big electric lights that once glittered to spell Moran & Mack or Gallagher & Shean.

The pair's comedies, which are two-reelers made in sound by Hal Roach, are being received with such applause that locally it is not uncommon for them to cause more discussion and appreciation than a feature picture shown on the same bill.

Stanley Laurel, the thin fellow with the sad, unassuming face and wispy of upright blonde hair, is an Englishman who came to America with the Fred Karno troupe of English comedians, of which Charlie Chaplin was the star.

After Chaplin left the show, A Night in London Hall, to work for Mack Sennett, the show broke up and Laurel traveled about in vaudeville doing Chaplin's routine.

The two had been room mates and pals for years on their travels. Laurel broiling the partnership chops and stewing his tripe, while Chaplin strummed his guitar lustily inside the door so the landlady would not hear the noise of the culinary operations.

Laurel came of an English family, is most polite with a rich English accent, and much of old country courtesy. There is strictly no slapstick in his private personality.

Oliver Hardy, his partner, started out to be a lawyer, down at the University of Alabama. His father had been a politician in Atlanta, and had the figure of one, with his 250 pounds. Next thing he knew his sonorous voice had gotten him out of the law courts and onto the stage in a singing act. The movies grabbed him and he worked as a director for the Old Lubin Company, along with Larry Semon.

Then Roach saw his possibilities and his possibilities and hired him.



Will Rogers

At the local opening of *W. Rogers* picture, they had to see Paris, a typical Rogers bit of comedy took place.

The usual crowd of on-lookers crowded the streets. As the celebrities approached the theater entrance down the long lane lighted by spot lights, a news reel and still camera shot them.

A broken down woman mother had met a stranger, got into the roped-off lane and proceeded to dash before the camera every time the stars posed. This happened so regularly that an official band chaser was delegated to keep the purp out. It got so hilarious that many a miffed movie maiden had her sequins and ermines overlooked by delighted spectators watching the animal act with roars of applause.

Prince Youca Troubesky was glimpsed as the attentive escort of Katherine Dale Owen, New York actress, brought here as John Gilbert's new leading lady. Will Rogers bit of comedy took place.

Two of Charlie Chaplin's former secretaries are now doing nicely in films as actresses. Nelly Bly Baker, once was Charlie's office girl. Now she is doing a prominent role in *The Bishop's Daughter* case at M-G-M. Charlie first tried his secretary as an actress in *A Woman of Paris*. Nelly's successor as Charlie's secretary, Betty Morrison, has been working steadily in silent films and talkies ever since. Charlie gave her a professional start at the time he was married to Betty's chum, Lily Grey.

The title on Douglas Fairbanks' and Mary Pickford's *Taming of the Shrew*, has been changed. As originally shown to professional audiences here, the title gave credit to William Shakespeare as author with additional dialogue by Sam Taylor.

The studio later became convinced that audiences might not accept this jesting division in the joking way intended, so now Mr. Shakespeare seems likely to have to wait.

Director Taylor's words and gags contribute.

BELIEVE IT OR NOT: First National has a composer named Violinsky.

On Hollywood boulevard there is a firm of real estate men named Ketchum and Stringham.

Alice White is of Italian parentage. Billie Dove got her first movie job when Nita Naldi turned down a job because it would not pay enough. Both were then in the *Polites* in New York.

Pifi D'Orsay, the French vamp, delighted everybody with her enthusiasm over meeting Victor MacLaglen. She said, "I have just met a being Monsieur MacLaglen," and rolled her eyes with joy as she giggled one shoulder and broke into song. Yes, movie folks are fans, too.

Corinne Griffith, in *Lilies of the Field*, is dressing the part she plays, exquisitely. Worth, Pathou, Polinet and Lieni made special models for her.

Miss Griffith is buying a home in Paris, where she intends to live when not working in pictures.

The Awful Truth, Genesee—The Awful Truth, Ina Claire's all-talking picture, will be headlined today and tomorrow at the Genesee.

Tuesday, Wednesday and Thursday, *The Bachelor Girl*, starring Jacqueline Logan, will top the audible bill. Friday and Saturday, Eddie Quillen in *Geraldine*, will be the feature. Short subjects are added.

Reel News

What the Stars Are Doing

After Lupe Velez and her associates have finished Hell Harbor down in Florida, she will be starred in a screen version of Donn Byrne's Irish romance, *Blind Raftery*. She'll be cast as the Spanish wife of a blind Irish troubadour, to be played by Donald Novis, whose voice was heard in *Bulldog Drummond*.

The Locked Door, which will serve to introduce Barbara Stanwyck to the talking screen, has just been completed. Rod LaRoque, William Boyd, Betty Bronson and ZaSu Pitts have the featured roles.

Lilyan Tashman, slinky blonde of *Bulldog Drummond*, has a featured role in Harry Richmond's *Play Boy*, along with Joan Bennett and James Gleason. She has just completed a role in Norma Talmadge's first all-talking, *New York Nights*, which began its career as *Tin Pan Alley*.

Ronald Colman has completed his new all-dialogue picture, *Condemned*, and gone to Alaska for a vacation. Ann Harding, Dudley Digges and Louis Wolheim are included in the cast.

Lois Moran will be Al Jolson's leading woman in *Mammy*, which is heretofore chronicled, is based on Irving Berlin's play. Bonnes, Louise Dresser, Lowell Sherman, Tully Marshall and Mitchell Lewis are among others selected for the cast.

Dorothy Revier has been given a featured role in *Hold Everything*, based on the musical hit. Georges Carpentier, Sally O'Neill, Joe E. Brown, Winnie Lightner and Marion Byron also are in it. Tony Stabenau, who used to fight in Buffalo, will be Carpentier's opponent.

Walter Woolf, popular star of operettas, is back on Broadway after working in *Golden Dawn*, all-color film musical show. Vivienne Siegel, Noah Beery, Lupino Lane and Nina Quaterly also appear in it.

Neil Hamilton, who supports Evelyn Brent in her first starring vehicle, *Darkened Rooms*, is now in Europe. On his return, he will be with the same star in her next picture, *A Lady in Love*.

Jean Arthur, after completing her work as Clara Bow's sister in *The Saturday Night Kid*, has gone on as leading woman in America's boy friend, *Buddy Rogers*. In *Here Comes the Bandwagon*, George Abbott, pride of Hamburg, is the director.

Richard Dix is cast as a physician in his latest starring picture, *The Love Doctor*. It's a coincidence, perhaps, that he studied medicine at the University of Minnesota.

Johnny Mack Brown and Sally O'Neill are featured in *Jazz Heaven*, a new musical. Clyde Coker is the comedian. Joseph Cawthorn is in it, too.

Bernice Claire, Alexander Gray and Noah Beery have been assigned to the principal roles in the screen version of *The Song of the Flame*, noted light film, which will be made in color. Miss Claire and Gray are featured in the filmplay of *No, No, Nanette*, and also will be heroine and hero in *Spring Is Here*.

Lois Wilson and Monte Blue will be co-featured in *Murder Will Out*, soon to go into production. It is based on a Will Jenkins magazine story.

Corinne Griffith has just finished *Lilies of the Field*, and is preparing for her next starring role, in *Back Pay*, based on a story by Fannie Hurst.

Wilson Bengt has an odd specialty. He plays butler roles in pictures and on the stage. He has butted in millions of feet of film. Now he's wearing his 24th dress suit in *This Thing Called Love*, starring Edmund Lowe and Constance Bennett. Carmelita Geraghty is the Spanish senorita.

Broadway Scandals, a new musical, is being completed. It is done by Welford Beaton, editor of an outspoken, independent bi-weekly, *The Film Spectator*, published in Hollywood.

Beaton always writes vigorously and convincingly. Right now, in the latest edition of his magazine, he sets down forcefully the idea that Hays's usefulness and value to the industry is nil. In short he says, Hays is done.

In a rather scathing indictment, Welford describes Hays as a most inefficient administrator, one who uses political methods that politics itself has discarded, surrounded with other "broken-down politicians," using underhand means to obtain results, and having brought down on the industry, the disapprobation of women's club federations.

It is notable, in the course of the Welford article that he quotes a lot of newspaper headlines that were written to tell the point of an editorial against Hays, published in a church paper. Some of them are "Brands Hays as Pious Pretender," "Calls Hays a Screen for Movie Muck," "Hays Called Window Dresser of Movie World," and "Takes Siam at Hays in Editorial."

Wherever there is smoke, one may be assured something is burning. Welford, at the best of most of the film action, may be in position to tell just what sort of fire it is. In any event, one may discern what appears to be one result of a gathering in Chicago of representatives of 7,000 independently owned and operated theaters, who, in effect repudiated the Hays organization and its business methods.

It looks like impending difficulties. Still on the subject of pictures: Perhaps the movie makers are so interested in their efforts to approach



1—Charles King, Joan Crawford, Conrad Nagel and Ukelele Ike Edwards, in *The Hollywood Revue*, in its second week at the Fox Great Lakes; 2—Gloria Swanson, starring in *The Trespasser*, her singing talkie now in its American premiere week at Shea's Buffalo; 3—Scene from *Two Days, Two Nights*, Warku (Ukrainian) picture opening today at the Little; 4—Ken Murray, headlining again at Shea's Hippodrome; 5—Eddie Quillen and Sally O'Neill, in *The Sophomore*, talkie comedy-drama, now at the Lafayette; 6—Viola Speth, featured with *Pretty Bables*, Mutual burlesque opening at the Gayety tonight; 7—Moran & Mack, the *Two Black Crows*, whose new talkie, *Why Bring That Up?* opens at Shea's Century next Thursday; 8—The Gibb sisters, Siamese Twins, featured at the Music Box.

Gloria Is New British Worry Clouds on Movie Czar's Horizon What Price Synchronization

By W. E. J. MARTIN

ONE OF THE outstanding accomplishments of filmdom since it has gone in for conversation is the presentation of *The Trespasser*, Gloria Swanson's latest vehicle, in a stronghold of opposition to U. S. made productions, London.

There have been other U. S. talkies in London. *The Trespasser* made history by being the first production from this side of the Atlantic to have its world premiere in the British capital. And the reviews it received from critics who mince no words certainly have given the British producers something to worry about, if they already are not getting grayer daily over the situation.

From the observations of men in the industry who have seen what the British are trying to do at Wembley and Elstree, American producers have taken so great a lead and are adding to it so steadily that they cannot be caught, much less headed.

One need not assume that Hollywood and Long Island studios are going to slow up an iota while their competitors overseas try to get on an even basis with them. There's an example of how America's film makers are stepping ahead in that *Grandeur* film, latest Fox contribution to the screen. It puts pictures virtually across the stage and in addition gives an illusion of depth. Then also there are the development of color effects, so ably done by the Warners.

Meanwhile, Britain is stumbling along, making talkies of relatively slight importance. There are hints that the provinces still adhere to the silent pictures. Perhaps that conservatism will be a further deterrent in the development of British audible productions. However, that will not endure, one well may believe. And then, what will the British producers have to offer those who may discover the talkies after American movie makers may have developed stereoscopic pictures in natural colors on full-sized screens, with synchronized sound and dialogue well high perfect?

While on the subject of pictures and Hollywood generally, it is interesting to note a lengthy discussion of the value of Will H. Hays, czar of moviedom, to the industry. It is done by Welford Beaton, editor of an outspoken, independent bi-weekly, *The Film Spectator*, published in Hollywood.

Beaton always writes vigorously and convincingly. Right now, in the latest edition of his magazine, he sets down forcefully the idea that Hays's usefulness and value to the industry is nil. In short he says, Hays is done.

In a rather scathing indictment, Welford describes Hays as a most inefficient administrator, one who uses political methods that politics itself has discarded, surrounded with other "broken-down politicians," using underhand means to obtain results, and having brought down on the industry, the disapprobation of women's club federations.

It is notable, in the course of the Welford article that he quotes a lot of newspaper headlines that were written to tell the point of an editorial against Hays, published in a church paper. Some of them are "Brands Hays as Pious Pretender," "Calls Hays a Screen for Movie Muck," "Hays Called Window Dresser of Movie World," and "Takes Siam at Hays in Editorial."

Wherever there is smoke, one may be assured something is burning. Welford, at the best of most of the film action, may be in position to tell just what sort of fire it is. In any event, one may discern what appears to be one result of a gathering in Chicago of representatives of 7,000 independently owned and operated theaters, who, in effect repudiated the Hays organization and its business methods.

It looks like impending difficulties. Still on the subject of pictures: Perhaps the movie makers are so interested in their efforts to approach

Lady Lies to Open Anniversary Bill At Shea's Bailey

Shea's Bailey this week is celebrating its first anniversary. In observance of the event the management has arranged an unusual program. The *Lady Lies*, all-talker, starring Walter Huston, Claudette Colbert and Charles Ruggles, will be the attraction Friday and Saturday. The story provides the star with the proper material for his happy faculty of making people laugh. In the supporting cast are the children of his heart. On the telephone will be seen and heard Bobby Folsom in *Typical Types*, and

Sympathy, a comedy sketch. Shea's Bailey News and an organ recital by Rothes will round out the program.

The Dance of Life, all-talking, singing, dancing production, starring Hal Skelly, famous comedian of the New York stage, and Nancy Carroll, will be the feature Tuesday, Wednesday and Thursday. A feature of the production is the revue scene, shown in Technicolor. Short subjects also will be shown.

Divorce Made Easy, starring Douglas MacLean, will be the attraction Friday and Saturday. The story provides the star with the proper material for his happy faculty of making people laugh. In the supporting cast are the children of his heart. On the telephone will be seen and heard Cora Green, the Creole Singer, and Paul

Tremaine and Aristocrats. Added subjects will be presented at the Saturday children's matinee, beginning at 2 o'clock.

GARDEN OF GIRLS, BURLESQUE PRODUCTION AT THE PALACE

Garden of Girls will be the burlesque production at the Palace for four days beginning today. All the favorites and the Palace chorus have roles, while Edna Dixon, blues singer, has been added to the roster. The screen play will be *The Faker*, starring Warner Oland. Beginning Thursday, the stage revue will be *Dancing Around*. There also will be feature photoplays, with professional troupes Wednesday night and the amateurs Friday night.

Strictly Dishonorable, jesting at virtue, laughing at lawbreak- ing, warmly welcomed

SAFETY IN INNOCENCE

Southern girl, flitted in Gotham, finds it thrilling her boring, moral is strange

NEW YORK, Sept. 28.—Well, sir, you should have seen the boys who review plays professionally in this town, and are generally supposed to suffer intermittent, if not chronic attacks of indigestion—you should have seen them bobbing up the aisles and hanging down the streets eager to tell the world that a new comedy called *Strictly Dishonorable* is the hit of the new season.

They had been sitting in on murder and crime plays so long they were ravenous for a comedy hit. And when this bold, though rather decently bold, little play came in and proved intelligently amusing they were as happy as murder suspects released from the death house.

Jests at Virtue
Strictly Dishonorable may be as well to admit at once, is a comedy that treats lawbreaking lightly, makes a jest of virtue besieged, snipers unashamedly at violations of the conventions and yet manages to remain without definite offense to players of average mentality.

In fact it arrives rather naturally at a point in which the moral is pointed that no gentleman will ever go too far and that any young girl's simple innocence is her own best protection.

The story is that of Isabelle Parry, a gently bred southern girl come from Mississippi to marry Henry Greene of West Orange. N. J. Henry was a lovely boy when she was visiting in the Mississippi. But back home among his own people he becomes arrogant and dictatorial. His people too, are inclined to be critical and unsympathetic.

The World Her Friend
Isabelle accepts the situation gracefully until one night when Henry takes her to dinner and lets her peek into one of our comedians' dressing rooms. That night Henry gets a little tight and very ugly. When he comes suddenly back into the room and finds Isabelle dancing with a handsome Italian baritone he orders her to go. There is a fatherly old judge who takes his case and his liquor in this club and he offers her services as a courtship chaperon. On the other hand the Italian baritone, the Count di Ruvo, it transpires, offers the hospitality of his apartment in the same building.

Isabelle, rebellious, tingling with excitement, is in a quandary.

(Please Turn to Page Twelve)

SHEA THEATRES CELEBRATING PUBUX HARVEST MONTH!

Now is the season of the year when SHEA-PUBUX THEATRES bring to Buffalo a harvest of good things—for all our screens and stages. The finest talking, singing, dancing pictures. Great Radio-Ketch-Orpheum vaudeville shows. Music that thrills. Entertainment incomparable. The New Show World—at its Best! Every week during HARVEST MONTH! A gala array of BIG PICTURES. Starting with Gloria Swanson in "The Trespasser." At the BUFFALO: "Say It With Songs," and the forthcoming Moran and Mack screen, "Two Black Crows." "Her Private Life," at the HIPPODROME, where our favorite jester, KEN MURRAY is holding forth. And How! It will be a memorable month. Don't miss a Shea show during Harvest Month.

3D-AND FINAL WEEK!

HOW THE CROWDS THRILL!

A Story of Searing Heartache Eased by Mellow Melody—The Story of a Rich Romance that is First Shattered and Then Remodeled by a Son!

AL JOLSON

The World's Greatest Entertainer
TALKING - SINGING - LAUGHING - in
"Say It With Songs"
with DAVEY LEE
Hear Al Sing "Little Pal," "Used to You," "Seven Heavens," and Others—As Only Al Can Sing 'Em!
Today at 11:45, 1:30, 3:15, 5, 6:45, 8:15, 10:15
Added TALKING, SINGING, Pictures

They Arrive THURSDAY!

THE SCREAM OF SCREAMS!
You've heard them on Radio and in the papers. Now hear them in the theater. The most sensational ever screened!

"Two Black Crows"

MORAN & MACK

In Paramount's mirthquake
"Why Bring That Up?"
with EVELYN BRENT, HARRY GREEN
ALL-TALKING, LAUGHING, SINGING, DANCING!
With TECHNICOLOR Scenes!

The Thrill of the Year!

NOW YOU CAN HEAR
THE GLORIOUS VOICE
of Screen's Most Gorgeous Actress!

Gloria Swanson

In Her First ALL-TALKING Picture
"The Trespasser"
The Sensation of Sensations! Gloria More Marvellous Than Ever—In the Greatest Picture She Has Ever Made—And What Marvellous Clothes She Wears!
Her Singing Voice—Her Very Own—Is the Screen's Best! Hear Her Sing "Love!"
AND ON THE STAGE:
"HAPPY" PHIL LAMPKIN and his merry musical gang, in
"Vacation Days"
A Refreshing Public Revue, with SENATOR MURPHY America's Foremost Political Humorist FRANK HAMILTON The Tornado of Song Zastro & White with Sunny Schuck Bernice Marshall Winner Sisters & DAVE GOULD GIRLS
JOHN INGRAM and SYMPHONY ORCHESTRA
HENRY B. MURTAGH at Grand Organ

Back Again! Buffalo's Favorite! Funnier than Ever!

THAT ORIGINAL GIGGLE-GETTER!
The whole city is roaring once more at vaudeville's most famous jester!

Ken Murray

star of the RADIO picture
"Half Marriage"—(IN PERSON)
with HELEN & MILTON CHARLESTON
FOSTER, EAGAN & COX
in "Humorous Harmony"
Rhythm & Taps 5 Singing Steppers with MURPHY and OTHERS introducing Carroll Ferris & Mildred Kenner
MONROE & GRANT
United for Laughs
"GO HEAD CHARLEY" Troubles on Trambol

She Didn't Look for Scandal—She Made It!

All-Talking!

BILLIE DOVE

IN "HER Private Life"
From ZOE AKINS' Play, "DeCasse"
with THELMA TODD, MONTAGUE LOVE, HOLMES HERBERT, WALTER PIDGEON
HEAR Pidgeon sing "Love Is Like a Rose," the beautiful theme song of this warm drama of a woman's love!

Shea's BAILEY

FIRST ANNIVERSARY WEEK!
Today, 2-11—All-Talking Triumph!
"THE LADY LIES"
with Walter Huston, Claudette Colbert and Charles Ruggles
Added TALKING, SINGING Pictures

Shea's NORTH PARK

Today, 2-11—Her First Talking Picture!
COLLEEN MOORE
in "Smiling Irish Eyes"
with JAMES HALL
Added TALKING, SINGING Pictures

Shea's KENSINGTON

Today, 2-11—All-Talking Comedy Hit!
"Divorce Made Easy"
with Douglas MacLean and MARIE PREVOST
Added TALKING, SINGING Pictures