

Director, JOHN TILLER

NO TAX PUBLIC HEARINGS BEFORE SENATE'S COMMITTEE

Industry Affected May Delegate Representative Who Can Be Heard, Says Senator Smoot—Jack Connolly's Hard and Good Work

Washington, March 5. There will be no public hearings on the revenue bill when it is taken under consideration by the Senate Finance Committee, states Senator Reed Smoot, chairman of the committee. The Senator modified this, however, to the extent that should any number of the committee members have a representative of a particular industry affected appear, that he would not object to hearing their views.

In the line-up of the Senate the bill faces just such complexities of organization as it did in the House. Here, though, will be found one member, Senator Charles Curtis, (R) of Kansas, an avowed opponent of any reduction in the amusement tax, he desiring to use funds from this source to the "southern" house. Those watching the situation see here the groundwork for an interesting fight.

Those conversant with the situation here concede all credit should go to Jack Connolly, Washington representative of the Will Hays organization. Connolly worked tirelessly day and night. Constantly in touch with the situation from all angles he was in conference under the direction of Will Hays and the committee appointed last fall at the meeting in Princeton, N. J. of the Hays, Ways and Means Committee and other influential members of the lower legislature. The final work of the measure was before the entire body, Connolly kept every contact.

to the orders of two physicians who stated he should be in bed.

If a member of Congress said that he was opposed to any reduction in the amusement tax, Connolly, whom William Brady dubbed "The champion 'pushover' of the world," would be found out of town, most probably in that particular member's district.

No representative of any other nature organization took an active part in the fight here.

That there was a break between the legitimate interests and those of the picture is now admitted by representatives of Augustus Thomas, who made such a valiant fight for the higher admissions, and who is still fighting for relief there, is reported to have approached Connolly asking that he, Connolly, should be the one to bring up the matter during the tax from ten to six per cent, that originated with Mr. Thomas and the legit-people managers. Connolly is reported to have declined to change. "It is the small motion picture exhibitor that we are helped," was Connolly's reply to these overtures. Following this Thomas switched his fight to other sources, and Connolly's plan (cutting the tax in half above the 50 cent rate), with the result as sound in the end as the other.

The committee is as follows: Reed Smoot, (R) Utah, chairman; Charles Curtis, (R) Kan.; Davis Elkins, (R) N. Y.; Robert La Follette, (R) Wis.; George P. McLean, (R) Conn.; James E. Watson, (R) Ind.; David A. Reed, (R) Penn.; Merrill McCormick, (R) Ill.; Richard P. Ernst, (R) Ky.; Robert Nelson Stanford, (R) Ore.; Furnifold M. Simmons, (D) N. C.; Andrew A. Jones, (D) N. M.; Peter G. Gerry, (D) R. I.; James A. Reed, (D) Mo.; Charles E. McNary, (D) Ind.; Harrison, (D) Miss.; William H. King, (D) Utah.

AGENTS MUST HUSTLE, LOEW'S BOOKER SAYS

Jack Lubin Tells 'Em—Get Out of Rut or Get Out!

Loew agents were hauled up on the carpet yesterday by Jack Lubin, bookkeeping chief. They were informed to get a hustle on and dig up new material or lose their bookkeeping privilege in the Loew office.

In a straight from the shoulder talk Mr. Lubin said to the agents: "If the present bunch of agents couldn't deliver anything but the usual run-of-the-mill one and a number two, he had a bunch of applications on file for franchises which would be used to get new blood into the agents' ranks."

According to the agents present, the Loew bookkeeping man said that most of the new material, feature acts and dashes were being brought into the office by a few live wires, while the rest of the agents were put and going along with lists of obsolete material, and acts that have played the circuit over and over until their usefulness is exhausted.

New faces were wanted by the Loew books, and it is up to the agents to go out and secure same or take their little black books and go to the streets. One agent inspired the ultimatum is that the agents don't get around nights and see acts as they should. If their own duties are so important in future they can devote all of their time to them as far as the Loew circuit is concerned.

HEIMAN ON WAY BACK

Chicago, March 4.

MARSH HEIMAN returned to Chicago this week, following an inspection trip of the western Orpheum circuit.

After a general meeting of the Orpheum heads here next week, Heimann will return to the Orpheum headquarters in New York City.

One of the numerous press opinions on the performance of

RALPH WHITEHEAD

as Jerry Connory in Geo. M. Cohan's "Little Nellie Kelly," at the Oxford Theatre, London.

ADVERTISE FREE SEATS FOR PRIVATE SHOWING

"Reprisals" Gets the Paper Send-Off—Reviving "Diplomacy"—Notes

Christopher Elmwas, who writes plays, in despair of their acceptance by the ordinary manager, has arranged for one of them, "Reprisals," to be given at a private performance at the Garrick. To assure a large audience it is advertised that free seats may be obtained upon application to the promoters, known as the Sunday Players.

The cost of building the new Fortune theatre had increased so much that, in order to secure an adequate return on capital, the price of the seats to the public should be increased at least 50 per cent. This at a time when there is agitation against the ordinary prices.

Basil Dean will stage another Gladworthy play at the St. Martin's shortly. This is named "The Fortune." There is only one female character to be played by Hieronymus Baddely.

ARTISTS REPORTED COMING

London, March 4.

Roy Royston and June are reported to come to New York, probably for the Shubert, although June is under contract for the cabaret at the Piccadilly Hotel.

ELSIE JANIS' THIRD WEEK

Elsie Janis, now in her second week at Keith's Palace, New York, will hold over next week for a third week. Miss Janis was tentatively booked in Buffalo next week, but at her request it was cancelled.

AMATEURS IN 'SCHOOL ACT'

Leon Kelmner, manager Keith's Prospect, Brooklyn, has the idea of having the locals in the Prospect neighborhood appearing in a school scene at the night show.

JACOBS-YATES REVUE

William Jacobs, a Chicago agent, and Irving Yates, a vaudeville producer, are at work on a musical comedy which will be produced late in the summer.

Nat Nazario's Prodigy Nat Nazario thinks he has dug up another prodigy in Sonny Hino, a 16-year-old college youth, who is a musical vocalist and dancer.

Nazario will sign the lad and include him in the stable with Buck and Bubbles.

Shadowgraph in Provincie

London, March 4.

At least 20 London shadowgraph provinces are using the shadowgraph stage effect.

The Best Obtainable Instruction at
NED MAYRICK
STUDIOS OF
STAGE DANCING
1841 Broadway
Write for Art Booklet

VAUDEVILLE'S GREATEST FLOP EFFIE CHERRY'S POLITICAL AGONY

Effie Cherry Dead Set on Running Cedar Rapids—Doesn't Think Much of Men—Girls Now Operating Bakery

TWICE NIGHTLY ON COAST

Orpheum Experimenting at Sacramento

Sacramento, March 4.

An experiment is being tried at the State (Orpheum Circuit), where the matinee attendance dropped off to almost nothing.

Two shows are now being given nightly.

The house plays the senior Orpheum bills the first half and only on Sunday will the regular routine be followed, then at \$1 top. Other nights the admission is 50 cents all over the house.

If the experiment is successful here it may be tried in other cities where the matinee attendance is unsatisfactory.

JACKING UP LOEW ACTS

Rehearsal Tardiness and Cutting Supper Shows

Agents looking acts on the Loew Circuit have posted notes continuing acts on their books against tardiness and rehearsal cutting.

According to the notes malefactors will be penalized by being dropped from the books.

The agents are also jacking up acts on the matter of cutting their material at the supper shows according to the act man's own time, as well as the other performances, regardless as to the size of the audience.

NEW ACTS

Benny Rubin, in two acts, with a Miss Elbow.

The Kirksmith Sisters have required, through their former act, (Coca).

Morris, Green and Smith, three miniature musical comedies to be produced next summer, each with six people. The books are by Harry Charles Green and the music by Charles M. Smith.

William Allen (Chorus and Allen) and Ethel King (Rose and King), sister act.

"Templation," Sidney Lazarus and Arman Kalis, musical revue, revived and in rehearsal under the direction of Kalis, 16 people.

Gladie Danter and a five-piece jazz band.

Margaret Brett (formerly with the "Greenwich Village Follies") in "Tribble," six people, singing and dancing. Produced by Krivitt and Rooney.

"Katy's Kisses," tall-tale version of legit fare, with Florenz Robinson featured and four others in cast.

Larry Sumner and Rubye Clinton, comedy ending and dancing.

"Rube Follies," four principals and three pieces band.

"The Honeyanones," one of the comedy acts from Jack LaRue's revue. One of the acts has been converted into a vaudeville act. In the cast are Dorothy Braun, Edward Chinnell, Margaret De Vries, Margaret De Vries, Ann Burns, James Gaylord and Harry Starvo.

Dorothy Cameron (Cameron Sisters) and Helen Jones, 2 act.

Gertrude Vanderbilt is to enter vaudeville with an act by Edgar Allen Wolfe. Two men and a woman besides Miss Vanderbilt, are included in the cast.

Closing with "Adrienne" Saturday, the "Sensational" to Alice Williams within two weeks with a new partner.

MARRIAGES

Sam Tedner, stage manager of "Sensational" to Alice Williams, chorus girl with the show, in Pittsburgh, Feb. 2.

Doc and Ellen Harding and Jack MacLure were married in Buffalo, Feb. 28.

Cedar Rapids, Ia., Mar. 4.

Effie Cherry, member of the once famous Cherry Sisters town of vaudeville, is again before the footlights.

Effie is running for mayor of Cedar Rapids, and in order to get before the public she is appearing at each performance at the Majestic.

Manager Ray Swan found that it was easy to lure Effie back to her old haunts. He then proceeded to cash by selling out the house for Monday, Tuesday and Wednesday one hour after his last announcement.

Effie is out to reform Cedar Rapids.

She believes a woman can do it. Effie cites the failure of men to enforce the 18th Amendment, the Teapot Dome scandal and other incidents in which Effie claims more success than the equal of her sex.

"When I am mayor I'll have the curfew bell ring at 9 p. m.," says Effie. "Look at the way the young men loiter, who Adelle, I have women policemen instead of men."

"Movies! The only pictures that will get my O.K. are those of national events and crossing the Alps."

"Tuxes? I don't know much about taxes, but I'm for reducing them. First, I'll turn the municipal hall into a tuxedo factory. After all it is good for a pasture, anyway."

"Bathing beach? I'll close every one of them until the women agree to wear some clothing while in bathing."

"Not a Democrat, Republican or Socialist, but I'm going to run on a 'louse platform' and I'll win."

Effie will spend her spare moments punching the cash register in her little backwater bakery, while Adelle, sister, will continue to thump the bread pan.

Effie and Ad are or were collectively the Cherry Sisters, known to fame as vaudeville's biggest flop. The girls flopped many years ago and after a decade of hard work, they emerged and once more tried for a stage career, they lasting their usual first half.

When the Cherrys first dove into grease paint, vaudeville was not served in splits, and with the aid of a little black art, which they learned the week out, although the theatre needed three nets during the engagement.

In fact, it is said that Effie and Ad were the first to employ the net as a self-protector on the stage. Ladies Owen O'Connor, in his lightly murder of Shakespeare, reported, and necessarily so, to the same means of defense.

Mr. O'Connor, however, did not draw as well as the Cherry Sisters, as O'Connor was but one-half on the stage for the gallery boys to throw things at, while the Cherrys presented two objects to aim at, instead of one, which was cut through unavail.

The Cherry Sisters resent being reported as the cause of the bestial portion of their Cedar Rapids record. Natives think Effie and Adelle are in such an impression the home folk of the girls were a riot in "one" but that the glimmer of the theatre did not appeal to them.

The girls are never recorded as having confessed they dodged away, not even applause, upon the return to the stage. Effie and Adelle's political opponent will make any reference to the time they went into the show business.

Both are now alone in years now, and that they have forgotten the stage is evidenced in Effie's assertion to a friend of hers that she has been home every night, including Sunday, at nine.

Doc and Ellen are gambling on whether Effie is going to be elected. She's a hard-working girl and so is her sister. If Effie wins, she may appoint a sister as chief of police and make the driver of the delivery wagon to the bakery.

Irving Berlin, Possibility

It is reported that Irving Berlin contemplated the two-a-day field

VINCENT LOPEZ

MONDAY, Feb. 23th—Lopez's Washington, D. C. debut. Lopez, 23 years old, included a song to send out souvenir postcards, which were sold, and included a song to send out souvenir postcards, which were sold, and included a song to send out souvenir postcards, which were sold.

TUESDAY, Feb. 24th—Lopez's Washington, D. C. debut. Lopez, 23 years old, included a song to send out souvenir postcards, which were sold, and included a song to send out souvenir postcards, which were sold, and included a song to send out souvenir postcards, which were sold.

WEDNESDAY, Feb. 25th—Lopez's Washington, D. C. debut. Lopez, 23 years old, included a song to send out souvenir postcards, which were sold, and included a song to send out souvenir postcards, which were sold, and included a song to send out souvenir postcards, which were sold.

THURSDAY, Feb. 26th—Lopez's Washington, D. C. debut. Lopez, 23 years old, included a song to send out souvenir postcards, which were sold, and included a song to send out souvenir postcards, which were sold, and included a song to send out souvenir postcards, which were sold.

FRIDAY, Feb. 27th—Lopez's Washington, D. C. debut. Lopez, 23 years old, included a song to send out souvenir postcards, which were sold, and included a song to send out souvenir postcards, which were sold, and included a song to send out souvenir postcards, which were sold.

SATURDAY, Feb. 28th—Lopez's Washington, D. C. debut. Lopez, 23 years old, included a song to send out souvenir postcards, which were sold, and included a song to send out souvenir postcards, which were sold, and included a song to send out souvenir postcards, which were sold.

SUNDAY, Feb. 29th—Lopez's Washington, D. C. debut. Lopez, 23 years old, included a song to send out souvenir postcards, which were sold, and included a song to send out souvenir postcards, which were sold, and included a song to send out souvenir postcards, which were sold.

MONDAY, March 1st—Lopez's Washington, D. C. debut. Lopez, 23 years old, included a song to send out souvenir postcards, which were sold, and included a song to send out souvenir postcards, which were sold, and included a song to send out souvenir postcards, which were sold.

TUESDAY, March 2nd—Lopez's Washington, D. C. debut. Lopez, 23 years old, included a song to send out souvenir postcards, which were sold, and included a song to send out souvenir postcards, which were sold, and included a song to send out souvenir postcards, which were sold.

WEDNESDAY, March 3rd—Lopez's Washington, D. C. debut. Lopez, 23 years old, included a song to send out souvenir postcards, which were sold, and included a song to send out souvenir postcards, which were sold, and included a song to send out souvenir postcards, which were sold.

THURSDAY, March 4th—Lopez's Washington, D. C. debut. Lopez, 23 years old, included a song to send out souvenir postcards, which were sold, and included a song to send out souvenir postcards, which were sold, and included a song to send out souvenir postcards, which were sold.

100 ACTS LAYING OFF WEEKLY THROUGH VAUDEVILLE'S TURNS

Bands and "Picture Acts" Shove Former Steadily Employed Turns Out of Engagements—Orchstras Get Big Salaries and Carry Several People

One thousand vaudeville acts are estimated as continually laying off this season due to the invasion of vaudeville by picture artists, musical comedy, legitimate people and jazz bands.

According to the consensus of opinion among theatrical booking men, the condition is without precedent or parallel in the history of vaudeville and the jazz craze is principally blamed.

The bands, on account of the number of musicians included in each organization, have pushed the ordinary vaudeville headliner to feature turn into the background, through the salary of the band being considerable.

The picture invasion due to the shut down of production on the coast, also affected the headline and feature acts more than any others, as the film act also is usually headlined or featured on the bill.

The result was a surplus of "names" and the disappearance of the "revue" from the bills to absorb the "names." With the booking of the "names," the number two and three acts were pushed out and have been going about looking from week to week for work.

It is here estimated over 1,000 acts, formerly steadily employed in vaudeville, are laying off each week.

"GAG" COMPLAINT

Hockey and Green Complain of Golden's Act

Hockey and Green have filed a complaint with the "Vaudeville Managers' Protective Association" against M. Golden, alleging the latter "Antique Shop" act is a "copy" of their own. The complaint says Golden's "See America First" act is a "copy" of their own. The complaint says Golden's "See America First" act is a "copy" of their own.

The complaint further asserts Golden saw two performances of "See America First" in one of the vaudeville acts and is "copying" it.

The V. M. P. A. has the matter before its directors for consideration.

N. O. TOUGH FOR SOPH

New Orleans, La., Feb. 28. Sophie Tucker has been reported to be so exhausted when she was headlined without opening a song on any one of her "Two O'Clock Shows" that she was forced to retire.

Miss Tucker also headlined her last week on the Orpheum, but people was no longer in. In fact New Orleans is one of Sophie's toughest towns.

Miss Tucker said she might never come back to the city.

AUNT JEMIMA'S NEW ACT

Aunt Jemima, who has been a success in her act with Leg. L. and other people, will have a new vaudeville production, now being written and is to be called "The Aunt Jemima Show." The new act is a "copy" of the old one, but it is a "copy" of the old one.

WALKED, COAKED BACK

Tommy Keeney, a Red Burke and a "copy" of the old one, will have a new vaudeville production, now being written and is to be called "The Tommy Keeney Show." The new act is a "copy" of the old one, but it is a "copy" of the old one.

JOHNNY COLLINS' NEW JOB

Johnny Collins, who has been a success in his act with Leg. L. and other people, will have a new vaudeville production, now being written and is to be called "The Johnny Collins Show." The new act is a "copy" of the old one, but it is a "copy" of the old one.

Johnny Collins, who has been a success in his act with Leg. L. and other people, will have a new vaudeville production, now being written and is to be called "The Johnny Collins Show." The new act is a "copy" of the old one, but it is a "copy" of the old one.

THAW PROMISING

Young Booker Visiting Orpheum's Coast Territory

Frank Vincent Orpheum general manager and Jimmy Thaw Orpheum booker, will leave New York for the coast. Vincent will sail Saturday via the Panama Canal, joined by the coast by Thaw who will first visit the northwestern houses on the circuit. Thaw will leave in about 10 days.

The trip bears out reports emanating from Orpheum headquarters that Thaw is to be given more houses to look in the near future. He is one of the youngest bookers on the staff and considered a crack-jack by the heads of the circuit.

NEW EARLE OPENING MCH. 24

Philadelphia, March 5. James E. Earle, president of the Stanley Company, on his return from Palm Beach last week, made official announcement of the opening of the new Earle at 11th and Market streets, with Keith's vaudeville and pictures.

This house, first expected to open for Christmas, will debut March 24. A scarcity of a certain kind of Italian marble used in the decorations held up the construction, but the builders now report all difficulties ironed out.

It has now been decided to call the house the Earle. It is named after George H. Earle, prominent local banker, and at first, at his request, the name of Earle was used.

VAUDEVIAN ARRESTED

Charged with having narcotics in her possession, May Altman, 29, vaudeville, was held in \$500 bail for Special Sessions.

Lieutenant Joseph Mooney and Detective Mogg and Hassan, arrested the actress Wednesday night in her apartment at a rooming house.

The detectives, acting on information that drugs were being sold in the vicinity, gained admission into the apartment through one person on the list.

A search revealed an ounce and a half of heroin.

NOST PROMINENT BUSINESS GIRL

Newark, N. J., March 4. Margaret Down, 34, of Newark's State, trying a popularity contest, next week for the most popular business girl. The State is headed up in this with the "Star-Globe."

POPULAR BOOKING MAN NEEDN'T COME BACK

Independent Agents Will Pay All Expenses of Gyp Booker While Away

The theatre owner-booker who migrated to Palm Beach has been calling his office frankly over the long distance to find out why the booker of the circuit spent so much on the bill at one of the circuit's downtown houses.

The independent agents have been trying to proposition the booker to prolong his vacation, offering to pay the expenses of his journey for as long as he cares to remain south.

A scare was thrown into several of the agents one day this week when they saw the gyp's car and heard four outside of the building in which the circuit books. It was a false alarm.

AILS ON LOEW CIRCUIT

Roscoe Ails, Kate Pullman and Band have been routed for a tour of the Loew circuit. The former Keith act will appear at Lewis's, Newark, N. J., week of March 24, and play full-week stands.

Sam Lewis arranged the bookings, commensurate following salary difference between Ails and the Keith office.

OLD-TIMERS' ACT CRAZE HAS ENTIRELY DIED OUT

Fad Quickly Overdone—May Revive, but Not Within Two Years—Few Old Timers Placed Elsewhere

The craze for vaudeville acts of old-time appears to be at its lowest ebb at present. The craze started in the fall of 1922 and continued in popularity until there were over a score of such turns a week and a half ago, all working regularly.

Today there is only one on the list time, "The Minstrel Monarchs," at present touring the Orpheum Circuit. James Madison has a couple on the three-day, and there are four or two more, not strictly veteran acts, but containing a few old-timers in their cast.

The others, which up to a year ago had no trouble getting bookings, have in the majority of cases disappeared.



HENRY A. SCHMOTZER
Saxophonist with HARRY STODARD'S ORCHESTRA

Looking forward to our homecoming. The four bridges of Manhattan will look infinitely good to me, especially the Queensboro Bridge leading to my home in Corona, L. I.

Direction ROSE & CURTIS.

MOSCOONI'S REALTY DEAL

Louis Mosconi (Mosconi Family) and Dr. Gordon, of the French Hospital, have purchased two three-story brick houses on 34th street, between North and Tenth avenues, opposite the French Hospital, for \$13,000.

This week the pair were offered \$50,000 for their holdings, but refused to sell.

The hospital is to be razed and a business building erected in its place.

"MILK BATH" STUNT IN GLASS BATH TUB

Empress, Denver, Recalling Anna Held's Famous Press Stunt—Local Girls Only

Denver, March 4. The Empress (Frank), in an effort to bolster up a business already showing signs of the annual spring inertia, announces an innovation for next week in the shape of a special act entitled, "The Milk Bath Girls." Several Denver girls have been selected to appear in the act, the properties of which will consist of a plate glass bathtub, a bath mat and hose.

The girls are to be dressed in close fitting bathing suits, made of silk and flesh colored. The girls will take a bath in the milk three times daily, emerging dripping with the white stuff, and will be vigorously rubbed by attendants in charge of the tubbath towels.

The act will be an innovation of the famous Anna Held, whose story of 25 years ago.

The Empress management proposes to give demonstrations of the beneficial effects of milk on the female skin, and to charge the usual admission. The Empress management, a Denver milk distributing concern, grabbed at the chance and offered to supply all the milk needed. The day following the appearance of classified ads in a local daily, several hundred girls besieged the stage door of the Empress, looking for jobs.

PANTAGES IN TEXAS?

Dallas, March 4. Pantages vaudeville as opposition to the Interstate Circuit in several Texan cities is a possibility, the Dallas "Dispatch" printing what it declared to be conclusive information that Alexander Pantages will build in the state.

Pantages is said to have taken over a lease in Fort Worth with 15 years to run and a theatre is now being constructed on the site. Alby Clenden, Jr., formerly general manager of Interstate, has privately announced he is to be manager of the house.

John Jones, owner, and P. G. Cameron, manager of the Mello, declare that he talked to a Pantages representative in New York recently and claim that they obtained an option on Dallas.

"AUDIENCE ACT" OUT ON ORPHEUM TIME

Too Many Wore Off Novelty—Roy La Pearl Readjusted His Turn

The Orpheum Circuit has placed a ban on audience acts on the ground that there are too many to sustain the surprise novelty turns originally were until everybody wanted to do a similar act.

The ban does not affect acts already routed over the Orpheum, but merely his newcomers.

Roy La Pearl, who has been doing an audience act for years, using two wop plants, is one of the Orpheum in two weeks. Upon advice of the booking office he has readjusted his act and now uses the wop plants on the stage. Eugene Gordi (Mark and Gordi) has been added to the act and is handling the wop plants. Impromptu comedy working as a wop stage-hand.

BANQUET FOR FLEET

A banquet and vaudeville show will be tendered the officers of the Pacific fleet, now in the Hudson river, tonight (Wednesday) at the Hotel Hudson, New York.

The Keith office is supplying the entertainment, which will be an act-bill booked by Arthur Blondell.

Dolly Kaye Back in Cabaret

Dolly Kaye closed for Kelly last week at "Take a Hint at Entertainment Week." She opened Monday at the Peck-Hin, Philadelphia, booked indefinitely by Irving Yates.

BIRTHS

Mr. and Mrs. Joseph N. H. of their home, Feb. 25, son.



HARRY PUCK

Leading Man with Henry W. Savage's "Lollipops" Big Hit at Knickerbocker Theatre, New York, Now.

CONTRACTED ACT TAKEN BY ORPHEUM FROM PANTAGES

Harmon and Sands Under Pantages' Play or Pay Agreement Abruptly Desert—Pantages Circuit Files Complaint with V. M. P. A.

The Pantages Circuit has complained to the Vaudeville Managers' Protective Association asking for an investigation of the Harmon and Sands turn which left the Pan Circuit Saturday and opens for the Orpheum Circuit at Denver, March 8.

The act held contracts for several additional Pantages houses but cancelled them and accepted the Orpheum bookings. Instead of opening through Johnny Simons (Simons Agency) of Chicago.

A peculiar angle to the booking is that the act played the Pantages house in Denver last week and opens in the same city for the Orpheum Circuit.

The V. M. P. A. will investigate the Orpheum booking to determine what grounds for cancellation are alleged by the act as it Pantages Circuit issues V. M. P. A. pay or play contracts.

Harmon and Sands are a two-girl piano, singing and talking turn. It played Keith eastern bookings before signing for the Pan tour.

**PRIEST INTERCEDES,
ACT BOOKED AT \$500**
Father O'Connor Aids Regan and Corliss—Joe Regan Studied for Priesthood

Chicago, March 4. Joe Regan (Regan and Corliss) once studied for the priesthood under the Rev. Hugh J. O'Connor at De Paul University, and the local Catholic diocese is plugging for the team.

Monday the Rev. O'Connor appeared before the bookers and asked time for the act. He had already negotiated this week for the pair at the State-Lake, dealing direct with Sam Kahl.

The team originally appeared at the Palace at \$200 weekly, was raised to \$300 on the holdover week. Through the help of Father O'Connor the team is now booked for the Orpheum circuit at \$500 weekly, with special billing.

DIES ON STAGE
Beatrice Shaw, of Dale Sisters, Expires at Perfume Expo.

Beatrice Shaw, 22, a musician appearing in an act billed as "Three Dale Sisters," dropped dead while giving the performance at the Perfume Exposition in 71st Regiment Armory, New York City, yesterday (Tuesday) afternoon.

When the girl collapsed it was first thought she had fainted. A physician was summoned and pronounced her dead.

The three girls in the musical act are sisters who are said to come from a wealthy family in Los Angeles. They came east with stage ambitions and were showing their act with bookings promised.

LICENSE COMMISSIONER WITHOUT JURISDICTION

**Recommended Oxford 4 Take
Action Civilly in Dow &
Dow Complaint**

Deputy Commissioner Charles F. Griffin of the Bureau of Licenses of the City of New York has ruled against C. E. Oxford, manager of the Oxford Four, in his complaint against the A. & B. Dow Agency. The Oxford Four was booked for two split weeks at \$175, each, three days into Cohen's opera house, Newburgh, and the Rialto, Poughkeepsie, N. Y., also operated by George M. Cohen (not Cohen).

The act played one-half and was cancelled after one show the other half. It returned to New York and demanded the \$175 remuneration from the agency on the contract. The Dow agency disclaimed responsibility of the contract.

Commissioner Griffin ruled it is not a matter for the license bureau and recommended Oxford take it to the civil courts for adjudication.

DEMSEY'S DOUBLE PRICE
Jack Dempsey wants \$7,000 weekly to appear in eastern vaudeville at F. Price, the jazz dancer, is offered, \$4,000.

The offer was sent to the Keith office last week in answer to a request for his terms.

As Dempsey has no fight engagements before the summer he and Price may go on tour in a road show.

MANAGERS CHANGE ABOUT
Norman Witman, formerly manager of the Riviera, Brooklyn, has been transferred to a similar post at the Greenpoint, Brooklyn.

W. F. Sanford, at the Greenpoint, before the switch, has been assigned the management of the State and Capitol, Union Hill, N. J., two houses recently taken over by Keith's.

SENTENCED TO HOSPITAL
Marjorie George, 34, singer in the West Side Court, Thursday, committed Charles Blanchard, 46, theatrical director, 254 West 57th street, to the psychiatric ward at Bellevue Hospital for 10 days. Blanchard had been arrested on a charge of disorderly conduct.

NORMAN FIELD ILL
Chicago, March 4.

Norman M. Field, general manager for Jones, Linck and Schaefer is seriously ill at his home here. The affairs of the concern are being looked after by Bobby Jones.

New Utica House—Maybe
Utica, March 4.

Utica may have a new theatre. If John J. Linck and Schaefer, the finest residences in city will be razed and a pretentious house constructed on the site.

Louise Holden Bankrupt
Louise Holden, actress, 147 West 55th street, has filed a voluntary petition in bankruptcy in the Federal District Court.

Mrs. Holden's liabilities \$250, consisting of clothing. Her liabilities are \$2,733.25, made up of bills for merchandise.

Clark and McCullough Contract
Saint Hartie has signed Clark and McCullough for two more years for the "Music Box."

Clark and McCullough's vaudeville opening at the Palace, New York, has been booked for April 25.



**ROXY LA ROCCA
THE BASHFUL ONE**

Cedar Rapids, Review, Feb. 25, 1924.
**ROXY LA ROCCA STOPS
SHOW AT MAJESTIC**

"A harp in the hands of a comedian is the unusual but successful combination presented by Roxy La Rocca, whose act stopped the show. Roxy, dressed as a yokel on parade, makes an inch at the mere sight of him and keeps them laughing with his comic songs and stories, while playing the harp. He is the funniest comedian we have had in a long time. See him for yourself."

JUDGE KELLY'S DREAM OF A GOOD TIME

**Writes to Variety After Taking
Off His Bathing Suit—Must
Have Been Sitting in Sun**

Miami, Feb. 29.

Editor Variety:
Confirming my last note to you regarding Miami and to further restate the envy of the fur-clad, snow-bound and coal-burning denizens of Broadway, I beg to advise you that I have just emerged from my bathing suit after a morning in the surf. Outside my window I note several pickaninny hatless and barefooted children, and the head waiter has just advised me that the sparkling Burgundy chateau, vintage 1910, has been properly laid for luncheon with George Ade and Chas. Hughes, secretary of the Detroit Athletic Club. (Throw that bum out of his breaking my heart). Tomorrow I leave on the yacht "Southwind" for a fishing trip among the Florida Keys in company with Wm. Pierce, the general proprietor of the Ponce de Leon, Paul Salvin, the Broadway columnist, and Mike Fritzel, of the Friars Inn, Chicago.

Sunday the big professional golf tournament opens here with Saracino, Hagen, Barnes, Brady, Kirkwood and Farrell all in attendance. March 4-6, the motor boat races will be on.

So you will readily see that life here 'neath tropic sun and cloudless skies is okay.

However, to mar the bliss of these lazy and pleasant days I have just received orders from the booking office to report in Washington March 17 at Keith's to assist in renewing the odors and the gloom occasioned by the Teapot Dome investigation, and shortly thereafter will return in sackcloth and ashes to gaze across at you from my accustomed seat at Buzzard's Roost.

Notes
Attended the dinner of the New York Society last Wednesday evening at the Halcott Hotel in honor of Mrs. Al Smith, the Governor's wife. A delightful evening and distinguished company of 20 present.

Ku Klux Klan paraded here last Friday night in full regalia. An Irish policeman mistook them for masqueraders and chased them four blocks.

Conspicuous among the fine yachts here are Vanderbilts' Arrow, Astor's Nounmahl, C. B. Dillingham's Nempha, John P. B. Sullivan, 24, and James Stillman's Winona.

Attended the dinner of the Miami Jockey Club. The gathering represented the very best of Florida's political and social life. Normie S. Mack and Wm. J. Connors of Buffalo, Mo.; John J. Day, the famous turf promoter; and Joseph Murphy, the great handicapper, all left their presence and presided to the affair.

It looks as though Havana and New Orleans will have to look to their defense.

Attended the dinner of the Vir-

LOEW ACTS DUTY IN N. O.; ORPHEUM DECLARES HOLIDAY

Crescent Bill Revolted Against Doing Four Performances Yesterday After Four Sunday—Orpheum Rents Theatre and Gives Turns Day Off With Pay

New Orleans, March 4.
The big time and small time and any difference between them could have been carried right from this burg today to the United States Court, anyone of them, and satisfied either.

Loew's Crescent, called small time to keep the record straight, has bill that nullified this afternoon when informed there would be again four performances after the turn had done their four during Sunday.

This is Mardi Gras time and today is a local holiday. The Loew house does four on Sundays and holidays.

A wire arrived from J. H. Lubin in the Loew looking office in New York for the acts to do the shows instructed. About this time (3 p. m.) it looks as though the acts will do it.

Over at the Orpheum, big time, on the same record, the acts are not working at all today. In fact nothing is working over there excepting the \$2,000 reported rental the Orpheum picked up from the Comus Carnival organization that is using the Orpheum for its ball and festivities.

The Orpheum management told the acts to take a day off but nothing would be taken off their salary by reason thereof.

OBITUARY

ELSA L. WILLIAMS

(Mrs. Clyde G. Holmes)
Elsa L. Williams (Mrs. Clyde G. Holmes), 32 years of age, died at the Newton, Mass., hospital Feb. 9 of pneumonia. She was apparently on the road to recovery when she suffered a relapse. She and her husband, Clyde G. Holmes, had been associated with stock and repertoire companies for several seasons, with

IN LOVING MEMORY OF

MRS. THOS. KENNEDY
(Kennedy and Bert)

May her soul rest in peace.
I feel that our friend who will never be forgotten.

**JOSEPHINE SAXTON
and
JACK FARRELL**

side trips into vaudeville, until about five years ago, when her husband accepted the position of stage carpenter with the Community Players at the Community Theatre in Newton, Mass. Mr. Holmes still holds that position.

MADELINE HAYDEN

Madeline Hayden, 32, sister of Tommy and Fred Hayden, died of pneumonia at her home, Babylon, L. I., Feb. 27. Miss Hayden had been ill for a long time, and through illness was forced to give up the stage. Weakened as she was, a heavy cold found her an easy victim and, when it turned to pneumonia, the result was a foregone conclusion. She was buried in Calvary cemetery, Long Island, Sunday.

MAE DAVIS SMITH

Mae Davis Smith, pioneer of Buffalo musical impresarios, died at Buffalo, March 1, of pneumonia, following a short illness. Mrs. Smith was a former concert singer in Buffalo and introduced all of the leading musical artists, many of whom were her close personal

IN MEMORY OF

My Beloved Friend and Pal
JOE ADAMS

We worked and tried—and fought; we laughed and cried—and fought; we loved and lived—and fought; we grew to manhood from boys—

My pal has left and caused much pain. And until we somehow meet again in spirit we are—

SIM WILLIAMS

friends. She was also a close follower of the stage and a familiar figure at local premieres and other theatre functions.

KARL GARDNER

Karl Gardner, old time minstrel man and later in vaudeville, died in Fond du Lac, Wis., last Saturday. Gardner, a German, was a native of N. Y. in 1847. He was with Christy's Minstrels, later with musical society and will long remember this most pleasant evening most decadent of everything, but the 12 Apostles. —San Diego All-

tical comedy, "Queen's Minstrels," and wound up in vaude and retired with the seven sons, John, Edward and Frank.

JOHN LESLIE

John Powell, 43, professionally known as James Leslie, died Feb. 23 at St. Agathe des Morits, Province of Quebec (Canada), where he had come to recover from tuberculosis. Burial was held at Mount Royal Cemetery, Montreal.

The deceased was formerly of the team of Leslie and Shane, and is survived by his wife and three children.

SIMON GOLDSTEIN

Simon Goldstein, head of Goldstein & Co., long was costumes of the Pacific Coast, and a pioneer California theatrical man, died last week in San Francisco, aged 73. He had been ill for six months. Goldstein was born in Germany and came to San Francisco in 1862. He is survived by a widow and two sons.

THOMAS B. TAYLOR

Thomas B. ("Toby") Taylor, 85, died at his home in Trenton, N. J., March 1, from heart failure. Mr.

IN LOVING MEMORY OF

Mrs. Thomas J. Kennedy
(Ethel Hart)

(Who passed away February 16th, 1921)

WILLS AND ROBINS

Taylor built the Taylor opera house (now Capital), the first legitimate theatre in Trenton.

O. J. SMITH

O. J. Smith, 34, manager of the Majestic, Akron, O., succumbed to pneumonia last Monday. He is survived by his wife, parents, sister and five brothers.

WARREN J. MURRAY

Warren J. Murray died last week at St. Petersburg, Fla. Murray formerly owned two theatres in Warren, O., where he was a pioneer showman.

Wards Johnson

Wards Johnson, musical director, died Feb. 28 at Stern's Sanitarium, where he had gone to undergo an operation for intestinal trouble. He had been musical director at the Fifth Avenue, New York, for about five years and later was at the Strand, New York. Prior to his illness he was the musical director of the Poll houses.

Charles Hardy, chief electrician of the Columbia, New York, died from an attack of pneumonia, Feb. 29.

IN LOVING MEMORY OF

MARIE ALICE
(Who passed away January 27th, 1924)
MIL and CHARLIE LEBER LOEB

He was 45 and had been at the Columbia for the last seven years. He is survived by a wife and daughter.

Mary Ann Wrigley Chadwick, grandniece of Helena Chadwick, motion picture star, died Saturday, March 1.

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8 St. Martin's Pl., Trafalgar Sq.

The Bert Levy "Children's Story Hour," mentioned in Variety last week as held at the Empire Theatre, should have read Brockton, Mass., under the auspices of the Brockton "Daily Enterprise."

The Plaza, 222 Broadway, Pa., has been booked in the Joe Eckel office for bookings.

Frank Vincent and family will start for San Francisco Thursday via Panama Canal. Vincent is general booker for the Orpheum Circuit.

The Klaw, New York, this week got out a card for its show there, reading: "Don't Walk Unless You Are 'Hell-Bent For Heaven.'"

The Duchess, Poughkeepsie, N. Y., has changed hands. Charles Albert and Louis C. Albert have the lease, and will operate the theatre as the Playhouse with pop vaudeville.

"Hobokenia," Sinclair Lewis' satire on Greenwich Village life, is to be sent out as a road show. It will be played by six stars in Greenwich Village."

Construction on the new theatre planned by Edward F. Tillyou, owner of Steeplechase Park, Coney Island, started this week. The building will be six stories high and will have a frontage of 120 feet on Surf avenue, opposite Steeplechase Park. The house will seat about 2,500. According to present plans it will play Keith vaudeville.

Altho gh committed to a sanitarium near Stamford, Conn., on the ground of suicidal mania, Max Spiegel, it is reported, has been seen along Broadway. Spiegel's attorneys state they are at work on a settlement plan. He was originally brought to New York at the invitation of a creditors' committee.

A quarterly dividend of 50 cents a share, payable March 31 to stockholders of record on March 15, was declared Monday by Loew's, Inc.

ENGAGEMENTS

Charlotte Hough, with George Hayer (vaude).

Edna Lawing, Al Johnson, with Bud Bernie (vaude).

Edwin Forsberg replaced John Parks in "The Clifton Club" Monday.

Sam Duncan, for instant, "My Lady Friends."

Lillian Shewsbury, "Abe's Spanish Rose" (vaude).

Augusta Burgeon, "Putting It Over" (vaude).

John Smith, "Paradise" (vaude).

George Hibel, "Paradise Alley."

Variety's Press Day

This issue of Variety went to press Tuesday morning.

Tuesday as press day for Variety may be continued.

RIGHT OFF THE DESK

By NELLIE REVELL

Somerset Hotel, New York

King Tut got more publicity about his promised debut than I did about my actual one. But orthopedics must be more efficient than archeologists because I got out and h. hasn't. Maybe there were too many photographers around and he's afraid of flashlights. He should have tried my system and sneaked out.

On the other hand maybe he isn't well yet. They used to take the lid off my concrete every once in a while, too, and then decide it wasn't time to let me out yet. However, it took my excavators only four years to dig me out and it's nearly 3,000 years since they sewed Tut up, so I'm at least three moves ahead of him.

If Variety's circulation manager has Tutville on his books (and if he hadn't it's about the only place he missed) here's a formula for getting out that may help the ex-senator from Egypt. Just get a good friend to arrange his route, and a good pal like Mrs. Clarence Willets as advance agent and then board a nice, easy-riding ambulance for the haul.

And if that doesn't work for him, I hope he'll try to remember that it's only the first 3,600 years that are the hardest.

When Karl Kitchin was abroad a few years ago they passed the Volstead Act and as soon as he got back to America they clipped the lid on—so we've been told. About the same time they locked me up. Now Karl has taken a long trek across the world to see if he can't find a few laughs among the other priceless things they discovered in Tut's Tomb and when they heard he was back they slammed the lid down on that. While he was gone I got out three times but since he is home I'm shut in again.

So I'll give the hand-crocheted steam shovel to the person who can prove Karl isn't the "champeen"—no, not champagne—closing act of the world. Maybe if some gentleman in Washington could induce him to write that letter they wouldn't have so much trouble in putting the lid on Teapot Dome.

Stiles in Senators came from Minnesota this year. Since Senator Johnson from that State got so much publicity out of being a dirt farmer, all the senators have decided to be "dirt farmers." No oil has been found on Senator John's farm—yet. At that maybe the other senators are looking for different kinds of "plants" and so far the only thing done has been a lot of heaving. If they plow deep enough they're apt to strike oil, but they're re-arranging the customary process. It's more usual to go through dirt all right than to go through oil all right. Looks like a prosperous season, for they're certainly ragging oil—h—l.

According to crime statistics of New York State for the past year there were 17 actors convicted of a total of 1751 of all violations. And 442 chauffeurs. Or maybe it's easier to catch chauffeurs. I notice there weren't any writers at all. They must expect editors from jury duty.

That widely-mourned leader and man, Woodrow Wilson, would have been surprised could he have read the columns o' praise and the long and glowing eulogies which have appeared since his passing, coming from men who fought and criticized him harshly during his life. It seems that the Latin proverb, "Nil nisi bonum de mortuis" should be changed to "say nothing good about a man until he is gone." Perhaps if Mr. Wilson had heard some of that applause and commendation while he lived he would not have had to be borne up "S" street so sadly and slowly that Wednesday.

Thank God, my friends have given me my flowers while I'm here.

There's one musical instrument upon which no one has ever given a recital at Carnegie hall, which probably never will be used in a symphony orchestra and which even the phonograph companies have so far failed to record. But of all the instruments in the world it's the one that I would select to make the music for me. It's a callopie.

Several times in the past week one has serenaded me and each time I heard it I escaped from coats and braces and these four walls melted away and I found myself on a circus lot, glorious sunlight pouring from a blue summer sky on a medley of performers, clowns, animal wagons, bareback riders and "windmills" making ready for the "grande parade." And lo, the callopie! Here it comes! Here it comes!

I don't know what it is that callopie is advertising, but even if it were roller skates I'd buy a pair just to show how grateful I am for the memories its music brings.

If Senator Francis Murphy ever gives up the stage he could certainly be a great success as a book-agent. And I'd like to get an option on his full-time services.

I'm glad you liked my look, Senator. I hope you will read it sometimes, enjoy it, but never experience it.

The Broadway theatre has a new stage-doorman. B. S. Moss has made still another friend and a former celebrity of the theatre is back among his own. All of which happened because Mr. Moss has a memory of faces.

Not long ago, according to Charlie MacDonald, manager of the Broadway, Mr. Moss was waiting for a train at the Grand Central station. The train was late and for lack of something better to occupy his time, Mr. Moss fell to watching the people in the waiting room. The face of one man, who limped as he paced up and down, was very familiar but the theatrical magnate could not quite place it. The failure piqued him and finally he walked over to the man and enquired, asking if they had not met before.

A conversation brought out the fact that the familiar countenance was that of Ben Lodge, who some years ago played "Roko" in the "Mikado," "Jack Deadeye" in "Timon of Athens" and was with De Wolf Hopper in "Wind." "What are you doing now?" asked Mr. Moss.

"Nothing," was the reply. "And is a nice fellow to play for a long time."

"But you ought to be doing something. Everybody ought to have some sort of duty. It keeps up your morale."

"What," Lodge wanted to know, "can I find anything to do? What's gone to give a curly like myself an excitement? I suppose I might get a job up a factory or some place like that, but I don't think I'd like it in the profession wall. I rather prefer to be in some other business."

Be that as it may, Lodge is now the St. Peter of the stage-door at the Broadway, where his face can feed sacred ground, his ears can hear his own language and his eyes see those of his own to fit and his own kind.

THE DRESSY SIDE

By SALLIE

"Kid Boots" People and Clothes

Johna Howland makes you look like wearing nice clothes, and Eddie Center makes "Kid Boots" look like the Carroll.

Miss Howland's first dress is rose, made sports style, new scarf effect, and she has a dreadful time with the fringe and golf ball. She sports a green sport dress, one piece, at the club.

Mary Eaton wears pink chiffon, bodice embroidered in brilliant, pink satin shoes and stockings; another, white tulle with silver allipers. The sports clothes at the Everedicks club, both girls and boys, are the same. White knickerbockers, sport shirts, golf shoes (silk) and home-made sweaters (boys) English plaid golf hose, white and tan sport shoes chiefly.

Exaggerated "Daughters of Today"

"Daughters of Today." Strangely this week is a much exaggerated picture of the modern girl, one type. Girls are not quite as frivolous or naughty as this picture would have them, not even the Flapper girl.

It gives the impression girls jazz their way through college and minds are undermined by modern music, road houses and parents.

Patsy Ruth Miller wears simple clothes, one a white broadened, brief skirt, long sleeves, and again a thick coat with huge fur collar and cuffs. Edna Murphy has a tailored suit, Peter Pan waist, and at the party, a white simple evening frock.

The wild night bathing party shows little dressing, and is much the same as in "Flaming Youth."

Kitty McLaughlin and Appala Conolly, in their "Il Trovatore" duet, are a treat. Miss McLaughlin wears a beautiful black lace overcoat. The Strand ball is peppy. The butterfly waltz, done by Millie Klenner-tor, looking charming in a ballet dress of gold cloth and chiffon, was fascinating. Mr. Jan-ven was at the piano.

"Outsider" Gipping

It was obvious "The Outsider" would be the only "Insider" at the end of three acts. It's a gipping play.

Katherine Corbitt's performance is brilliant, and she is most attractive. Wears in the first act, a green suit, box coat, hat to match. In the second act, an orange chiffon lace overskirt, long wing sleeves, a girle of pastel shades of roses. The applause at the end of the play lasted minutes, Miss Corbitt sharing it with Lionel Atwill.

Benefit of Fun and Frolic

Long and Little Mary's appearance in the front row orchestra Sunday at the Music Box created more of a furor than anything that happened since the Imperial's first night. Little Mary drew more things from the stage, and they audience was content to settle down to a sparkling splendid benefit for the Minnie Modern Pique Fund for Animals and the Bill Price School of Musical Instruction.

It was a big night. Women looked their prettiest, and men their happiest.

Madge Kennedy and Alexander Woodliff, in their one-act drama, were a treat. Mrs. Kennedy looked the soulful, beautiful queen in red velvet, tight bodice, long sleeves and jeweled gold caps.

Jeanne Eagles as the child in "At Liberty" skit, had a white ruffled dress, blue sash, socks and pumps, black mitts and long blond curls. This was written by Steve Connolly. Blue Jean in a gold dress and emerald parlay headress, was as usual, charming in songs (chiefly French), much applause.

Living Berlin's singing of "Love" in the music of Paul Whiteman's band was a riot, and then Mrs. Bieri in one act of Mrs. Humphreys-Leitch, gave a beautiful performance, looking well in costume and had of brown Lynn Pointe men, Ernest Turner and Robert Young, in our "Vista Rustica" around up an evening of much fun and frolic for a most worthy cause.

Spanish Prima Donna

One of the tuneful operas of last week at the Met, "Traviata" had an added attraction and delightfully costumed "Camille" in Lucetta Ball, who has a bit more than that arrived into present-day charm of dressing. Bori has a voice of varied range and fine achievement. Especially so were the familiar arias given in the third act Saturday afternoon to a responsive audience. This perfectly rounded prima donna from Spain will repeat her performance.

INSIDE STUFF

ON VAUDEVILLE

Halfway Springs, Saratoga, has nothing on the Martin Beck scene in 44th street, west of 8th avenue.

Beck has a lot there on which he is going to build an isolated theatre some day.

At present all building operations have ceased, because the ex-convict is full of his present number of spinners and spinners. Last Friday there were six of these wheelers, each one with a good healthy flow and the contractors think there are more.

It is up to the contractors to dry these spinners up before building operations can be continued.

Meanwhile Martin Beck is in Europe, probably at Eden Eden.

Last week Alf Wilton went down to Port Richmond, S. I., to look over an art piece produced by the police and the family of the famous Tud Jucie family, who is doorkeeper at the theatre there.

After being introduced, Mr. Jucie remarked, "Glad to meet you Mr. Wilton. I knew your father, the booking agent, 35 years ago."

Wilton believed it, although the concides he may look a few years older than when he booked the Tud Jucie family which he admits was 25 years ago.

At the Logan, Chicago, on Sunday night, where George H. Webster booked 10 vaude acts and sold it a profitable evening, the curtain was hung down on two acts ahead of time.

Molly Beller Revue, a colored singing, dancing and musical affair, opened the Logan duos, and the show was on which the curtain one-half before their time was half over.

It has not been determined whether the Hippodrome, New York, will include its present vaudeville policy for the summer. Such long contracts as have been issued for it call for the season. The big house may run into the warm weather as for a business reason profitable.

Dedicated to Polly Markie is this parody on "What You Don't Understand Mary" which is a current actors' phrase. "Where do we work Monday, where do we work Tuesday, Markie?" etc.

Alexander Panigrafs' chauffeur was arrested in a small town adjacent to Los Angeles recently on a charge of kidnapping. The car was returning from Los Angeles with Panigrafs on it. The car was made on the come back of the driver of an auto out of the Panigrafs car and

(Continued on page 2)

THREE SHOWS, ALL FAILURES, ARE LEAVING THIS WEEK

"New Englander," "New Toys" and "Other Rose" Storehouse-Bound—Two Others, Also Shaky, May Fold Tests

Three attractions are being withdrawn from the Broadway district this week. All are "outward bound" to the storehouse, which classifies them as failures. Two others are on the brink and though one may find another berth temporarily, a fourth show is virtually certain of disappearing also.

"Equity Players, Inc. is taking off 'The New Englander,' its third flop this season, at the 45th Street. The usual subscription period of six weeks was cut short a week. Its sponsors claimed the play all right artistically, but it had less chance of financial success than most of the other tries by this group. Probably \$5,000 was the top gross, and last week was estimated around \$2,500.

THE NEW ENGLANDER

The difficulties were doubtful about the merits with the exception of the "News" (Mantle), who was impressed to the extent of "holding, honest and well made." Variety (Abe) specified the termination of the usual subscription period for Equity shows would mark the play's run.

"The Other Rose," produced by David Belasco and associated with William Harris, Jr., will complete 12 weeks at the Morosco. It started off rather well, the holidays aiding in the gross going to \$14,000 or more for a time.

The pace ceased off steadily, however, with the normal peak \$10,000 or under, which failed to satisfy at a \$3.30 top scale. Doubtful if show made money. It will not be sent on tour.

THE OTHER ROSE

A majority of the notices on this Dec. 20 opening read much alike in that the play was "under, short, but pleasant." Neither Fay Bainter nor Henry Hull received particular praise, the honors being donated to Andrew Lawlor, Jr. in a secondary role.

Review "World" (Brown) called it "indifferent," the "News" (Mantle) believed it "sweet and pretty," while the "Times" (Corbin) narrated "mild and light."

Variety (Ibbes) quoted the cast might bring "good grosses the first time," but predicted a "limited engagement."

"New Toys," produced by Sam H. Harris, will stop after three weeks at the Fulton. The comedy is well thought of generally, but there is no agency demand and takings are under the stop limit for the Fulton. The first week ended about \$5,000, with last week quoted at \$2,500.

NEW TOYS

The strongest affirmative phrasing came from the "Mail-Telegram," which put it as "the best audience of 'Times' with delight." The "Tribune" (Hammond) differed to the extent of calling it "amateurish," with the remainder of the critics writing in a more or less similar vein, although Ernest Truax was unanimously pleased.

Variety (Lait) thought the play might look good for a few weeks with cut-rate assistance.

There is some doubt as to the continuation of "Rusty," which has opened more weeks ago at the Greenwich Village and was moved to the Fox Star Line. It has been reported to another attraction for next week.

FRIARS-REVELL DINNER

Notre-Dame has the sanction of her physicians to set a free feed of Friars will be the liveliest and the guest of honor at a Friars dinner at one of the large hotels in April.

Ladies may be invited to a affair.

\$10-\$15 TOP FOR BILTMORE'S OPENING

"Sally" Starts Los Angeles' New House Monday—Seats 1,700

Los Angeles, March 4. This city's latest, and the second modern lavish playhouse, Biltmore, opened last night to an attendance which included the elite of society and a pourous. "Sally" was the attraction.

Leon Bred, after repeated curtains at the finale of the first act, relinquished the honor of making a speech to Will Rogers, who, in his store clothes, responded by speaking for Abe Kruger and Joe Topitzky, the owners.

The theatre has a seating capacity of 1,700. Sight lines and acoustics are perfect. The ornamentation in pure classical French blue and gold is made to conform to modern adaptation, while sustaining an age old intimacy.

Much credit goes to House Manager Edward G. Smith for rushing the last minute changes for the perfecting of a smooth running premier. A particular feature of the house is the carpet which covers the entire lower floor, and is seamless. The seating arrangements consist of a balcony, and the now nearly exclusive balcony.

The opening performance's price scale carried a \$10 top for the entire orchestra and first balcony, with box seats going at \$15 and gallery seats started at \$3.

The first night's gross was \$14,000, with \$3,850 to be the scale for the balance of the fortnight's engagement, for which the house is already practically sold out.

"Sally" will undoubtedly establish a record for the city, and the initial week's gross should go beyond \$15,000 alone, due to Monday night's price.

This new theatre is the first legitimate house to allow road attractions to get away from the old downtown section, moving into the hotel and new shopping district, which should prove most beneficial. It gives the city a new legitimate playhouse, both controlled by Kruger and Topitzky, the old Ma-on and this newest addition, Biltmore.

"Sally" secured \$30,000 in one night stands last week while waiting the completion of the new theatre.

JANE COWL IN EAST

Leaving Lyceum Shortly for Road Time

Jane Cowl in "Antony and Cleopatra" will leave the Lyceum for the road after another week. Her tour was booked for four weeks, the United engagement being anticipated by the Selwyns when the Broadway show was first started.

Miss Cowl will tour in "Romeo and Juliet" for the balance of the season, however, playing eastern tour which have not been given Miss Cowl's most successful characterizations yet. The spring tour, however, includes several cities in which she enacted Cleo.

PALM BEACH INSPIRATION

Berlin and Connolly Go South With Missions

Irving Berlin and Marc Connelly departed for Palm Beach yesterday going south to devote themselves to playwriting and composing. It is Berlin's second trip to the resort this season. He has a cottage at the resort.

Berlin will work on the next Broadway musical, "The Great Waltz," writing a play alone. Heretofore, he has collaborated with George S. Kaufman.

Kaufman is at work on a comedy with Edna Ferber. Marc and George are not due to team again until next fall.

HARRY RICHMAN

Broadway has styled him Society's Entertainer. Broadening has made him America's Favorite Radio Artist. If you don't believe he is a REMOVED HEADMASTER try and get in the STAFF, NEW YORK, this week, March Third.

RICHARD BENNETT'S RAGE WENT ON SHOW

Sarcastically Alludes on Adelpi Stage to Play Next Door at Lyric

Philadelphia, March 4. Richard Bennett is back at his trick of rebuking audiences. He started last week at the Wednesday evening performance and continued it at the Thursday matinee. Bennett said that he "had not been in Philadelphia in 10 years," and he "hoped it would be twice that long before he came back again."

At the Thursday matinee performance Bennett went even farther, handing a few hot shots at the show next door, "Sally, Irene and Mary," which has been packing them in at the Lyric, while Bennett's show, "The Danvers," was getting virtually no business at all at the Adelpi.

"I suppose the only way I could get a response from Philadelphia audiences would be to play in England and then extend my visit into a full evening's entertainment," he said, referring to Eddie Dowling, star and author of "Sally, Irene and Mary."

Members of the cast of the latter show were at the Adelpi when Bennett made his fiery speech. Much puffed, they reported it to Dowling. The scene was all set for a nice row, but Dowling, very sensibly, decided to ignore the Bennett rampage, though he was advised by some to write a very scathing letter.

Rumor has it that Bennett's outburst was reported to Lee Shubert in New York and that the latter replied via wire, "Pull down the curtain on him next time he starts anything like that."

It is noted by those on the inside that Bennett goes over to the Belasco management for his next play.

The Bennett outburst was particularly amusing to those who attended the first night and heard the star make a pleasant little speech in which he referred nonchalantly to the fact that he hadn't been here since he appeared in "Damaged Goods" 10 years ago, and that since that time he had decided that it was better to give audiences something light and entertaining rather than preachment like the "Rage" play.

Also, in a radio interview to the dramatic editor of the "Ledger" Bennett went out of his way to hand bouquets to Philly audiences. His own work in "The Danvers" was praised in all the dailies, but the show was panned. It reportedly lost less than \$7,000 last week, while "Sally, Irene and Mary" had over \$20,000 on an even present line at the box office.

Music and Art Center

The City Chamberlain's office of New York City has decided that the theatrical clubs and allied societies asking them to pass on the desirability of a music and art center. The site of such center is suggested to be in Central Park at Seventh avenue and 59th street.

An appropriation of \$15,000,000 for its support is suggested as a necessary budget.

CRITICAL DIGEST

Opinions of the metropolitan critics on the new legitimate productions. Published weekly in Variety as a guide to the reliability of the critical judgment on plays expressed by the reviewers on the dailies.

The opinion will be repeated when a play closes on Broadway after a long or short run with the critics to be boxed at intervals, rated by percentage on their judgment as recorded.

The Outsider

Favorable comment emphasizing on Kathleen Connell and Lionel Atwill. "Herald" said, "One of the most notable plays of this or any other season." The entire "stepping stone" of "stirring emotional character," and the "Sun" believed it "absorbing and stimulating."

Fata Morgana

Unanimously complimentary with the critics again going into a "rave" of this time over Morgan Farley, to equal any individual notice of the season.

The entire cast was also particularly praised.

Theodore Hammerstein to Produce. "Moonlight" is the title of a new musical comedy with which Theodore Hammerstein, the latest of the family to branch out as a legitimate producer, will make his debut.

The piece will go into rehearsal this month under the direction of Mr. Lynton.

The book is by Sidney Toler and Alonzo Price, and the music and lyrics by Carlo and Sunders.

STONE'S BENEFIT SHOWS

A benefit performance at the Peckskill theatre, Peckskill, N. Y., in aid of the Buchanan M. L. church, burned recently, was given by Fred Stone and his entire "stepping stones" yesterday afternoon, and last night a vaudeville entertainment was held.

Stone paid all the salaries of the acts for the night performance, most of them being acts laying off.

Equity-Shubert Agreement of 1921 Announced by Equity

The agreement below between Equity and the Shuberts was announced by Equity to its members in March, 1921, with the agreement executed Feb. 7, 1921.

It is entirely apart from the agreement between the Producing Managers' Association and Equity, in which P. M. A. body the Shuberts were (and are) members.

Through the indefinite term of the contract below as specified in the final paragraph (with no announcement the agreement has been made) it is unlikely the Shuberts in view of its standing with the P. M. A. managers against Equity on the closed shop objective of the actors' organization, unless the Shuberts were agreeable that "the charges brought against the Shuberts on Feb. 13, 1921, as also mentioned in the final paragraph, should be pressed."

THE EQUITY-SHUBERT AGREEMENT

1. The Messrs. Shubert will send within seven days, and after the communication has been approved by us, instructions to all company and theatre managers in their employ that they are not opposed in any way to the interest of the Equity in view of its standing with the P. M. A. and the Messrs. Shubert will give specific instructions to said managers not to discriminate against Equity members, and that if proof be given that such a thing has happened the manager responsible will be dismissed at once.
2. Within 14 days a copy of the above letter will be framed and kept permanently posted in a prominent place near the call board of each theatre.
3. Paragraph "2" will be made part of the letter mentioned in paragraph "1."
4. When Messrs. Shubert are about to give an Equity member his notice the A. E. A. or C. E. A. will be notified at once, so that an investigation can be instituted if desired.
5. The Messrs. Shubert will not object to our representative recruiting in every one of their companies.
6. If any Equity member who has been given notice by him being discriminated is to report to us, and we will bring it to the attention of the Messrs. Shubert, who will immediately adjust it if the claim be proved correct.
7. Any existing wrong, including claims, which can be proved, will be adjusted and settled at once.
8. In case any Equity member makes a claim against the Shuberts, he or she shall not be dismissed pending a settlement of said claim. And after said claim is settled such member shall not be given his or her notice without good and sufficient reason being proved.
9. All Equity members to have their present contracts changed to the present Equity form, without riders attached thereto increasing the number of performances or making other changes in working conditions.
10. Our representatives will have the privilege of going behind the scenes before and after the performances at all times.
11. Our representatives shall have the right to attend rehearsals.
12. Principals shall receive their contracts before the first rehearsal.
13. Deputy reports shall be permitted on all their call boards.
14. The Shuberts shall be permitted to loan to the chorus and one copy to be filed at the Headquarters C. E. A.
15. On the tenth day of rehearsals a list of the entire cast shall be sent to the A. E. A. and C. E. A., and C. E. A. contracts shall be signed on the 15th day of rehearsal whether they belong to the Equity or any other question regarding their affiliations with any organization.
16. The question of salary shall be settled at the time when the party making such claim comes to rehearsal.
17. No contracts will be made out with additional salary or other consideration in lieu of extra performance money. If such a practice be pursued with non-members we shall consider it discrimination against chorus Equity members.
18. No discrimination in wages shall be given in favor of those who do not belong to the C. E. A., it being understood that our minimum wage mentioned in the contract is not a fixed wage, but the lowest which can come to rehearsal.
19. This does not apply to individual cases, but to a set policy.
20. Our representatives will visit the different companies and see that old contracts given to Equity members are changed to the correct ones.
21. Mrs. Bryant will take up and settle all existing claims with Colonel Booth or some other representative.
22. If any casts are to be engaged, and at the same time as the Shuberts send out notices to the chorus, they shall notify C. E. A. of their requirements and give the C. E. A. Bureau an opportunity to send applicants.

Witnessed by this agreement be lived up to, the charges brought against the Messrs. Shubert on Jan. 13, 1921, will not be pressed.

(Signed) LEE AND J. J. SHUBERT, Actors' Equity Association. FRANK GILMORE, Jr., Sec., DOROTHY BRYANT, Ex. Sec.

SEASON'S BIG BUSINESS IS REACHING LAST WEEK \$7,000

\$5.50 Musicals Walloped—Reaction from February's Rush—"Artists and Models" Below \$16,000—"Moon-Flower" Got \$14,300

Business on Broadway is in violent reaction to the fast pace maintained during the February holidays. The rapid decline immediately after Washington's Birthday came as no surprise to experienced showmen who believe it is a natural phenomenon with the assumption big business generally is over for the season.

Box office trade up to Thursday of last week was exceptionally slack. At the usual time before the curtain when the telephones should have been ringing, most of Broadway's ticket lockers were strangely quiet. It meant that the agencies were having trouble in finding rid of allotments and the dumping of tickets for a flock of big money shows into the cut rates was a veritable deluge.

Several of the \$5.50 top group suffered materially, while although tickets for others were dumped the statements showed the usual gross, the brokers taking a loss on tickets sold at a minimum.

"Police" skidded about \$5,000 under normal, being quoted at a little under \$4,000. A new edition of "Police" is announced for March 17 when additional players and numbers will be inserted.

"Box Review" was also off, running about \$4,000 under normal. "The Stepping Stones" and "Kid Boots" were unaffected nor did the slump

interfere with the immense draw of "The Miracle".

Other musicals suffered with "Artists and Models" dropping under \$16,000, "Mary Jane McKane" to less than \$15,000, "Wildflower" down to \$13,000, "Poppy" \$15,000 and about the same for "Mr. Battling Butler". "The Chiffon Girl" \$10,500 which was no surprise.

Two of the newer musicals, however, stood up to great business. "Charles' Revue" drawing not far from \$25,000 at the Times Square. That place in a slow week places the English show among the city's leading musicals. "Lollipop" played to an excellent figure at the Knickerbocker with near \$25,000 grossed.

The brace of fresh comedy successes also proved their class last week. "Hoggar on Horseback" beating \$19,000 at the Broadhurst and topping the non-musical bunch with the "Show-Off" bettered \$15,000, which meant capacity trade at the Playhouse. "Outward Bound" was rather good at the Editz, grossing between \$12,500 and \$13,000, while "Spring Cleaning" bettered the latter figure at the Edifice.

"The Follies" suffered but little, counting about \$13,000. "The Nervous Wreck" was dented about \$2,000 for a gross of \$16,000 at the Harris. "The Swan" was slightly better at \$14,300.

(Continued on page 34)

WAYBURN AND AMATEUR PERFORMANCES—NEW

Staging College Affairs, Directing Only—Takes on Two

Staging amateur performances given by colleges is a new department of the Ned Wayburn school, with applicants procured through circularization.

Thus far Wayburn has been retained to direct the Pennsylvania State College performance at Bellefonte, Pa., April 5, and another college show at Akron, O., to be held two days, April 25-26.

Wayburn's charge is on a weekly basis, according to duration of work. The Bellefonte college wants four weeks of rehearsals, while the Akron affair is satisfied with two.

Some but college numbers, all amateurs, are engaged in the presentation, with Wayburn assigning directors to assume the work under his supervision.

Leo Morrison, of the Wayburn looking department, conceived the plan of the new field and is closing the contracts for them, having a couple of more applications to pass upon for immediate attention.

SWEDISH BALLETT DISGUSTS MANAGER

Ginter of Mishler, Altoona, Bought House for \$200,000—Burlesque Only Drawing Card

Altoona, Pa., March 4.

After but 225 tickets had paid to see the Swedish Ballet Friday night at the Mishler, Melvin Ginter, its manager, expressed his disgust and stated he is thinking of changing the policy of the theatre.

Ginter paid I. S. Mishler \$200,000 for the house last summer. A new theatre at Barnesboro near here, but with a few thousands in population, has been drawing better business than the Mishler.

Burlesque is the only real draw at the Ginter house. Legit shows of the front rank have been a continuous flop.

There are some legit bookings remaining for the season on the Mishler's books, but Ginter is considering cancelling them.

ALL-NEGRO CAST WILL BE TESTED IN "SUBWAY"

"Rogeanne" Uptown Next Week—Color Line Trouble Already Encountered

Hurtig & Seamon will bring "Rogeanne" with its all-Negro cast, headed by Charles T. Hight, to the Shubert-Rivers next week as a test to find out whether theatre-goers will support such an attraction.

This particular house has been selected, inasmuch as it is a big, new, modern vehicle, "Emperor Jones" grossed \$9,000 on a week's run here.

Since "Rogeanne" has been released with all colored players it has been the storm center of much agitation. Originally scheduled to play the Lester B. Postum Theatre, Chicago, but did not open there through the owners setting up a color line. It was shifted to the Pitt, Pittsburgh, for two weeks.

Reports have it that if the piece does not measure up to expectations on the "subway circuit" Hurtig & Seamon will route it on a chain of Negro theatres.

"SPECIAL MAT" ROUTE DODGES UNDER EQUITY

Reported H. Baron's Scheme for "The Strong"—No Interference in Financing

Henry Baron is said to be taking the special matinee route with his latest opus, "The Strong," to get under the Equity blacklist. Baron has been posted at the actors' organization since the "Red Poppy" flop and several members have suits pending against him for salary due.

It is explained that the special matinee arrangement takes the financial status affair out of Equity's hands, making it imperative, however, that Baron employ a 100 per cent. Equity cast.

"ADRIENNE'S" OVERHEAD

Forced Closing—Disagreement Between Jean Newcombe and Carl

A disagreement between Jean Newcombe and Richard Carl of the cast of "Adrienne" came to the surface with the closing of that show Saturday night.

Miss Newcombe reported the matter to Equity, but nothing has been gotten out by the organization, nor is it reported what was the trouble between the two players.

The reason for her closing the show was due to the heavy overhead, \$4,500 weekly, and the narrow margin of profit shown was not sufficient to counterbalance a bad week.

Carl is said to have never missed a performance during the run of the play in New York.

"PROFESSIONAL HAIR CUT"

Chicago, March 4.

"The Hair Craze" is a style of boulevard suited to the close fitting hat and mannish tailoring of the spring.

It is described as merely a bob on the sides with the back shaped to the head in a wave which is worn as a "professional hair cut" 10 years ago.



ENRICO RASTELLI
"THE MASTER JUGGLER"

Second week at Keith's Hippodrome, New York

One of the high lights next in Rastelli. The most difficult feat made to look like child's play by this master. He is billed as the "master juggler of the world," and that including trick also proves his claim to performance. Held rare attention—Griped solid Grover Keith Theatre by H. B. MARINELLI, Inc.

PERCENTAGE OF CRITICS

The subjoined tabulation for the relative standing of the dramatic reviewers on the metropolitan dailies is based on 71 failures passing out of the Broadway legitimate theatres since August 13 last.

Added to the box score are other tabulations as published in Variety during this season in the percentage review of the critics for guessing right on their written opinions of new plays when produced.

The score of January 17 was based upon all plays until that time, while the other boxes, including the current ones, are computed upon the failures only.

Alan Dale ("American") still leads, though out of the running for two weeks through his sudden illness. An absentee from the list is James Craig of the former "Mail," who led the reviewers on the first two scores. Upon the merger of "The Mail" with "The Telegram," Craig did not continue to review plays.

The key to the abbreviations is SR (shows reviewed); R (right); W (wrong); O (no opinion expressed); Per. (percentage).

	SR	R	W	O	Per
DALE ("American")	57	33	22	2	.579
RATHBUN ("Sun")	44	22	20	2	.500
MANTLE ("News")	54	29	30	4	.370
BROWN ("World")	42	15	24	3	.357
CORBIN ("Times")	43	15	24	4	.349
WOOLCOTT ("Herald")	48	15	25	4	.313
HAMMOND ("Tribune")	40	8	26	6	.200

VARIETY'S OWN SCORE					
	SR	R	W	O	Per
VARIETY (Combined)	62	46	14	2	.742
PULASKI (Ibex)	10	1	9	0	.100
GREEN (Abe)	9	7	2	0	.777
LAIT	26	18	8	0	.692

SCORE AS OF JAN. 17

	SR	R	W	O	Per
DALE ("American")	82	54	24	4	.658
CRAIG ("Mail")	67	44	18	6	.687
BROWN ("World")	54	28	21	5	.549
MANTLE ("News")	77	42	27	8	.515
CORBIN ("Times")	56	27	25	4	.482
WOOLCOTT ("Herald")	58	26	27	5	.484
HAMMOND ("Tribune")	58	24	26	8	.412

VARIETY'S OWN SCORE					
	SR	R	W	O	Per
VARIETY (Combined)	93	52	18	3	.774
PULASKI (Ibex)	22	21	1	0	.905
SCHADER (Fred)	6	5	1	0	.833
LAIT	32	24	7	1	.750
GREEN (Abe)	13	9	4	0	.692
GREASON (Rush)	9	5	4	0	.555

SCORE AS OF DEC. 6, 1923

	SR	R	W	O	Per
CRAIG ("Mail")	10	9	4	0	.688
DALE ("American")	37	21	15	1	.567
MANTLE ("News")	33	15	14	4	.455
RATHBUN ("Sun")	27	11	15	1	.407
BROWN ("World")	25	10	13	2	.400
CORBIN ("Times")	27	10	15	2	.370
WOOLCOTT ("Herald")	31	18	15	5	.358
HAMMOND ("Tribune")	24	6	14	4	.250

VARIETY'S OWN SCORE					
	SR	R	W	O	Per
PULASKI (Ibex)	7	6	1	0	.857
GREEN (Abe)	17	15	2	0	.882
LAIT	6	4	2	0	.666
VARIETY (Combined)	39	26	11	2	.666

(Other Variety reviewers "caching" but one or two shows each not listed.)

SCORE AS OF OCT. 25, 1923

	SR	R	W	O	Per
CRAIG ("Mail")	13	7	6	0	.538
BROWN ("World")	13	6	6	1	.462
CORBIN ("Times")	11	5	6	1	.455
DALE ("American")	11	5	6	1	.444
WOOLCOTT ("Herald")	16	8	8	2	.333
MANTLE ("News")	15	5	9	1	.333
RATHBUN ("Sun")	11	3	8	0	.272
HAMMOND ("Tribune")	12	2	6	4	.166

VARIETY'S OWN SCORE					
	SR	R	W	O	Per
LAIT	7	4	3	0	.571
VARIETY (Combined)	20	14	6	1	.725

"BE YOURSELF" MUSICAL HERMAN ROTH SENTENCED

Title of Musicalized "Torch-Bearers" Verdict of One to Five Years—La Marr Failed to Enter Plea

"Be Yourself" is the title of the musical version of "The Torch-Bearers," to be produced by Jules Hurig and Louis J. Kaufman. The adaptation of George Kelly's satire is being done by Harold Thompson and Harry Green, who teamed in writing "Little Jesse James."

The 15 original characters are retained in the musical version, though the play itself is principally employed for atmosphere. Three additional characters have been written in.

Stewart & French, who produced "The Torch-Bearers," are not concerned, but the firm will receive a percentage of the gross and profits of "Be Yourself."

Signed to "27" Chicago, March 4.

Lester Allen has been engaged by George White for another two years, with the "Shandale" after the expiration of Allen's contract.

Los Angeles, March 4.

In spite of an appeal for play of execution, asked on grounds that his health was so bad that confinement would mean death, Herman Roth has been sentenced to from one to five years in the State Prison for extorting \$500 from Arthur Sawyer, manager of Barbara La Marr.

Roth, who is nearly 70 years old, had agreed to disband and would have returned to New York if granted probation.

Miss La Marr had to enter a plea for mercy for Roth, despite a published statement that she would.

Hopper in "Kempy" Revival

The Wolf Hopper's next appearance is likely to be with the Nugent Family in a revival of "Kempy." John Pollock is said to have Hopper under contract and will place him in the

\$30,000 IN BOSTON FOR "MUSIC BOX REVUE"

Return of "G. V. Folies" Against N. Next Week—Two Shows Ended Runs

With new weather conditions prevailing and the town wetting up, the popular attraction that was known as the "Music Box Revue" was a lot better than looked for. The show, which opened at the Plymouth, on Monday, and really hit the business, with every indication that this business could have been maintained pretty well for at least one more week. It is not as yet clear that the two attractions were "The Inquiring Lady" (Ethel Barrymore) at the Lyric and "The Whole Town's Talking" at the Plymouth. Both weeks ended up on both weeks, getting a gross of about \$10,000 last week. The week before, with nine performances, she had drawn \$12,600.

The other attraction in town was "The Danes" at the Lyric. The first time the "Danish Village" is to appear in the same program. It comes last night. The audience show opened last night. The show, which opened last night, was a lot better than looked for. The show, which opened last night, was a lot better than looked for. The show, which opened last night, was a lot better than looked for.

Another interesting development was the announcement that for the first time the "Danish Village" is to appear in the same program. It comes last night. The audience show opened last night. The show, which opened last night, was a lot better than looked for. The show, which opened last night, was a lot better than looked for. The show, which opened last night, was a lot better than looked for.

SOTHERN-MARLOWE GROSS

Unprecedented in Three Sections—\$16,500 in Minneapolis

Though this season's tour of E. H. Sothern and Julia Marlowe started mildly in New York, the Shakespearean stars played to much better houses in the west than in the east. This, apparently, is about what Sothern and Marlowe had expected. The gross for the three weeks' stay at the Minneapolis was unprecedented in three sections—\$16,500 in Minneapolis, \$14,000 in Chicago, and \$12,000 in St. Paul.

"FOOL" AHEAD IN FRISCO

Last Week Warfield Did \$10,000—"Fool" \$13,000. San Francisco, March 4. "The Fool," in its second week at the current and holding over this week did \$13,000, beating out David Warfield in "The Merchant," second week at the Columbia, to \$10,000. "The Fool" is a new play by John Galsworthy, the usual business of the house, and is holding over.

SHOWS IN PHILADELPHIA

Philadelphia, March 4. "The Lady" (Adeline) last week. "The Danes" (Ethel Barrymore) last week. "The Whole Town's Talking" (Ethel Barrymore) last week. "The Magic Ring" (Fanny Brice) last week. "The Gingham Girl" (Ethel Barrymore) last week.

\$25,000 HIGH IN WASH.; \$1,800 LOW LAST WEEK

Gail Kane, Charlotte Walker and James Crane Couldn't Save "Woman Hunter"

Washington, March 4. It was conceded Carroll's "Variety" would do business, as Sir Harry Lauder. It was also conceded that "The Woman Hunter" would not. The show, which opened last night, was a lot better than looked for. The show, which opened last night, was a lot better than looked for. The show, which opened last night, was a lot better than looked for.

SHOWS IN NEW YORK

New York, March 4. "The Lady" (Adeline) last week. "The Danes" (Ethel Barrymore) last week. "The Whole Town's Talking" (Ethel Barrymore) last week. "The Magic Ring" (Fanny Brice) last week. "The Gingham Girl" (Ethel Barrymore) last week.

UNRULY DIRECTOR

L. W. Kern Arrested in Washington—Posted \$25 and Vamped

Washington, March 4. Washington has had much happen of interest in the theatrical world during the past few weeks, the latest being the alleged drunkenness of stage director who developed unsuspected frailty, knocking down a watchman and finally, after being arrested and paying \$25 for his appearance in court, leaving town. Here is how the story was set forth at the Belasco, a Shubert house.

INVESTIGATING GIRL'S SUICIDE

A thorough investigation is being made into the death of a girl, believed to be a suicide, who was found in the city of Washington, March 4. The girl, who was found in the city of Washington, March 4, was believed to be a suicide.

WITHDRAWING "PEACOCKS"

"Peacocks" the new Owen Duvall play produced by Lewis and Gordon at the Cort, Chicago, will be withdrawn after another week. It will be succeeded by "We've Got To Have Money" which Al Jones and Morris Gross have produced.

ADELE RITCHE'S RETURN

Los Angeles, March 4. Adele Ritchie, who retired from the stage shortly after her marriage to Guy Bates Post, appearing as leading woman with the Pasadena Community Players this week in "The Girl Who Came to Supper," playing the role created by Mrs. Fiske several years ago.

ONE-NIGHT LEADER

Chicago, March 4. "My China Doll," with Barbara Bland, went into West Virginia this week, playing at Cumberland, Md., last Saturday, after some big business in Pennsylvania. One-night leader continues to be the outstanding success of the season in one-night stands.

SHUBERTS "GRI-GRI"

Shuberts' "Gri-Gri" (18th week). Looks like this drama had caught on for run and life have been very good, but money on Broadway. Last week grossed over \$5,000 with 1000 patrons.

ELGIN ROTARIANS LURE ACTORS WITH WATCHES

Taylor Holmes and "Sport" Hermann Bring Back Art Time Pieces

Chicago, March 4. Down at Elgin they have a rotary club which is full of entertaining actors and theatre managers and making a good thing of it. Last week an invitation was made to Taylor Holmes, of "The Nervous Wreck," Frank Gibbons, manager of that show, and V. Sport Hermann, manager of the Cort, to attend a luncheon at the honored guests of the club. (Hermann quickly rounded up Holmes and they in turn sought Gibbons, but the latter could not leave town.

ARNOLD DAILY LEAVES GUILD

Arnold Daly has broken with the Theatre Guild, which he had been in "Fata Morgana," which opened at the Garrick Monday, but Orlando Daly was in the role instead.

CHARLES FRANCIS STRICKLAND

Charles Francis Strickland, who has been engaged for the entire summer for "The Danes" at the Lyric, is to appear in the same program. It comes last night. The audience show opened last night.

THELMA WHITE MARRIES

Denver, March 4. Thelma White, actress with the Wilkes, played a very good part (stock), and W. Head Billings, treasurer of the Denham, were married yesterday, following a courtship of several months.

MYRON FAGG'S LATEST

"The Strangers From Nowhere" is the title of a new mystery play by Myron Fagg, which is being produced at the Denham. It will be given produced by Charles Wm. McGee, Philadelphia, who financed the previous one.

JOHNNY DE SYLVA MOVES

Johnny De Sylva, last with the Shuberts, is to appear in "The Danes" at the Lyric, which is to appear in the same program. It comes last night. The audience show opened last night.

CHARLES FRANCIS STRICKLAND

Charles Francis Strickland, who has been engaged for the entire summer for "The Danes" at the Lyric, is to appear in the same program. It comes last night. The audience show opened last night.

INSIDE STUFF

ON LEGIT

Raquel Meiler, the beautiful young Spanish girl whose American debut was positioned against "The Girl in the Mirror," is the latest to be signed contract with Charles B. Cochran and the Selwyns was signed. Her parents are peasants, virtually illiterate, and the girl, who is frequently called the "greatest artist in the world," and is a dramatic song reader, is regarded as more "inspired" than educated. An almost incredible example of her people's viewpoint is revealed by a clause in her American contract, which specifies that she shall not be compelled to enter the State of California—this because her parents saw American movies with cowboys, bad men and Indians, and are afraid for their daughter's safety.

The frequent disappearance from Broadway of late of that leading playwright and Beau Brummel, Sam Shipman, is explained at last. Several weak statements to the effect that he was away writing new plays with paradoxical titles may now be waste-basketed. The fact is that Sam has been taking dance lessons. Ever afternoon he has been engaged in a private room with Charles Murray, the advertising hall-room mentor, learning the latest in trots and bends. And every evening Sam has been going to the Congo room of the new Alhambra to try out his new stuff. Maybe he is working on a play to be called "Syncopeated Sencatus."

Herb Ward, the world's champion heavyweight scenic designer, spent \$12,000 on his soft trip abroad of 11 weeks. That includes the expensive value stolen from a hotel bungalow in Milan.

The hampino explains how he "took" the roulette game at Monte Carlo. He told into a jeweler's shop to buy a souvenir spoon for the wife and an amulet for himself. The jeweler, however, was not to be countered by saying if he was lucky that afternoon he might spend. The jeweler then told Ward of his own system, claiming it never failed. The plan was absurdly simple—just play the number of your hot check. The number was 37, with no such thing on the wheel he started wagering on 37. The number came up on an average of once in every five spins, but the total winnings, while a lot of francs figured just \$12,000. Ward claims the rule calls for 100 francs (normally \$5) as the highest stake.

Herb crossed the jeweler, never going back and forgetting to mention the bracelet incident to his wife.

"The Way" thief was indicated with his bag nearly spoiled the whole trip for Ward, as it contained about \$300 worth of canoes besides many photographs which he valued. A local detective started questioning him—what his father's name was, where born, his mother's name, where born, of grandfather's name, where born. Herb got tired and it was just a long argument.

The review of "Judith" from Baltimore last week in Variety was almost a verbatim clipping from the Baltimore "Evening Sun." It was published by Variety without credit through its Baltimore correspondent failing to name the source.

The review reached Variety by wire. Following its publication the editorial contract in phraseology to that of Variety's Baltimore correspondent's at other times brought about an investigation.

An apology was sent to the "Evening Sun" and Variety's Baltimore correspondent immediately resigned.

In all of Variety's years this stealing of another man's review by a correspondent and turned in as his own, has happened but three times, two of them within the past six months.

The previous occasion was in Cleveland when Variety's local man wired in a review by J. Wilson Roy, the Cleveland "Commercial." Mr. Roy had represented Variety there and knowing the policy of the paper, immediately advised it. Upon request Mr. Roy then resumed representation of Variety in his city.

The dissolution of the association between Augustus Pitou and Flake O'Hara was indirectly indicated in an interview the star gave to newspapermen upstate about a month ago. In the interview, O'Hara stated that "Jack of Hearts" was the last Irish play in which he would appear and that henceforth he would be in pieces which had an appeal to people of nationalities. It was in Irish plays that he and Pitou had always been associated.

O'Hara's statement that Anne Nichols had offered him a half interest in "Able's" remark for \$10,000, shortly after it had been produced in New York and he had been turned down by the proposition on the advice of his manager, was construed as an indirect slap at Pitou, although the star might not have meant it to be so.

Reports of the rat around penning extended by Richard Bennett from the stage of the Adelphi, Philadelphia, last Thursday's matinee of "The Dancers" have reached New York and are more complete than in the first Variety review, which was the cause of the incident.

Bennett is said to have directly alluded to Eddie Dowling of "Sally, Irene and Mary" through mentioning the author or playing in vaudeville could gain the legit stage by elaborating it and "carrying the rift-ratt audience from vaudeville along with him."

Bennett also said that possibly had this show invited the mayor and police head to occupy a stage box on its opening night (as the Dowling said). "The Dancers" might have been better appreciated.

"But I had nothing against General Butler," (police head) Mr. Bennett added, "I hear he is doing good work cleaning up dives and other places although they may be selling good whiskey. I would suggest to him, however, that he should not be so particular about the quality of the whiskey as by Philadelphia. They have some of the worst whiskey I ever tasted."

Later in the afternoon Leonard Bloomberg, the Shubert Philly representative, called on Mr. Bennett in his dressing room, asking him if he knew Dowling. Bennett declared he had never met him. Bloomberg asked him if he thought it fair to attack someone under that condition. Bennett at first replied he had felt a little sore but afterward said he didn't care much about it (the Dowling remark) either way.

Dowling was not perturbed. He looked upon it as good publicity for him. In speaking about it to friends Dowling said he thought the story was good enough to get on Variety's front page.

"Blink" Jack O'Brien, has a new pupil to whom he is giving intensive thinking instruction, three times a week. The latest student at the aerial "Blink" is a Broadway producer manager who believes in preparedness.

A comedian in a musical comedy has threatened to clean up the producing manager the first time he meets him. The comedian figures as co-respondent in a divorce action started by the producing manager, with the latter reported having spread stories about the comedian which he did not like.

This led to the comedian's threatened physical retaliation the next time they met.

It is customary for those who observe Lent to make some sort of sacrifice. Jack Welch was asked the other day what he had done in this direction. Welch replied:

"I gave up Italy Week at the Alhambra."

Douglas Fairbanks made a little apologetic at a time to be held at the edge of the Music Box after the benefit performance a Sunday night. Doug's material was written by Richard B. Whiting, the only one who is in the "Music Box Revue" and played the acrobats. With the McKee for the latter \$10 each and the latter \$5 a single Broadway night.

The arbitration of a claim originally decided against Paula Bbay, a stock actress, was recently reopened by her and the case was reversed in her favor. Bbay, who forms a highly played in a Bridgeport, Conn. stock for the late Pat Shea, joined the company at the People's on the Broadway last season. The management advised her Shea was not interested and she withdrew, stating she would not return. The manager set up a claim for two weeks' salary. The sum was never paid. It was stated afterward that Shea was not interested because he did not care to be identified with the Bowery venture for some reason.

The extensive advertising campaign being laid out for the Goldwyn-Comopolitan version of Elmer Glyn's "Three Weeks" is going to be used by a number of stock managers, who plan to beat the film to their credit by securing stock presentations of the dramatized version. The play brokers handling the film are reported to have this is all for the week of March 24.

Cecil Spooner, who appeared in the original version at the Prospect, Chicago, several years ago, was brought in with the Fifth Avenue Stock, Brooklyn.

Leo Carillo is to follow Margaret Lawrence as guest star at Wilkes-Barre, Pa. His first visit to the city was in 1919, with the probability of "Gypsy Jim" to follow. The Wilkes management also is planning to bring "The Lombardi" with Carillo and a fashion show.

Al Luttrell, stock impresario, who has several stocks operating through upper New England, made a trip from New York to Philadelphia, Pa., to annex another house in that locality for stock. If the deal goes through, Luttrell is expected to install the new company after Easter.

The Harold Hevia company at the Colonial, Lawrence, Mass., closed last Saturday with "Her Unborn Child" and the company will be in place 20 weeks had been made, but in the last few weeks business had been decidedly off.

John Winninger's stock company is playing a four weeks' engagement at the Adelphi, New York. The company is playing Wisconsin and was last week at Oshkosh.

Charles Becker's Grand Theatre Players, at Devonport, Ia., for three weeks, will be in the city for a week. The company is playing Wisconsin and was last week at Oshkosh.

The Edna Park Players at the Royal, San Antonio, under the direction of Jack O'Brien, will be in the city for a week. The company is playing Wisconsin and was last week at Oshkosh.

Arrangements are pending between Harling & Blumenthal and Hazel Burgess whereby the latter may take over the Roosevelt, Jersey City, after Easter.

In the dressing room Saturday about the evening being expensive for the customers, even though the proceeds were to be devoted to dumb animals, he figured it out it would be cheaper to buy a horse and be kind to it. Fairbanks, however, got full credit for the nifty.

The producers who have fully raved against Buffalo as a show town this season will have to present a more lucid reason. Last week at the Majestic there, with the fourth week of the run of "Able's Irish Rose," it hit \$10,000.

From Chicago comes an account stating that the harmony between Louis Mann and George Skinner of "The Girl in the Mirror" is broken. They are taking their case to court. Mann is taking to each other for some time. Some chances in the east are said to Mann's door, and it is said Louis thinks no fast Sidney said off, not caring to go to the trouble of keeping up.

As the show has been doing business in Chicago, the management isn't too uneasy about what may happen back stage if Mann is behind it, as long as the show is in the city.

Whether the present differences will make any difference in the run of the speculation in the Loop.

Several critics are skeptical about Marilyn Miller playing "Peter Pan" next season. The Chicago "Tribune" ventured: "Mr. Dillingham announced that he would star Marilyn Miller in 'Peter Pan' explained that J. M. Burke secured the rights to the play, but the Shubert brothers have been talking to each other for some time. Some chances in the east are said to Mann's door, and it is said Louis thinks no fast Sidney said off, not caring to go to the trouble of keeping up.

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FLORENCE REED'S SALARY

Sete Stock Record at \$2,000 Weekly—Wood Will Jump Scale

Washington, March 4. Leonard Wood, Jr., has set a record for a star salary in stock. He has engaged Florence Reed to head his company at the President at \$2,000 a week.

Increasing the top to \$2, Wood estimates he can do between \$13,000 and \$14,000 in nine performances. The star will play "The Lullaby" for two weeks, then revive "Hall and Farewell" and "The Mirage."

Miss Reed's contract calls for a sliding scale with a guarantee which will virtually net her \$2,000 weekly.

Wally Ayres, featured in "The Old Homestead," which closed two weeks ago, will play the role in the stock revival of the piece by the Capitol Players, Newark, N. J., next week.

Walter Bonn, formerly leading man with the Pabst Grand stock in Milwaukee, is now in the name cast in the stock revival of the piece by the Capitol Players, Newark, N. J., next week.

Indianapolis may have three stock companies this summer, to start anyway. They will be located at Keith's, Engle's and Murat.

C. A. Braiden, who closed with stock at Wilkes-Barre some time ago, opened this week in Williamsport, Pa., with "Scrambled Wives."

Stock, under the direction of Hal Mordant, opened at the Hill, Bloomington, Ill., last Monday with "Adam and Eve."

Allice Buchanan has been succeeded by Gladys Hurlbut as star in the Toledo stock, Toledo.

Hal Mordant's stock company opened at the Illinois theatre at Bloomington, Ill., this week (March 3).

The Harold Hevia stock at Lawrence, Mass., will end its local run March 8.

Wilfred Lendman has replaced Arthur Haynes as juvenile with the Remsen Players, Granville, N. Y.

The J. C. Sherrill Players opened Monday at the Victory, Charleston, with "Six Cylinder Love."

Harmann Blecker had, Albany, N. Y., will start stock May 3. It is now playing pictures and burlesque.

Cecilia Francis has joined the F. James Carroll stock at the City, Roselle, N. J.

George Waters is in New York organizing a stock for the Jefferson, Birmingham, Ala.

A. M. Mabry will organize a spring stock for the Dayton theatre, Dayton, Pa., after Easter.

Gene Skinner has replaced Harold Harvey as juvenile with the Remsen stock, Barryville, N. Y.

As the Lenten season approaches, the stocks throughout the country are taking their cue from the popular vogue of "The Miracle" and "Ten Commandments," and when production is a demand for religious and morality plays. There is a strong demand for the play brokerages offices for productions which carry the Lenten theme, as those of the bedroom farce type.

The "Rogues," "Experience," "The Confession" and "The Girl in the Mirror" are at present in strong demand. The religious productions cannot be secured this is a demand for rural such as "The Old Homestead," "Way Down East," and "Turn of Mind."

How this sort of material will be received is yet to be found out. If it is not, it is likely to be so. They are likely to be to the other extreme and the bedroom farces are likely to be substituted.

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COLORED STOCKS ARE

IN BAD WAY NOW

Third Attempt for Colored Stock Monday in Balto.—Boom Died Out

The third important attempt to put across colored stock in recent weeks occurred Monday when the Baltimore players, headed by the Douglas, Baltimore, with "Why Wives Go Wrong." Previous attempts, however, have been made at the Lafayette, New York, and the Dunbar, Philadelphia, had lasted, respectively, two and one weeks because of mismanagement and poor business.

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The

LYCEUM CLUB EVENT

NANCY ANN

NANCY ANN

Special Lim
B. F. KEITH'S HIP
Next Week (Mar
JAN

Engagement
DROME, NEW YORK
10), One Week Only
BARBER

...the company for Chicago, including the New York examination all content in the Langgore... at the Garick in "Little... Lane," Sunday night, and... an especially good impression... song and dance pop. All other points were lost in find... that Chicago... from last season.

...minute attempt of the divorcee to prevent the remarriage of her husband at any cost. And the all too might have stopped right on of "The Awful Truth." It's the flippant, modern, sparkling repartee that Bruce Melvill and Ina Claire

performing on his own. He exorted himself in a wild attempt to dive headlong out of his crib, and in the confusion, during which Miss Webster and Mr. Pate deserted their lines, staged a comedy scene that had more suspense in it than anything O'Neill has ever written.

Special Lim
B. F. KEITH'S HIP
Next Week (Mar
JAN

BARBER
DAVIS ORCHESTRA

All other points were lost in finding that Gregory Kelly had turned

of "The Awful Truth." It's the flippant, modern, spark'ing repartee that Bruce Melvay and Ina Claire do so well, but it offends Miss Gifford.

"Whose Baby Are You?" is a rather difficult piece to classify. It

JAN
and his **GARBER**
EXCLUSIVE

ARBER
AVIS ORCHESTRA
TOP ARTISTS

DR. CARSON GOODMAN'S CUT SALARY RETRENCHMENT IDEA—Le Barron Joins Famous and Urban's Big Offer INSURGENT FACTION AFTER ASSN'S BOOKS WESTERNERS STIRRING UP THINGS INTERNALLY IN THE M. P. T. O. A. PRICE DROP IN RAW FILM Powers and Eastman Firms Selling at 1 1/2 Cents a Foot BARTHELMESE LEAVING Will Sever Relations After Next Release—May Tie-up With Ince Romanovsky's Film Co. San Francisco, March 4. George Romanovsky, Consul-General for the deposed Kerensky Russian Government, has been ordered to leave San Francisco by the U. S. authorities.

Dr. Daniel Carson Goodman's Cut Salary Retrenchment Idea—Le Barron Joins Famous and Urban's Big Offer

There is an upheaval going on in the International Studios and in the Cosmopolitan Picture Corporation. Dr. Daniel Carson Goodman is in charge at the studio and with the idea of retrenchment is lopping off salaries and cutting down expenses. Many of those long with the Hearst organization are getting out, preferring to seek other positions rather than take a cut in salary.

William Le Barron has gone with Hearst. It is said, at the same salary he was receiving with Hearst as head of the scenario department. Le Barron has been prepared to leave at the same time, but received a telegram from Hearst asking him to remain. The technical director of Cosmopolitan, George Urban, will also join Famous Players and go to the Hearst organization.

It is said Harold McCormick, husband of Hanna Walska, has offered Urban a \$10,000 a year salary and become director of the grand opera organization. The man at the head of which Hanna Walska is to appear in the French capital.

It is a question of his present denial, it is said Hearst is not satisfied with the distribution Goldwyn is giving. The retail sales department has been satisfactory, but the editor of the Hearst organization is to get more action in distribution.

T. O. C. C. TICKET

Opposition for Second Vice-President and Directors

The complete nominations for the officers of the Theatre Owners' Chamber of Commerce disclose the fact that there will be opposition only for the office of second vice-president and for places on the board of directors and the finance committee. Charles O'Reilly is on the ticket for the presidency to succeed himself as is also Charles Steinmetz as first vice-president. Joseph Jamie and Rudolph Sanders are making the fight for second vice-president.

Sam Morose is again nominated for secretary while Sam Schwartz is to be treasurer.

There are 14 names on the ticket to fill the nine places on the board of directors. They are Sol Halves, Leon Rosenblatt, Bernard Edmonds, Hyman Nachmil, Will A. Ocha, Hy Gainsboro, William A. Landau, Sol Brill, John Manheimer, J. H. Schwartz, Samuel Honin, Charles Moses, Joseph Stern and Arthur Hirsch.

The three places on the Finance Committee five names are submitted. They are Harry Brandt, E. K. Behrend, Joseph A. Brook, Maurice Needles and Herman Polak.

The installation dinner of the T. O. C. C. is to take place in April.

BARTHELMESE LEAVING

Will Sever Relations After Next Release—May Tie-up With Ince

Richard Barthelmese is about to sever his connections with First National. He has notified the distributing organization that with the release of "The Enchanted Cottage," his latest production, he will deliver to them through Inspiration.

After the overtures made him by producing organizations, the star has sent word that he will not be ready to talk business for the next 10 days.

When he is ready to go to work, Barthelmese may possibly tie-up with the Thomas H. Ince organization, have his own producing unit and have them release the product.

Romanovsky's Film Co.

San Francisco, March 4.

George Romanovsky, Consul-General for the deposed Kerensky Russian Government, has been ordered to leave San Francisco by the U. S. authorities.

INSURGENT FACTION AFTER ASSN'S BOOKS

Westerners Stirring Up Things Internally in the M. P. T. O. A.

Again an insurgent element seems to have cropped up in the M. P. T. O. A. This time it is a number of mid-west members of the exhibitor organization, who are insisting on an audit of the association's books by their own auditor.

In the past the organization has always been satisfied with the audit of the books that has been presented by its president, Sidney S. Cohen, in his annual report made on the occasion of the annual convention of exhibitors.

The last year has been one of considerable internal strife in the organization following the bolt after the Chicago convention, and a number of States units situated in the Middle West, while not in hearty sympathy with the bolters, figured they wanted a number of matters straightened out, and so insisted on their own audit of the books.

They managed to get this passed at the last meeting of the national directors of the organization and the audit is now in progress.

PRICE DROP IN RAW FILM

Powers and Eastman Firms Selling at 1 1/2 Cents a Foot

Raw film stock is now selling for a cent and a half a foot, as the result of a cut in prices started by P. A. Powers and followed by the Eastman organization.

At the same time a foreign firm is shipping in raw stock at one and a tenth cents a foot, but paying duty which brings it up to one and a half cents a foot.

The "war" started Dec. 1, when Powers ordered his cut. Eastman followed suit a few weeks ago.

It is claimed by exchange people that they get 25 per cent. longer life out of their positive prints that are on "Power" stock. This has brought a large demand for this material and a consequent decrease in the sale of the Eastman company.

According to one of their attaches, the Eastman people have bought a lot of raw stock from the government and they have dumped this on the market, but because of its brittleness the producers and distributors are not finding it satisfactory.

Treating the prints with a solution is being tried at one of the Washington exchanges by way of an experiment.

WOODS' LONDON HOUSE

Theatre for Pictures and Plays—Hiram Abrams Reported "In"

The cable reports which appeared recently in the "Times Square Daily" to the effect that A. H. Woods is promoting the building of a new picture house in London has been virtually confirmed with Mr. Woods' return to New York. It is said the next unit steamer is bringing over the signed lease.

Woods is reported to have "let in" Hiram Abrams on the deal with the latter representing United Artists.

The new house is adapted for both pictures and plays.

FIGURES AND FACTS WEST BEYOND EAST

DISPUTE

One Picture House Known to Have Played to Empty Seats on Broadcast of Important Message—Capitol, New York, Suggests Relay System for Other Houses by Its Music, Meanwhile Etherizing It—Film Fans Prefer Home Sunday Night to Avoid Rush—Music Trades Hardest Hit—Record Sales Fall Off 85 to 90 Per Cent.

A. P. RESOLUTION

Radio is assuming more and more the proportions of genuine opposition to all show business to the extent it is actually giving show people some concern.

Without intending to discourage radio, because it is just another step in progress, it presents a problem in relation to the amusement business or anything having to do with the charging of admissions for entertainment.

The Peeskill, Peekskill, N. Y., a picture house, played to empty seats the night President Calvin Coolidge broadcast his first address to Congress. Yet S. L. Rothfeld, of the Capitol, who maintains broadcasting is a hot-office asset, suggests that the other picture theatres, through a relay system, use the Capitol music for its entertainment in lieu of the regular house orchestra.

Why the patron need even go to a cheap picture theatre to be bored by the Capitol ether entertainment is lost sight of seemingly, since he can stay at home and enjoy the musical program just as well. Picture fans admit they would rather stay at home Sunday nights and take in the musical program rather than fight the week-end mobs.

It will not be before long that loud-speakers in public dance halls will furnish the dance music via radio instead of the regular orchestras. That is one reason why the American Society of Composers, Authors and Publishers is urging the American Federation of Musicians to demand that musicians perform for the radio for nothing on the premise the radio entertainment automatically makes possible the elimination of paid music and musicians elsewhere.

Radio fans have repeatedly asserted they get as much thrills from a radio description of a fight as from sitting in a ring or 32 seat at a distance from the prize, which is another example in connection with radio's competition to amusements.

A. P. Resolution The Associated Press at its forthcoming convention will introduce a resolution condemning radio as a newspaper publicity adjunct. This coupled with a few other earnest points to the ultimate fact that radio will eventually become a monopoly in the hands of a few big players who are in the business chiefly for commercial purposes or to foster the sale of apparatus.

This crisis in time, students of radio assert, will be in control of the greatest propaganda medium ever existed, and will force certain messages into the public's houses directly.

It is pointed out that from 10 to 12 local broadcasting stations have been discontinuing operation monthly of late, and the new stations by no means replace them. If the Associated Press resolution is adopted, the many broadcasting stations (Continued on page 29)

WEST COAST ACTIVITIES AT LOW EBB

"The Sea Hawk" Lone Big Production in Preparation—Others Mainly Program Releases—Comedy Makers Showing Greatest Activity With One and Two-Reelers

LOUIS STEVENS' OWN—MAKES PUBLICITY PAY

"Broken Hearts of Piccadilly" on Screen—"Sodom and Gomorrah" Waste

London, Feb. 27.

Louis Stevens, who came over from Los Angeles last year to write scenarios, among them being that of the Gaumont production of the "Lights of London," is going to produce here on his own account. His first picture will be called, he says, "Broken Hearts of Piccadilly" from a scenario of his own. The title is good from a popular box office angle, but the censor may differ in his ideas of Piccadilly and its broken hearts.

Owing to the publicity given to its supposed filthiness, "Sodom and Gomorrah" is doing big business at the Philharmonic. One important daily fell for it and condemned the picture from A to Z for its licentious obscenity and the picture's publicity side was not slow to use the damning as advertising matter. There is little or nothing in the picture beyond "Huge sets and crowds. It is merely well put on trash.

FAKE DIRECTOR HELD

Secured \$25,000 on Promises and 40 Ready to Testify

San Francisco, March 4.

The Grand Jury has been asked for indictments against James Calway, self-styled motion picture director.

About 40 girls, middle-aged women and sundry men are prepared to testify in California charges of obtaining money under false pretenses, and who, it is alleged, mulcted his victims of more than \$25,000.

Calway was arrested in Los Angeles last week and brought here for trial.

In practically every instance Calway promised to make stars out of his victims. He is alleged to have obtained amounts ranging from \$250 to \$1,000 from individuals.

A Mrs. Calway obtained the warrant for Calway's arrest. He is held under \$5,000 bail.

STARRING COUNT SAIM

"Mrs. Dane's Confession" Has the Foreigner in It

Count Saim, who took a leap into fame by marrying Millicent Rogers, heiress to the H. H. Rogers millions, and who appeared in minor roles in pictures heretofore, is now being exploited heavily by the neighborhood houses around New York.

One of the pictures in which he appears, "Mrs. Dane's Confession," is made insignificant on the billing by the large type given the Count.

Billboards throughout the Bronx last week were peppered with announcements of the film's showing at a local house.

Dry Weather Threatens Studios

Los Angeles, March 4.

The exceptionally dry winter has caused a shortage of water and a local electric power company has notified the studios they must cut down on lighting.

The same conditions prevail through other parts of California.

Los Angeles, March 4.

The end of the second month of 1924 finds the West Coast studios working but part time, with nothing in the way of a big picture placed in production since the first of the year excepting "The Sea Hawk," being made by Frank Lloyd for First National.

The majority of companies are depending on their regular program releases to keep their plants working at the below normal speed. The end of February found but four companies at work on the Lasky lot. Of these productions, two have been taken into the studio, the all-star class, with the others Pola Negri's "Men," the first production of the new company, the one by Dimitri Buchowetzki and the initial starring vehicle for Leatrice Joy directed by Joseph Henabery. First National, in addition to "The Sea Hawk," has several regular releases in preparation at the United States production, "Cyberia," the all-star class, with Colleen Moore, Edwin Carewe's "A Son of the Sahara," with Charles Bickford and Bert Lytell, and a woman's picture, "The Girl and Sylvia Breamer, and "Sundown."

For Goldwyn, George Fitzmaurice has in preparation "Cyberia," the all-star production being filmed at the United, with the only activity at the Goldwyn plant being on Robert Leighton's comedy, "Midnight," with Mae Murray, being produced there on a rental basis with Sawyer-Lubin.

At the Metro studio Rayner-Lubin is making "The Shooting of Dan Greenglass" with Lew and Barbara La Marr. Nothing is being done on the Metro lot for that distributor's program since the completion of Jackie Coogan's "A Boy and a Flinders" now in the cutting room.

The Fox lot has John Gilbert, Tom Mix and Charles Buck Jones working on their usual grade of pictures, most of which are turned out like sausages month in and month out. The Universal is working practically the same as Fox in addition to the regular program features turning out two series, "The Information King" and a William Duncan western in two reel episodes. Universal features in production have as their stars, Pat O'Malley, Jack Hoots, Mary Philbin, who is working in "The Inheritors," Laura La Plante, and Reginald Dwyer.

Warner Brothers have in preparation "Babbitt," with the Tom Ince studios given over to "Those Who Dance" with Blanche Sweet and "Love Island."

Two-reel Comedies Mostly

The comedy makers are sticking mostly to two-reel productions, with Charlie Chaplin, however, having in preparation a 5,000 footer, with Walter Hiers and Dorothy Devora. It is the first production of Chaplin's for the Lasky lot in several years. His contract having expired there January 15. The Christie two-reelers are being produced by their regular contract comedy people.

The Hal Roache studio is lively turning out about 1,000 or 2,000 footers, including one a month each of the "Our Gang" and Will Rogers series, and including the twice monthly Sam Laurel comedies.

Single reels, with Charles Chase and Earl Haman are also being turned out monthly at the most active is Bryant Foy, turning out "Historical History" in single reel episodes.

GET YOUR SHARE OF THE BIG MONEY IN THE PICTURE BUSINESS

Reported Understanding Will Net Expert Showman Not Less Than \$10,000 Weekly—Possibly Holds Percentage Agreement for Entire Gross of 'Thief of Bagdad'—Plenty of Publicity Follows Announcement—Abroad Under Tent

The financial return to Morris Gest for his participation in the exploitation of Douglas Fairbanks' "Thief of Bagdad" is a subject which will not net the expert showman about \$10,000 weekly while actually engaged.

The consideration for Gest is said to be based upon a percentage he will receive from the entire gross of the picture, estimated to run into the millions, although Gest's actual work will be confined to the New York run and about three big city showings in Europe. The picture is said to be played under canvas, in tents with a seating capacity of 20,000. That is Gest's report.

The anticipated gross of Fairbanks' "Thief" will run into the millions, its promoters believe. The picture represents a cash outlay of about \$1,600,000, other than Fairbanks' own services. As its producer, he did not charge up his own salary during the 16 months it was in the making. Fairbanks' value as a picture star is equal to the highest, and rates at \$10,000 weekly. His salary end would have increased the cost by about \$700,000, giving "The Thief of Bagdad" the record production investment of any picture, \$2,300,000.

The move by Gest after commencing the combination with Fairbanks was to have the news associations send it over their wires, which they did extensively to all parts of the United States and Canada.

Gest's next move was to change the opening date of March 11 at the Liberty for the Fairbanks picture to March 18 (Tuesday night) to avoid clash with the Metropolitan's opera of St. Patrick's Day. That might have prevented all of the society folk Gest will have at the Liberty Tuesday from being there Monday.

No time limit has been set on the Liberty engagement, and the show plans have been settled upon, as the Fairbanks picture will not run slow before next September.

The Gest connection with Fairbanks was somewhat of a starter to Broadway. It makes a unique combination of the picture showman and the greatest single picture producer, if not also the greatest film made drawing card.

From the moment Fairbanks wanted to curtail his big production with every security to protect the immense investment and make it return him all possible proceeds. Negotiations looked to the support of Gest in the exploiting of the Fairbanks picture was started some weeks ago.

The arrangement was reached last week, when the New York dailies were invited to send representatives to Gest's office, where the announcement was formally made.

Following "The Thief of Bagdad" will read:

"Consort & Gest present Douglas Fairbanks in 'The Thief of Bagdad'."

Mary Pickford Report
In connection there is a report that Mary Pickford (Miss Pickford) is angling to have her own special, "Dorothy Vernon of Haddon Hall," play the Criterion, following the preview run of Famous Players' "The Covered Wagon" there, with that house under F. P. direction.

The expectation by Miss Pickford results a recent report of impending business relations being reported by the Famous and Miss Pickford, for years the biggest star Famous Players could lay claim to. Miss Pickford is now of the limited group in the industry who are active United Artists.

Crowning Low Comedy
Los Angeles, March 4
Low Comedy will be long of the Baislin Festival at Fresno. The question is not been selected.

F. P. JUMPING FIELD FOR NEXT SEASON'S SALES

All of Product for First Quarter Turned Loose May 1—Seven Cos. at L. I. Studios

Famous Players-Lasky is going to try to get the jump on the field when it comes to selling its product for the first period of the season of 1924-25.

According to the present plans all of the product for release during the first quarter is already laid out and will shortly be placed in production. The sales force is to be turned loose on the exhibitors as early as May 1 to sign them up.

Last year Famous Players was slow in getting away on the sales campaign with the result several competitors, such as the World, S. R. Kent, head of the Paramount sales organization, is determined the same condition won't be repeated this year so the early campaign is planned.

As far as production is concerned the plans call for at least seven companies to remain active at the Famous Players Long Island studios throughout the coming year while the balance of the product will be made on the coast.

WHITEHURST-LOEW DEAL

Five Houses Will Be Taken Over Under New Management

Baltimore, March 4.
The Whitehurst-Loew picture house deal will be closed shortly with Loew taking over a string of houses.

The theatres which will be affected by the deal are the Century, which seats 3,500, with a cabaret on the roof holding 1,200; the Parkway, which is in an exclusive residential section and takes care of 1,200; the New 1,800, downtown devoted to special runs, and the Garden, 3,000, the biggest money-maker of them all, which plays pictures and pop vaude.

In addition to the above it is said that the Peabody, a small house on the avenue, is included in the string.

Negotiations between Loew and C. E. Whitehurst were started long before the death of the latter and this accounted in part for Loew letting the Hippodrome, which remained in the Keith management, go.

"BEGGARS" TO BE FILMED

No time is lost by the free lance picture producers on the coast to appropriate a title when it looks like a hit. "Beggars on Horseback" is the latest lift made by the New York producers, who they announce will be the title of the next Bennie Zeidman production, in which Monte Blue and Marie Prevost will be co-stared.

The Marc Connelly-George Kaufman play, "Beggars on Horseback," which is now being hit, undoubtedly inspired the picture title.

Zeidman and Bennie Fineman plan to produce the picture independently produced "western" of which the Hearst organization and the author, James Oliver Cowdrey, stopped distribution through the court, claiming that it was a lift.

NEW PRODUCING FIRM

San Francisco, March 4.
George Romanovsky, who was counsel-general for the deposed Kerensky Russian government here, has turned picture producer and organized San Francisco Photoplay, Inc., with Miss Beatrice Butcher Freeman as star.

All the pictures to be made by the new organization, it is announced, will be filmed in this city.

Stewart to Manage Fenway

Harold B. Franklin, of the Famous Players theatre department, has appointed "Hindle" Stewart to manage the Fenway, replacing J. H. Stewart, who resigned.

Stewart replaces Charles Freedman, who was brought on from Chicago.

PICTURE PRESS AGENTS TALK TOO MUCH ABOUT THEMSELVES

Publishers' Assn. Issues Special Bulletin to Dailies About Exploiters'—Told Everything

A bulletin of the American Newspaper Publishers' Association, dated February 19, as a "B. Special" on the subject of free publicity, carries a heading of "How Movie Press Agents Fool Your Editors." The evidence offered in the boasting that the publicity "boys" did, mostly playing themselves, telling how they were and what they managed to cop in free space, in an annual issued by a trade publication.

This first-hand evidence has been culled on by the A. N. P. A. and broadcast through the country so that the publishers can inform their editors who they will have to watch in the future.

The old adage of "beware your own horn" as applied in this case certainly has a quite powerful meaning. These press agents or, as they seem to prefer to be called, "exploitation directors," do not lack an appreciation of their abilities in securing for nothing space for advertising which in all fairness should be bought with cash.

The preface to the warning to publishers starts off with reference to the press agents, "Toll of successful free space raids" and continues in fact, "the impressions of various press agents on what was 'the best publicity stunt of 1923'."

Quoting the bulletin verbatim: "Several of the items have such a comprehensive view of the accomplishments and the methods and tricks resorted to, it is believed they are well worth reprinting here. These press agents or, as they seem to prefer to be called, 'exploitation directors,' do not lack an appreciation of their abilities in securing for nothing space for advertising which in all fairness should be bought with cash."

One thing about the press agents was the fact they were all extremely generous in picking the stunts they had personally engineered as the "best" of the year. They didn't give the other fellow a chance to pick anything but what they did was great, greater and the greatest ever.

The bulletin tipping them off to the publisher reprinting the self-lauding estimates of Pete Smith, Lynde Denig, Jerome Heitly, A. E. D. Meador, Charles S. Meyer, Harry L. Rothenberg, Nat G. Rothenberg, Howard Delts and Bert Adler, prefacing each with more or less caustic comment.

Pete Smith's

The first is devoted to Pete Smith and runs thusly, "Peter Gridley Keeps Busy." Under the above title Pete Smith describes some of the old, old circus stuff that during the last year 'drew full page layouts in practically every city in the United States. The man in inner quotes is the expression of the press agent himself on his own stuff.

Then follows "Breaking in Wholesale" is the title of the offering by Lynde Denig, who speaks from the following to have been very successful in securing free advertising space."

The wallpander directed at Jerry Beatty with "Probably every reader of this bulletin will remember the Mother-in-law Day movement, which it seems was a plant engineered by Jerome Heitly. He says," and then follows the story that J. B. wrote about it.

Of course, the modest tribute by Jack Meador was "The greatest amount of effective publicity in the record of Charles E. Meyer on the picture 'Searamochee'." The bulletin then reprints it.

In referring to Charlie Meyer they reprint his "Nearly a hundred columns of publicity" is the proud record of Charles E. Meyer on the picture of a tie-up for Douglas Fairbanks and his Robin Hood picture with the National Archery Association."

Then follows the Harry Reichenbach idea that "publicity departments follow the lead of the picture houses, which we have the lead, Nat G. Rothenberg seems to realize that he is the best in the business," and then goes on to quote Nate's estimate of his own prowess.

Delts and Adler do not get off unscathed as did most of the others, possibly by the time the editor of the bulletin got through editing as he grew tired of the task.

The Big Idea

But what was the big idea of it all? Were the boys all out to do Roosevelt and wear out the public? Or their mothers?

The real press agents of the day when stunts were stunts and were planted by publicity men who knew their business and were working to manage the picture, their business, too, one never heard of the P. A. boasting of the stuff that he got over and under the circumstances would he let it get into print. His job was to press agent and not himself.

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CHICAGO SOCIETY OF ORGANISTS

Members of the Chicago Society of Organists, Either the Place of Engagements of the Members or Their Permanent Addresses in Chicago

Armstrong, Louise, 315 E. 23d St.
 Atter, Elizabeth, 1721 Arthur Ave.
 Burgard, Jean, 2616 Orchard Ave.
 Bourne, Ethel, 2133 N. Kedzie
 Blvd.
 Burlingame, Ralph, Bennett Theatre.
 Brown, Mae, Kedzie Theatre.
 Bernhardt, Alice, 5723 W. Ohio.
 Byars, Frank E., 4422 Hubbard St.
 Calkins, Frank E., 7700 Marshfield Ave.
 Burlingame, Litta J. Rose Theatre.
 Brown, De Lee, 4617 Hazel Ave.
 Fredwell, M. E., 1203 S. State St.
 Burns, Edna, 2117 N. Kedzie Ave.
 Baerle, Edna M., 5706 N. Clark St.
 Baker, Geo. A., Ascher's Theatre.
 Byars, Frank E., 4422 Hubbard St.
 Hotel.
 Connell, Isabel, 6135 S. Wabash Ave.
 Campbell, Laura, 775 S. Kedzie Ave.
 Calkins, Theodore, Rose Theatre.
 Cermak, Jerome H., 2217 S. 58th St.
 Crawford, Mrs. Jesse, Chicago Theatre.
 Crawford, Jesse, Chicago Theatre.
 Crystall, Basil, 1253 S. Millard Ave.
 Castle, Ida, 1302 S. Albany.
 Davis, A. J., Fenale Theatre.
 Doyle, Leslie, 241 S. Oak Park Ave.
 De Mar, Anita, Kenwood Theatre.
 Evans, Margaret, 208 N. Central Ave.
 Evans, Adolphus C., 2 W. Walton Pl.
 Evans, Mack, 536 N. Dearborn St.
 Elgenbach, Edward, Michigan Theatre.
 Flaven, Helen A., Ascher's Cosmopolitan.
 Florian, Charles C., 2336 Blue Island Ave.
 Fitch, Edmund C., Stratford Theatre.
 Fischer, V. J., Howard Theatre.
 Farr, Roy J., 4122 W. Monroe St.
 Fowler, Dean, Fenale Theatre.
 Franklin, Helen, 5613 Winthrop Ave.
 Gannore, Hazel, Alcazar Theatre.
 Gass, Virginia, 4453 Oakwood Blvd.
 Glickman, Mortimer, 3224 Douglas Blvd.
 Girard, Robert, 1631 Prairie Ave.
 Giff, Betty, 1552 Juneway Ter.
 Gray, Dolly, 4841 N. Drake Ave.
 Gustafson, Sylvio, 631 N. Fifth Ave., Maywood, Ill.
 Gruener, Emma, 3921 Oak Park St.
 Giddieck, George, 1837 Porter Ave.
 Gilbreath, Grace, 612 Wellington Ave.
 Gierel, Emma M., Ascher's Cosmopolitan.
 Gaskins, Gertrude H., Ascher's Cosmopolitan.
 Gutow, Arthur, Chicago Theatre.
 Gutow, Doris S., 6035 Stony Island Ave.
 Haines, O. W., 911 N. Ninth Ave., Maywood, Ill.
 Hopper, Florence, 2913 W. 109th St.
 Hunolt, Nellie, 859 Fletcher St.
 Hoffmeyer, Ethel, 4603 Sheridan Rd.
 Howard, Ralph, Illinois Theatre.
 Hodge, William G., 1003 Davis St., Evanston, Ill.
 Hilbert, Esther, 2942 Congress St.
 Hillblom, Emma, Austin Manor Hotel, Austin, Ill.
 Hensley, Billy, New Evanston Theatre, Evanston, Ill.
 Helme, Irma M., Ascher's Lane Court.
 Harvey, Lewis P., Alvin Theatre.
 Harter, Clara A., 4730 N. Whipple St.
 Hoffman, Virgil J., Jackson Park Theatre.
 Hanson, Ethelwe, Crystal Theatre.
 Hallanger, Isabel, 6819 Harper Ave.
 Isaac, Marie J., 871 N. Drake Ave.
 Kinkaid, Robt., 1523 Pullerton Ave.
 Kerson, Marie, 5741 S. Richmond Ave.
 Kaplan, Edith L., 5159 Ingleside Ave.
 Kenneth, Warren, 6215 Langley Ave.
 Larson, Ambrose, 5216 Pensacola Ave.

Lohman, Louis, Riviera Theatre.
 Lawrence, Nathan A., 6339 S. Lincoln St.
 La Mothe, John, 7223 S. Green St.
 Larson, F. H., 5907 Irving Pl. Blvd.
 Lewis, Carolyn, 1526 N. La Salle St.
 Lynch, Florence, 7338 Hastings Ave.
 Molinari, Grace E., Castle Theatre.
 Mendoza, C. J., 4353 Jackson Blvd.
 Mall, Cornelius, 229 Clair St.
 McAllister, Vera, 5732 Winthrop Ave.
 McPhaden, Baby, 5211 Ohio St.
 McMillin, Mildred P., Pantheon Theatre.
 McLaughlin, Lena, 3103 Fifth Ave.
 Nesbit, Katherine L., 2409 Wilson Ave.
 Murrie, Gwendolyn, 842 Sunnyside Ave.
 Person, George, Hull Theatre.
 Pickett, Leone J., 314 Parker Ave.
 Parham, Edith, Orpheum Theatre.
 Peralla, Mable M., Ascher's Cosmopolitan.
 Roehling, Margaret E., 4619 Woodlawn Ave.
 Richter, A. J., Stratford Theatre.
 Randolph, Joane G., 1951 S. Avers Ave.
 Suring, Glida J., Hamlin Theatre.
 Stevens, Robert W., 5521 University Ave.
 Snyder, Grace E., 536 Pullerton Pl.
 Slater, Inez L., Eversley Theatre.
 Sioane, Grace P., 1629 E. 67th St.
 Siegel, Irma, Atlantic Theatre.
 Schneider, Frank, 229 Elmwood Ave., Berwyn, Ill.
 Seale, Grace W., Ashland Theatre.
 Stamp, Chas. A., 1923 Oakdale Ave.
 Shook, E. H., 1716 N. Ashland Ave.
 Smith, Anita, Bugle Theatre.
 Stuchman, Ralph, 3124 Broadway.
 Stogdill, C. B., 1416 E. 66th Pl.
 Suchkumski, Catherine, 647 W. 61th St.
 Thornc, Hatue, California Theatre.
 Trichel, Emil, 1321 N. La Salle St.
 Trinz, Martell, Dearborn Theatre.
 Trysco, Fred, 614 N. La Verne Ave.
 Terry, Leo, New Tull Theatre.
 Turner, Raymond M., Ascher's Metropolitan.
 Vanle Sieg, Pearl, Reilly Hotel.
 Vynne, Annabelle, Paramount Theatre.
 Wilson, M. Emmet, 6113 Kimbark Ave.
 Wies, Dorothy M., 1218 N. Shore Ave.
 Westbrook, Helen M., Woodlawn Theatre.
 Wolner, Gabe, State Theatre.
 Roseland, Ill.
 Williams, Nellie, Rosewood Theatre.
 Welch, J. Remington, McVickers Theatre.
 Well, Mildred L., Castle Theatre.
 Witkapi, Meyer, 1570 Hoyne Ave.
 Wye, Anne F., 129 E. 49th St.
 Well, Henrietta, 6723 Sangamon St.
 Winder, Kenneth, 531 Dorchester Ave.
 Young, Floyd N., Peoples Theatre.
 Zuber, F. J., 6743 East End Ave.

ORGANISTS CHANGE

Arthur J. Martell left the organ Saturday at the Lafayette Square, going to Boston.

Organist at San Diego

San Diego, March 4.—Herbert Burkland, who recently closed a long engagement at Grauman's Italian, Los Angeles, is the organist at the Plaza here.

Having just finished "Madonnesse Midnight," Al Murray will start shortly on "Circus" by Inez. A number of scenes are to be taken abroad. Robert Z. Leonard will do the directing.

ORGAN NOVELTY

Lined Up for Next Week at Central, Washington

Washington, March 4.—Washington is to have its first organ specialty played by four hands the coming week at Central.

20 ROAD SHOWS OF GRIM FEATURE

Australian Film Based on Famous Murder Playing to Capacity—Notes

London, Feb. 15.—There are some twenty road shows out with the picture "The Man They Couldn't Hang," this film was made in Australia and is extremely eerie. This production must have cost at least \$2500.

It tells the story of a famous murder, of many years ago, following which the convicted man was taken three times to the scaffold, but each time the drop refused to fall. Lee, the felon, was released after serving considerable over twenty years in a prison married a hospital nurse and settled down in a little North country public house.

The picture is run on circus lines, carries a lecturer and vocalist, who sing lyrics and plays to capacity all over the country.

The magnate of Wardour street seem to be perpetually living on a volcano and the most recent to go in the air is the General Film Company. This one of the concerns which spring into existence immediately after the war, made pictures and sold to have dropped over \$1,000,000.

As a producing company it held a position, although it made a splash as a renting concern with "The Auction of Souls."

Despite the attempts to bolster up the British Film Week, the general opinion is that it has not been a success. Several of the features did not last the week and it is notable the only picture spoken of was "Woman to Woman," featuring Lillian Gish and John Barrymore.

A new producing company has sprung into existence, titled the Gilbert "Agency." The name of its first film is not yet announced, but Percy Nash will produce with Rex Davis as leading man. Work is just starting but nobody seems to know anything about the film or company.

Ideal are assembling "The Great Well," the film version of Matheson Lang's New Theatre play, which Henry Kolker produced and in which Thurston Hall and Rena Owen are starred. This film has old Bill throughout the Agency's Bainsfather picture, "I Will Repay," featuring Holmes Herbert, and "The Typhoon," featuring Clarence Hutch completed but, not yet made.

There is little news of its 1921 plans, but "Charley's Aunt" is the first in the program and will be produced by Thomas Bentley. Another but authorized film version of this famous story is to be done some time ago and was the basis of local action.

SCREEN CHILD CASE

Father of "Baby Marie" Charged With Delinquency

Little Falls, March 4.—Leon T. Osborne will have to face the charges here of contributing to the delinquency of a minor for leaving his daughter, "Baby Marie" Osborne, the screen star, out of school.

He was charged last week with violating the State's Child Labor Law, but the case was dismissed.

The third Little Orphan producer for Metro has been written for Walter Mark. "Sally Danby" will be the first.

INSIDE STUFF

ON PICTURES

After starting on the production of Ethel Barrymore's "The Laughing Lady," Universal tossed the scene into its scrap heap. "The Laughing Lady" cost \$250,000 of the company's money.

Universal called off the picture after an official of the Hays production line declared "Damned" would be "telephoned" to the industry.

The company angled for the rights for weeks but Max Barrance was not paying any attention. She was needed to call in the Universal offer after rejecting an offer of \$200,000. She proposed the book be made into a play and presented on Broadway first.

The offer was then raised another \$50,000 and the contract was signed. The picture was exploited on Broadway with the authors name listed as the title.

Then came the "works"—it would not do because the scene was not right something inquired to put it.

Most barrance is said to have engaged a press agent to write the book. She is the wife of a newspaper man.

One of the "big fat" Broadway picture houses is becoming extremely lax as to just who appears on its stage section of seats and how that goes on there. The trouble-house becomes prevalent towards 1:30 afternoon and during the latter stage of the second night show.

Two instances have been noted of apparent nude balcony women hollers sneaking down to the front section of chairs where they continue with verbal manifestations upon the impudience in location while smoking.

The ushers say nothing, for no reason, on 1:30 a. m. coming during the course of some 45 minutes between 1:30 and 1:45.

RIVOLI Next Week



Gloria in glittering gowns and negligees, Gloria in a snappy story of smart set marriage and divorce. Gloria Swanson in "A Society Scandal," from Ethel Barrymore's stage success, "The Laughing Lady." It's bigger, better than "The Humming Bird."

17 other new Paramount Pictures for March-June

Produced by



The third Little Orphan producer for Metro has been written for Walter Mark. "Sally Danby" will be the first.

Coming Soon
Lois Wilson
 in
Cosmo Hamilton's
"Another Scandal"
 An E. H. Griffith Production
 for **Hodkinson Release**
 First Run Pictures

The Ballad Sensation
"Mr. Rad"

TELL MY MAMMY TO COME BACK HOME

The Super Hit!
**LINGER
 AWHILE**

Music by
VINCENT ROSE

Words by
HARRY OWENS

AL JOLSON'S own
ARCADY
by **AL JOLSON**
and
BUDDY DeSYLVA

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al Of The Season!

io Man"

ME *Words by* IRA SCHUSTER, JOHNNY WHITE, *Music by* CLIFF FRIEND

The Season's Smashing Comedy Hit!

**MAMMA
LOVES
PAPA**

(Papa Loves
Mamma)

by Abel Baer & Cliff Friend

**Me No
Speak—a
Good English**

BY
HARRY PEASE
EDDIE NELSON

t Since "Three O'clock in the Morning"

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Words and Music by GUS. KAHN - TED KOEHLER and TED FIORITO

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**THREE
WEEKS**
Goldwyn-Cosmopolitan

AN SHERMAN and Co. (4)

A Jay Circus"
5 Mins.; Full Stage (Special)
3d St.

The last time this act was reviewed in Variety it was "cast at Hyde and Behman's, Broadway back in November, 1906. The act was originally done by Sherrill and Morrison in 1895."

[illegible]

A small section of bleachers "hidden root" provides seats for the rules, who later state the rules. "Buddy" says you can't flush the toilet, and you can't drink and nod. The hayseeds, Sherman and the rule partner, sing some songs. The act is then introduced by Miss De Forest, a runway number who got a applause. Then follows an impossibly trained dog hit, a half hour dance and the collapse of the teachers with the downfall of the babes and the eccentric lady. The men near losing her ticket and the act ends with a flourish. The act at this house, although it is a circus, has no animal tricks, traps and bucking horses. Formerly used in the act, have been eliminated, and the motley crowd of the circus is replaced by a middle class atmosphere, are no longer in evidence. The act, with its program of five, can carry off the circus with only a few people in need of which case, on the act, "A Jay Circus" is about people.

ANTONIO and NINA DE MAR
(9)
Assisted by Seven Musical Shows
Dancing and Instrumentals
Mins.; Full (Special)
According to the billing
Dancers are from the T
Nacional, Buenos Ayres, and
making their first appearance
America. Both are accomplish
Dancers and will find it anything
Effort to establish them

A special setting, trapped to convey the interior of a silent, forms an attractive sound, while the melodies played by the seven players seat to the ear. The combination consists of three mandolins

The musicians offer a brief, salutory that brings on dancers for a tango, the snapen hereabouts in some time. melody men follow with a m pop stuff. The dancers n for a picturesque waltz nu gradually worked up to a w

nd acrobatic for finish.
The act goes over without
ouble in fifth place. It ha's
ent class and other ingredien
ake the grade on the better

WILL STANTON and Co (9)
Comedy, Singing and Music
Mins.; Full Stage (Special)
14th St.
Will Stanton has built up his

er turn with a jazz band of piano, sax, violin, trumpet, tuba and drums. At the opera, the canton is on in one for a brief introductory. Full stage set with hand on in cabaret interior.

stanton does his "souse" character in the full stage portion, a scullist, a man playing piano after and another girl sitting table, killing in and working anton in latter's comedy scene.

"Souze," as done by Stanto
productive of laughs through
well as characterization.
makes it consistently funny.
inger is shy on vocal attri
it existed in an appearance.

ing waiter bit makes
light for Stanton's comedy
also capable specialty enter
sing and showing all
oper.

nited instrumentation. A standard feature for the pop with laughs in plenty, pleasing melodies and good music. Sturdy and "souise" stand up better than before.

"Pinches"
Hayden & Atwood
Valentine & Bly
(One to fill)

LINCOLN, NEB.

Liberty
Oscar Martin & Co
Edward Mulcahy
"Stolen Sweats"
Walbridge & Keating
(One to fill)

2d half

The McGraws
Hay Snow & Marine
Fred Hansen Co
Walbridge & Keating
Cavanaugh & C'per

MILWAUKEE

Maestle
Manilla Bros
Kniss & Alton
Toumay Toner & Co
Four of 1s
Varieties
Neal Ab-1

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Orpheum
Bill & Genevieve
The Two Girls
(Two to fill)

BALTIMORE
Majestic
Mastone & Hobbs
The Girl & Katie
(One to fill)
2d half
Majestic Hotel
J. Keener & Hand
(One to fill)

CHAMPAIGN, ILL.
Orpheum
Dutcher
Carm McFadden
Ray Hughes & Pam
The Wagon
(One to fill)

DECATUR, ILL.
Empire
Majestic Hotel
J. & Lauchlin
Wagon (Two to fill)
(One to fill)
Shirley Ruth & I.
Chamberlin & Kier
Lemon

LONG'S PONTIAC
(One to fill)

MANKATOP
Orpheum
Ranney's Canaries
J. & Lauchlin
'I'd Love to Girls'
Giles & Jackson
The Girl & Katie
Temple Four
(One to fill)

MADISON, WIS.
Orpheum
Majestic
O'Brien Sextetta
The Girl & Katie
Lillian Brown
Kiss Boys
2d half
The Girl & Katie
Norton & Farrell
Norton & Farrell
(Three to fill)

PEORIA, ILL.
Orpheum
Gilbert & Trice
The Girl & Katie
J. & Lauchlin
Wagon (Two to fill)
(One to fill)
(One to fill)

SPRINGFIELD
2d half
Hyman & Stewart
(Two to fill)

Any Juke in the family when the manager says so.

<h1>THEATRE</h1>	
<p>(KELLY AND THE BIRMINGHAM) Per Mgr. HATHY</p> <p>TABBO, N. D. Orpheum 12-13-14 15-16-17 18-19-20 TALESING HU, H.L. Orpheum Frank & Gerrie Fay Royal Matinees 15-16-17 18-19-20 2d night 21-22-23 24-25-26 3d night 27-28-29 30-31-32 4th night 33-34-35 36-37-38 39-40-41 42-43-44 45-46-47 48-49-50 51-52-53 54-55-56 57-58-59 60-61-62 63-64-65 66-67-68 69-70-71 72-73-74 75-76-77 78-79-80 81-82-83 84-85-86 87-88-89 90-91-92 93-94-95 96-97-98 99-100-101 102-103-104 105-106-107 108-109-110 111-112-113 114-115-116 117-118-119 120-121-122 123-124-125 126-127-128 129-130-131 132-133-134 135-136-137 138-139-140 141-142-143 144-145-146 147-148-149 150-151-152 153-154-155 156-157-158 159-160-161 162-163-164 165-166-167 168-169-170 171-172-173 174-175-176 177-178-179 180-181-182 183-184-185 186-187-188 189-190-191 192-193-194 195-196-197 198-199-200 201-202-203 204-205-206 207-208-209 210-211-212 213-214-215 216-217-218 219-220-221 222-223-224 225-226-227 228-229-230 231-232-233 234-235-236 237-238-239 240-241-242 243-244-245 246-247-248 249-250-251 252-253-254 255-256-257 258-259-260 261-262-263 264-265-266 267-268-269 270-271-272 273-274-275 276-277-278 279-280-281 282-283-284 285-286-287 288-289-290 291-292-293 294-295-296 297-298-299 300-301-302 303-304-305 306-307-308 309-310-311 312-313-314 315-316-317 318-319-320 321-322-323 324-325-326 327-328-329 330-331-332 333-334-335 336-337-338 339-340-341 342-343-344 345-346-347 348-349-350 351-352-353 354-355-356 357-358-359 360-361-362 363-364-365 366-367-368 369-370-371 372-373-374 375-376-377 378-379-380 381-382-383 384-385-386 387-388-389 390-391-392 393-394-395 396-397-398 399-400-401 402-403-404 405-406-407 408-409-410 411-412-413 414-415-416 417-418-419 420-421-422 423-424-425 426-427-428 429-430-431 432-433-434 435-436-437 438-439-440 441-442-443 444-445-446 447-448-449 450-451-452 453-454-455 456-457-458 459-460-461 462-463-464 465-466-467 468-469-470 471-472-473 474-475-476 477-478-479 480-481-482 483-484-485 486-487-488 489-490-491 492-493-494 495-496-497 498-499-500 501-502-503 504-505-506 507-508-509 510-511-512 513-514-515 516-517-518 519-520-521 522-523-524 525-526-527 528-529-530 531-532-533 534-535-536 537-538-539 540-541-542 543-544-545 546-547-548 549-550-551 552-553-554 555-556-557 558-559-560 561-562-563 564-565-566 567-568-569 570-571-572 573-574-575 576-577-578 579-580-581 582-583-584 585-586-587 588-589-590 591-592-593 594-595-596 597-598-599 600-601-602 603-604-605 606-607-608 609-610-611 612-613-614 615-616-617 618-619-620 621-622-623 624-625-626 627-628-629 630-631-632 633-634-635 636-637-638 639-640-641 642-643-644 645-646-647 648-649-650 651-652-653 654-655-656 657-658-659 660-661-662 663-664-665 666-667-668 669-670-671 672-673-674 675-676-677 678-679-680 681-682-683 684-685-686 687-688-689 690-691-692 693-694-695 696-697-698 699-700-701 702-703-704 705-706-707 708-709-710 711-712-713 714-715-716 717-718-719 720-721-722 723-724-725 726-727-728 729-730-731 732-733-734 735-736-737 738-739-740 741-742-743 744-745-746 747-748-749 750-751-752 753-754-755 756-757-7</p>	

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The Most UNIQUE and EXTRAORDINARY Artist
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RADIO DANGER

(Continued from page 15)
maintained by the newspapers will also be eliminated.
With the radio interests virtually in control of a monopoly, the only alternative would be government control, which is very unlikely.
Radio must pay for itself ultimately. Never in the history of

civilization has there been such enormous annual investment in any product which would become valueless if a certain feature in connection with it ceased to exist. In figures, radio represents a \$350,000,000 annual investment, but all that apparatus would become worthless if the broadcasting were discontinued.

On the other hand, some producing managers insist radio is bringing money into the box-office. Arthur Hammerstein is a staunch adherent. He insists "Wildflower" was started through WJZ's broadcasting, and he contemplates repeating with the broadcasting of "Mary Jane McKane," The American Society, in turn, will sue WJZ if such intention is carried through, on the ground of copyright infringement.

Music Hardest Hit

The biggest sufferer so far through radio has been the music business. Radio has cut in on the "mechanicals"—records and rolls—to a surprising extent. The following figures probably best speak for themselves:

The Landay music store, large Victor record dealers and Q. & S. roll merchants, in New York have found that radio now represents 85 per cent. of their business. In other

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When you're all clogged up with a cold—when you can't eat, can't smoke, can't work—get a jar of Vicks at any drug store. Apply it vigorously at bedtime and in half the healing vapors all night long. You'll sleep well and feel better in the morning.

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A Stocking Story with a Thrilling Climax

This is the story of Everyman and stockings worth a story.

Imagine them. Sheer. Perfect full-fashioned silks, woven into a 54 gauge mesh in which a magnifying glass can find no flaw.

And then the clocking. Parisian, of course, in the most delicate patternings. Then the reinforcing. Of silks. And so cleverly spliced that it is all but invisible to the eye.

These are stockings that Everywoman desires. The colors are rare and fashionable. The quality is of that perfect sheen that catches the lights and produces the shadings that make a stocking beautiful.

These are stockings sold usually at five and six dollars a pair in shops that give values.

But now suppose that a famous manufacturer, whose name we cannot print here, needed to dispose immediately of five thousand pair of these wonderful stockings.

Suppose also that he came to I. Miller, knowing that if the price were right I. Miller would take the entire stock without hesitation. . . .

Suppose, finally, I. Miller procured these stockings at a figure which would enable him to offer the extraordinary value of \$2.95 a pair—that, indeed, would seem like a fairy story; would it not?

But these are the exact facts, and I. Miller takes extreme pleasure and counts largely on the goodwill value of giving you the most astonishing hosiery bargain within his memory. Come and secure your part of

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Five Dollar Hosiery

\$2.95

I. MILLER
Beautiful Hosiery

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BILLS NEXT WEEK

(Continued from page 27)

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Geo. Armstrong

Olga Myra Bond

Clara

24 half

Palma

Christie & M. Bond

Yule & Webster

Clara

24 half

Palma

Christie & M. Bond

Yule & Webster

Clara

24 half

Palma

Christie & M. Bond

Yule & Webster

Clara

24 half

Palma

Christie & M. Bond

Yule & Webster

Clara

24 half

Palma

Christie & M. Bond

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Clara

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Wink Black | **Flora White**

(Continued on page 28)

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LOS ANGELES VARIETY'S OFFICE

GRAND 5th
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Suite 261, Hill St. Entrance

Capt. Bruce Blaine father at the Orphanum last week drew considerable outside attention to the theatre through the tremendous publicity built coming from his newspaper tie-

up. The captain is on his first visit to the Pacific Coast.

The ushers and usherettes have formed a club to promote efficiency at the Grauman theatres.

Herbert Polin of the Metropolitan publicity staff is editing "The Scimitar," a fraternity publication.

Stanley and Furness of the Continental hotel are building bungalow courts in the southwest part of the city.

The mother of May Tully left for New York last week upon receipt of wire stating that her daughter was seriously ill.

The Camera, a local publication devoted to pictures for the past five years, discontinued last week.

The Stuart Walker Portmanteau theatre players gave a matinee and night performance at the Philharmonic last Saturday, the afternoon performance including "The Gods of the Mountain," "Six Who Play While the Lemnis Hall" and "The Very Naked Boy." The night performance the Biblical play "The Book of Job" was presented.

The Hill-Weidman Co. has com-

pleted plans for the erection of a 2,200 seat theatre at Crenshaw boulevard and West Adams street.

Alice Gentle of the San Carlo Opera Co. which played here recently had a suit case containing several of her costumes stolen from an automobile while she was visiting in Hollywood.

Cretore is appearing as guest conductor at the Metropolitan this week allowing Herman Heller the regular director for the house, to take a vacation.

Chorus rehearsals for the cycle opera season, which opens in October have already started.

BROOKLYN, N. Y.

By ARTHUR J. BUSCH

Bertha Kalich in a revival of "The Kreutzer Sonata" at Teller's Shubert.

Conrad Grotz in "The Heart of Polly Wagon" is playing his farewell engagement at the Majestic. The Moscow Art tribe next week. There is a large percentage of Jewish population in Brooklyn and on that strength this Russian company ought to do well. But there is another element which enters into such productions. That is the proximity of Brooklyn to Manhattan. It is quite likely that most of those who are enthusiastic about this sort of thing, have already seen most of the repertoire in Manhattan.

"The H. B. Buck" closed its six week run at the Shubert-Grover and jumped to the Brooklyn Strand this week after the press agent for the Chicago led concluded that the picture positively would not appear in smaller theatres in Brooklyn. The picture closed at Crescent 11 weeks.

"In Love With Love" at the Majestic.

NEW ORLEANS

By O. M. SAMUEL

TITLANK. The 11th Nightingale.

ST. CHARLES. Scherz. P. 11th Nightingale.

LIBERTY. (Cher). Swanston. In "The Humming Bird."

Tulsa. "Let Not Put Asunder."

The San. Cal. of Opera Company

begins an engagement of a fortnight at the Tulane Sem. Last year the company broke all records for the season.

Ruth Draper scored tremendously in her one appearance in New Orleans under the local direction of Robert Hayne Tarrant. Miss Draper is a truly surprising artiste.

Mardi Gras festivities did not help patronage at the local houses any. Business dropped materially everywhere, people taking the view there was much more to see on the streets, and they were not far wrong.

Charles Davis, architect of the

Saenger Amusement Co. met with a serious accident the other night when the sedan he was driving collided with a truck. Davis had his arm broken and received many cuts and bruises. His car was smashed completely. He will be laid up for more than a month.

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You have been kind to me—
You have been my opportunity—
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You have elevated me to
Stardom.
And so it's
Au revoir—
Not
Farewell—
Vaudeville.
You have been my first love—
I will never forget you—
EDDIE CONRAD

To be
Featured and
Star
In
Picture Comedies,
May first, 1924.



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With Charlotte in "L'Episode Peculier"
Direction: LEWIS & GORDON

EQUITY AND FIDELITY

(Continued from page 1)
has since arranged his affairs so that he will not be tied up for next season. Coburn is sending "The Rise of Rosie O'Grady" to Philadelphia after another week at the Liberty, explaining he wished to play that stand this spring since there was no assurance he will have any attractions next season.

Belasco is sending out "Laugh, Cohen, Laugh" on a short tour March 22, with the same comment. Sam H. Harris, Arthur Hopkins and other managers voiced the same stand as Belasco, Belonger and Coburn, and there are a score of other managers committed against closed shop.

Subverts for Equity

The only managerial firm admittedly in favor of signing an agreement with Equity is the Subverts. That they are committed to Equity there is no doubt in show circles. Leo Shubert has frankly stated his position in favor at a number of meetings. An expression from him at a recent meeting of managers roused several. When a point in discussion was marked as a matter of principle he declared: "Principle, that's all I hear around here. Let's forget principle and get down to business."

The attitude of the Subverts is explainable in light of the existence of an extraneous agreement between the managers and Equity two years ago. It is published on page 12 of this issue. At that time Equity charged the Subverts with having deceived the management. The charge was never thrashed out in the Production Managers Association, but was settled between Frank Villinger, John Emmer and Leo Shubert.

The terms and conditions of the agreement caused surprise and led to a picture as to what or there was not an underlying reason or reasons other than the alleged false agreement between the Subverts and Equity.

be that of the Subverts and the Equity officials.

The supposed answer given Erlinger by Equity last week was contained in a counter proposal that for every 15 Equity players in a company, one Fidelity member or independent would be permitted. The plan, which recouled Bryan's silver dream of 16 to 1, was regarded as impossible, and Fidelity people took the plan as an affront.

Emerson is said to have delivered the plan to Erlinger with the comment to accept it or closed shop.

The proposal, however, is taken as an admission from Equity that as Fidelity holds most of the stars of the legitimate on its membership rolls, and as the public demands stars, Equity is forced to recognize Fidelity, so far as the stars are concerned. The one to 16 ratio means that a star could be used, but no other member of Fidelity, since there are rarely as many as 15 principals in a dramatic production.

Musical comedy hardly enters, as few Fidelity people are in that field.

Rastelli with Dillingham

After completing his vaudeville contract, which has about 10 weeks to run, Enrico Rastelli, European juggler, will appear in a musical production late in the spring.

He has been signed by Charles Dillingham.

Melietto Sisters in "Moonlight"

The Melietto Sisters joined "Moonlight" at the Longacre Monday, succeeding the Lorraine Sisters, also a dance team.

The looking was made by Irving Slesman of the Davidson office.

Frances Williams Is Better

Chicago, March 4. Frances Williams (Williams and Varness), fully recuperated from her recent operation, returned to the cast of "Innocent" here at the Shubert Monday.

Century Roof Revue Named

The title of the new revue for the Century Roof is "Vogues of 1924." It is being staged by Davis Bennett and Frank Smithson. The production is scheduled to open March 10.

Olette Merrill is expected to carry the roof show, with Fred Allen, Charles Judies and Jimmy Salvo around her.

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METHODIST PICTURES
 (Continued from page 1)
 out a story. Biblical subjects may be turned out within the near future. A possibility exists that pictures with fictional stories will also be made for the same interests. The interest in pictures shown by the Methodists is reported due to a falling off in church and Sunday school attendance with pictures believed the logical means to secure the return of those who have wandered from the fold. With the Methodist Church taking the picture thing up on such a large scale, it is believed the younger generation will be drawn towards the church. For that reason it is planned to make the pictures sufficiently interesting to draw them to the parish hall showings.

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LUELLA GEAR WINS
 (Continued from page 1)
 Miss Gear's explanation that it reminds it was not intentional. The case was given some importance by the manager, who contended that Equity should discipline members for breach of stage etiquette. Miss Gear has a run of the play "court", but Ahlert claimed she had breached it. He enumerated a number of instances where Miss Gear missed cues, encroaching late and thereby leaving other players "flat" on the stage; also that she made wrong exits. The hearing was somewhat comic, the former wife of the "millionaire kid" (Byron Chandler) saying she didn't know what it was all about and shed tears to prove it. Miss Gear admitted that she might have wandered about the stage and was a bit late coming on at times, but she didn't mean it. The arbitration appears to have been a matter of one lone woman against a bunch of men. Actors in the company were reluctant to testify and with Miss Gear sitting in this corner red-eyed from crying, all sympathy went out to her. Ahlert, when asked for specific instances made of the alleged "breaches," submitted only part of the "evidence" he claimed. He admitted that Miss Gear's supposed lapses were not malicious, which appeared to decide the case. Philip Goodman, producer of "Poppy," is at present in London. Although a member of the Producing Managers' Association, the complaint was adjusted before a special arbitration trier instead of the regular P. M. A.-Equity board. Owen Davis is umpire. Harry Grady acting for the management and Fitch Ling for Miss Gear.

Under the Equity idea if the manager was upheld notice then was to have been given Miss Gear. When the manager served notice on her the actress had something to say about Ahlert, who expressed his opinions as well. After the case they "kissed and made up." Tim is declared to be literal.

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The Twinkletoe



The Bowstrap

BUBBLE BUBBLE
 (Continued From Page 6)
 remains the classiest prima donna in burlesque. Ann Clifton, from vaudeville, is a tower of strength to the show. Opening with a specialty in male attire she makes a visible change to female dress, meanwhile scoring with double-voiced vocalizing. In the last scene of the evening she stopped everything with a ballad, and is conspicuous on other occasions through leading numbers and playing scenes. Another prominent entry was Francis, Ross and Du Ross, two men and a girl in novelty hooding. Miss Du Ross is subquitting before and after the vaudeville specialty. The show holds several novelties for burlesque and several corking comedy scenes. It has been cut right down to the "meat." Improvement was noticeable in "Installation Plan," a comedy travesty of domesticity under the dollar down and when you catch me plan. The entrance of the chorus broke it up at just the proper moment.

Arizona with Black Pedro killing all of the witnesses to a murder he committed while Reynolds, in comedy sheriff make-up, presides, remains a burlesque classic. It was a closing scene of the show, and one continual laugh all through. Browning here, as in other portions, turned in a corking bit of character work. The only scene in the show bordering on double entendre was "The Tenth of King Tut." The house was packed to read new meanings into the lines, but was aided by Reynolds' delivery. Reynolds is a clean comedian, but he can bite it up if he takes the notion. Several lines were received literally as a result. The continuity and speed are maintained throughout, and the production is on an average with the entire entertainment. An his drop is used to close into "one," looking real musical comedyish. Another classy touch were two bumps well up stage on opposite sides of the proscenium. The lighting effects also come in for commendation, being handled and designed by some one who knows the value of lights. The opening scene is a colorful blend of colors and lights. Several arches of bulbs light up the stage splendidly, giving a kaleidoscopic effect. The 18 girls are an average-looking lot, dance well and are unusually costumed. The changes are many, profuse and pretty, running the gamut from bare-legged one-piece effects to skirts. "Beautiful Bird" led by John Holly, varied much of a song briefly, but allowed the girls to display gorgeous

wardrobe, imitating the plumage of the feathered fraternity. "Pajama Blues," with an interesting boudoir interlude, closed the first act strongly and was the number flash of the production. Ann Clifton made a silhouette change behind a screen that nearly wrecked the navy. Wells has a corking piece of burlesque property in "Bubble Bubble," which is mostly solid liquid and not near as thermal as its moniker indicates. It's a full-course dinner.

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BIG BUSINESS OVER

(Continued from page 9)

\$15,400 at the Curt. "Moon-Flower" is the newest entrant to draw big money, its first week at the Astor grossing \$14,300. The house is soon to get a picture and the attraction will be switched to the Lyceum, although "Sweet Sixteen" was first at the house.

Switching of attractions is expected soon. "Artists and Models" is scheduled to move to the Winter

Garden for four weeks. "Topics" being routed for the road. "Laugh, Clown, Laugh" will go to the road after another week, with no succeeding attraction yet announced for the Belasco. Jane Cowl will go to the road in "Romance and Juliet" after another week. Her Broadway booking as Cleopatra was announced for only four weeks and the draw was ordinary, last week's gross being under \$10,000. "The Rise of Rosie O'Reilly" goes to Phila. after one week more at the Liberty, and the house will follow in with "The Thief of Bagdad."

Leaving Saturday

Leaving Saturday are "New Toys," which will be succeeded at the Fulton by "Manic to the Moon," "The New England" at the 43rd Street, which will after James K. Hackett in "Macbeth" hit next week. "The Other Rose," which will be followed by "The Lady Killer" at the Morosco. All three withdrawals are due for the store house. Next week's incoming list also includes "We Malesies," which arrives at the Gaiety, the latter house having been in pictures for some weeks. "Wildcat" will debut at the 25th Street, succeeding "Mr.

Pitt." The latter is announced for another theatre, but a berth was not secured up to Tuesday. "Merton of the Movies" topped the subway circuit last week doing nearly \$13,000 at the Shubert. Newark; Bertham Kolisch at the Broad Street grossed \$4,500; "The Fool" at the Majestic, Brooklyn, got \$10,300; "Adrienne," which closed at the Montauk, was quoted at \$13,000; "Chains" at the Riviera drew \$10,000; "Poly Preferred" at Teller's, about \$6,000; "The Heart of Lady Whack" at Jersey City, \$5,600, and "In Love With Love" about \$6,700 at the Bronx opera house.

Poor Cut Rate List

With the advent of the Lenten period it is unusual to see the cut rate list with only 14 attractions being offered, and these about as poor a selection as has been posted at the bargain counter in over a year.

During past seasons, even in summer, there was more tempting theatrical fare offered at bargain prices. Of the 14 shows only about three or four appeal even to the bargain shoppers. They are "For All of Us," "Merry Wives of Gotham," "Mr. Pitt" and "Topics of 1923."

The complete list of the bargain price shows is "For All of Us" (Ambassador), "Runnin' Wild" (Columbia), "The Shame Woman" (Comedy), "White Cargo" (Edwin), "Rustle" (45th St.), "The New Englander" (48th St.), "Hurricane" (Fralde), "New Toys" (Fulton), "The Champion" (Johnston), "The Wonderful Visit" (Lenox Hill), "Merry Wives of Gotham" (Millers), "The Other Rose" (Morosco), "Mr. Pitt" (25th St.) and "Topics of 1923" (Winter Garden).

In the brokers' offices there was little business with the number of buys listed at 23, and the possibility of a few additional ones following the opening of the Lenox Hill will play, "The Outsider," at the 4th St. Monday.

The shows holding buys are "The Moon Flower" (Astor), "Laugh, Clown, Laugh" (Belasco), "Tarnish" (15th St.), "The Go-Go Gang" (High 15), taken for four more weeks; "Seventh Heaven" (Booth), "Heggar on Horseback" (Broadhurst), "Kid Jones" (Carroll), "The Swan" (Curt), "Rain" (Edwards), "Spring Cleaning" (Edwards), "Saint Joan" (Empire), "Stepping Stones" (Globe), "The Nervous Wreck" (Harris), "The Song and Dance Man" (Hudson), "The Lollipop" (Knickerbocker), "The Rise of Rosie O'Reilly" (Lib-

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IN AND OUT

"Art's" Spanish lines. Fred Astaire's latest act, has been drawn for recasting. It carries four people and is a comedy, wit. Marcelle's Talking Bell will lay off two weeks more before taking up Keith bookers. The seal sprained a flipper playing a benefit last week while playing Keith's Hippodrome.

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THE NEW MUSICAL RENAISSANCE
WID ADRIAN KATHEIMER, present JANE
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Production directed by BILLY FETTER.
Staged by MARK HISH BEE
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The SHOW OFF
By GEORGE KELLY
(Author of "THE TOUCH BARBERS")

BEN WELCH'S LONG JUMP
Ben Welch is jumping from New York to San Francisco next week where he will open on the Orpheum theatre.

Welch's health has been failing, yet he insists upon carrying on and believes the California climate will do him good.

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Week of Sept. 23—JOY RIDERS	3,105.81
Week of Sept. 30—AROUND THE TOWN	3,858.77
Week of Oct. 7—STEP ALONG	3,874.22
Week of Oct. 14—SASSY BITS	.....	4,489.39
Week of Oct. 21—MAKE IT PEPPY	.....	4,968.53
Week of Oct. 28—HELTER SKELTER	.....	5,741.55
Week of Nov. 4—FRENCH MODELS	.....	6,156.29
Week of Nov. 11—FLIRTS AND SKIRTS	.....	6,326.19
Week of Nov. 18—MISS VENUS	.....	6,421.76
Week of Nov. 25—STEP LIVELY GIRLS	.....	8,070.69
Week of Dec. 2—MOONLIGHT MAIDS	.....	8,162.21

Week of Dec. 9—FOLLY TOWN	.....	7,631.22
Week of Dec. 16—OH JOY	.....	6,018.23
Week of Dec. 23—HELLO JAKE GIRLS	.....	7,977.83
Week of Dec. 29—LONDON GAIETY GIRLS	.....	10,002.04
1924		
Week of Jan. 5—SNAPPY SNAPS	.....	8,968.27
Week of Jan. 12—BROADWAY BELLES	.....	8,024.32
Week of Jan. 19—DANCING FOOLS	.....	8,116.28
Week of Jan. 26—BITS OF HITS	.....	8,251.96
Week of Feb. 2—GEORGIA PEACHES	8,538.21
Week of Feb. 9—FADS AND FOLLIES	8,238.85
Week of Feb. 16—BAND BOX REVUE	8,268.27



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(Cleanses and closes large pores; lifts out dirt, blackheads and whiteheads; keeps the skin clear, smooth and firm)

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more. Ruth Renick, whose marital difficulties occupied front page space for some time, has been re-engaged as leading woman.

Ben Gavica, for 17 years motion picture operator and spotlight man at the Orpheum theatre, died suddenly last week following a hemorrhage. Gavica was 42, and is survived by a widow and a married daughter.

Jackie Bruna, prima donna at the Century theatre, has left the organization for a rest.

Kolb and Dill did not play to great business with "The Big Reward" at the Lurie. The return engagement of "The Covered Wagon" at the Lurie did not prove record breaking. David Warfield opens in "The Merchant of Venice," with "Lightning" due to follow March 9.

KANSAS CITY

By WILL R. HUGHES

GAYETY—"Hollywood Follies," burlesque.
ORPHEUM—Vaudeville.
PANTAGES—Vaudeville.
MAIN STREET—Vaudeville.
GLOBE—Vaudeville.
NEWMAN—"Song of Love," picture.
ROYAL—"Reno," picture.
LUXURY—"Sporting Youth," picture.

The Shubert and Shubert-Missouri are dark this week, and the Gayety (Columbia burlesque) is the only house in town holding a traveling combination, the "Hollywood Follies" show.

Starting March 9, the Shubert will have the "Ziegfeld Follies" for a week.

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week at \$440, and the Missouri will hold "The Cat and the Canary." This will be the second appearance this season for the "Cat." Following the "Follies" will come Al Johnson.

The Sothorn-Marlowe company, at the Shubert last week, grossed close to \$18,000.

SYRACUSE, N. Y.

By CHESTER B. BAHN

WIETING—"First half, 'Up She Goes' last half, dark."
GRAND—"The Fighting Blade."
EMPIRE—"Yesterday's Wife."
ROBINS-ECKEL—"The Call of the Canyon."
RIVOLI—"The Silent Command."
CHESCENT—"Woman-Proof."
RECENT—"Tiger Bone."

The Wieting, after "Up She Goes," which closes Wednesday, has no booking in sight until March 24, when "Helen of Troy" is penciled in. Lauder follows, March 27.

The first Frohman show to play the Wicking (Shubert) in many months is "Zander the Great," dated April 3.

The Strand will start "Saramouche" Saturday. The afternoon top will be 50 cents and the night high 75. "The White Sister" is booked later at the same scale.

Bernice McAllister, usher at R. F. Keith's, skipped out during the matinee and married Clarence Minkheim. The Keith orchestra, tipped off, greeted her with the wedding march when she returned.

The Manhattan Quartet is filing a week's engagement at the Strand this week.

Skull and Bones, senior society of the Syracuse Boys' Club, is presenting "Treasure Island" at the clubhouse each night this week. Frederick K. Zerke has the special adaptation of the novel in new, while Carlton L. Mommel, of the Syracuse Drama League, directed the production.

"Evelyn," a two-act operetta, was presented Tuesday night in Music Hall by a cast selected from inmates of the New York State School for Mental Defectives here.

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Variety-Clipper Bureau
WASHINGTON, D. C.
Evans, Bldg., New York Ave.
By HADIE MEAKIN

A late booking brought a picture into the National for the current week, the first this house has played since it re-opened last fall. The film is "The White Sister," and the town was elated to make up for the rather late announcement, "Clowns," with Helen Chalmers, next week.

Poll's has "Greenwich Village Follies" this week, "Hissom Time" next week.

Ina Chahie is a Washington girl. She was here just a few weeks ago, and now returns in a new place, "Grounds for Divorce," by Guy Bolton, and this fact may help to fill the hole kicked in the receipts of the Belasco for the past two weeks where two new plays did practically nothing. Another new one comes to a Belasco next week, "Kelle's Vacation," with Robert Ames.

"The Hat" at the Garrick second week.

With the showing of "The Hunchback" Crandall has done away with the short films for the week and also has no special orchestra featured.

Leonard Wood, Jr., is trying out another new one at the President with his stock company. This time it is "Whose Baby Are You?" by Arline Lucretia, the wife of an Italian governmental official.

Three local girls went trouping with "Vanities" when the show left here. Dorothy Harris, Agnes Hill and Betty Grace Tucker have thus joined their "Fellow Washingtonian," Peggy Joyce.

Harry Crandall is sinking a lot of money in his new production house, the Tivoli. The latest expenditure is the payment of contracts for draperies of a character novel.

JOEL'S

The Headquarters of the Leading Fashions of Literature and the Stage. The Best Food and Entertainment in New York. Made and Served.

\$1 One Special: A Sirloin Steak and Potatoes (Any Style) \$1
In the GRILL with SPECIAL RESERVATIONS for LADIES

before seen in this city," to quote Nelson Hill, Crandall's dispenser of publicity. Crandall has an angle in this house, though, that rather lifts it out of the neighborhood class, as 14th street is now practically a main business artery of Washington, with the intersection at Park road, where the theatre is located, as busy as any downtown corner.

Lawrence Reatus, manager of the Leew house, the Palace, was one of the judges in the "Vanities" selection of local girls. Reatus chose Agnes Hill, and Agnes goes with the show.

SAN FRANCISCO

Eugene Nesbit, house manager of the Imperial, has resigned, and his position is being filled by Sol Lynne, formerly at the Capitol when that house was under the Rothchild Entertainment, Inc. management.



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"THE CIRCUS GIRL"

AT B. F. KEITH'S PALACE, N. Y., This Week, (March 3)

Opening as usual with Ringling Brothers Circus
AT MADISON SQUARE GARDEN, NEW YORK, MARCH 27th

BURLESQUE ROUTES

(March 10-March 17)

COLUMBIA CIRCUIT

ALL ABOARD—10 Capitol, Indianapolis; 17 Gayety, St. Louis.
ALL IN FUN—10 Gayety, Buffalo; 17 Gayety, Rochester.
BATHING BEAUTIES—10-11 Van Curen, Schenectady; 13-15 Har-

manus Bleeker Hall, Albany; 17 Casino, Boston.
BON TONS—10 Casino, Boston; 17 Hyperion, New Haven.
BOSTONIANS—10 Yorkville, New York; 17 Empire, Providence.
BREEZY TIMES—10 Columbia, New York; 17 Empire, Brooklyn.
BREVITIES OF 1924—10 Empire, Brooklyn; 17 L. O.
BUBBLE BUBBLE—10 Casino, Brooklyn; 17 Orpheum, Paterson.
CHUCKLES OF 1924—10 Gayety, Detroit; 17-19 Grand O. H., London; 20-22 Grand O. H., Hamilton.
COOPER, JIMMY—10 Casino, Philadelphia; 17 Palace, Baltimore.
DANCING AROUND—19 L. O.; 17 Casino, Philadelphia.
FOLLIES OF DAY—10 Gayety, Washington; 17 Gayety, Pittsburgh.

GIGGLES—10 Gayety, Montreal; 17-19 Van Curen, Schenectady; 20-22 Tarnanus Bleeker Hall, Albany.
HAPPY DAYS—10 Gayety, Omaha; 17 Olympic, Chicago.
HAPPY GO LUCKY—10 Gayety, St. Louis; 17 Gayety, Kansas City.
HIPPIE HOP—10 Orpheum, Paterson; 17 Empire, Newark.
HOLLYWOOD FOLLIES—19 L. O.; 17 Gayety, Omaha.
JIG TIME—10 Empire, Toronto; 17 Gayety, Buffalo.

LET'S GO—10-12 Polka, Waterbury; 13-15 Lyric, Bridgeport; 17 Hurling & Seamon's, New York.
MARION, DAVE—10-11 Court, Wheeling; 12 Steubenville; 13-15 Grand O. H., Canton; 17 Columbia, Cleveland.
MONKEY SHINER—10 Gayety, Rochester; 17 Auburn; 13 Elmira; 19 Binghamton; 20-22 Colonial, Utica.

NIGHTS OF 1924—10 Star & Garden, Chicago; 17 Gayety, Detroit.
QUEEN OF PARIS—10 Empire, Providence; 17 Gayety, Boston.
RADIO GIRLS—10 Olympic, Cincinnati; 17 Capitol, Indianapolis.
RICORD BREAKERS—10 Hurling & Seamon's, New York; 17 Yorkville, New York.
RINNNN WILD—10 Miner's Bronx, New York; 17 Casino, Brooklyn.

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THEATRICAL TRUNK
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SILK STOCKING REVUE—10-12 Grand O. H., London; 13-15 Grand O. H., Hamilton; 17 Empire, Toronto.
STEP ON IT—10 Gayety, Kansas City; 17 L. O.
TALK OF TOWN—10 Olympic, Chicago; 17 Star & Garter, Chicago.
TEMPERATIONS OF 1924—10 Columbia, Cleveland; 17 Empire, Toledo.

TOWN SCANDALS—10 Empire, Toledo; 17 New Gayety, Dayton.
VANITIES—10 Palace, Baltimore; 17 Gayety, Washington.
WATSON, BILLY—10 Auburn; 11 Elmira; 12 Binghamton; 13-15 Colonial, Utica; 17 Gayety, Montreal.
WATSON, SLIDING BILLY—10 Gayety, Pittsburgh; 17-18 Court, Wheeling; 19 Steubenville; 22-24 Grand O. H., Canton.

WHIRL OF GIRLS—10 Hyperion, New Haven; 17-19 Polka, Waterbury; 20-22 Lyric, Bridgeport.
WILLIAMS, MOLLY—10 New Gayety, Dayton; 17 Olympic, Cincinnati.
WINE, WOMAN AND SONG—10 Empire, Newark; 17 Miner's Bronx, New York.
YOUTHFUL FOLLIES—10 Gayety, Boston; 17 Columbia, New York.

MUTUAL CIRCUIT

BAND BOX REVUE—March 10, Empire, Cincinnati; 17, Empire, Cleveland.
BASKET BABIES—March 10, Broadway, Indianapolis; 17, Gayety, Louisville.
BEAUTY PARADERS—March 10, Garden, Buffalo; 17, Corinthian, Rochester.

BIG SENSATION—March 10, Garrick, St. Louis; 17, Broadway, Indianapolis.
FAIR AND FOLLIES—March 10, Empire, Cleveland; 17, Garden, Buffalo.
FROLICS OF 1924—March 10, open; 11, Empire, Milwaukee.
GIRLS FROM FOLLIES—March 10, Polka, Baltimore; 17, York; 18, Cumberland; 19, Altoona; 20, open; 21, Uniontown; 22, New Castle.

GROWN UP BABIES—March 10, Empire, Hoboken; 17, Gayety, Brooklyn.
GUS' PAWS REVUE—March 10, Star, Brooklyn; 17, Lyric, Newark.
HEADS UP—March 10, open; 17, Garrick, St. Louis.
HELLO JAKE GIRLS—March 10, Howard, Boston; 17, Olympic, New York.

HIGH FLYERS—March 10, Bijou, Philadelphia; 17, Alhambra; 18, Bethlehem; 19, Williamsport; 20, Boston; 21-22, Reading.
JOY BELLES—March 10, Olympic, New York; 17, Star, Brooklyn.
KAXITY KIDS—March 10, York; 11, Cumberland; 12, Altoona; 13, New York; 14, Uniontown; 15, New Castle.
LAPPIN THRU—March 10, Gayety, Louisville; 17, Empire, Cincinnati.
MEET THE GIRLS—March 10, Lyric, Newark; 17, Bijou, Philadelphia.
MIDNIGHT MAIDENS—March 10, Gayety, Brooklyn; 17, Howard, Boston.
MISS NEW YORK, JR.—March 10, Nesbit, Wilkes-Barre; 17, Empire, Hoboken.
MOULIN ROUGE—March 10, Ma-

Jessie, Scranton; 10, Nesbit, Wilkes-Barre.
PACE MAKERS—March 10, Empire, Milwaukee; 17, open.
SEED KILLS—March 10, Allentown; 11, Bethlehem; 12, Williamsport; 13, open; 14-15, Reading; 17, Polka, Baltimore.
STUTTIN' AROUND—March 10, Corinthian, Rochester; 17, Majestic, Scranton.

LETTERS

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Hurdon Wm
Hurnham Harry
Hynes Babe

Kennedy Vic
Kent & Miller
Kays William
Lapearl El
Lee Kate
Lederer Lew
Lavo Dan
McGern John
Mauldin John
Martelle T
Meredith Lind
Mick Whiter
Morgan Wm
Murphy William
Murray Paul

Near Mary
Nelson Ethel
Oakes Percy
O'Donnell Vincent
Polly & Os
Price Julia

Reed Nora
Rogers Joia
Rollins W
Ross Dot
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Sabbs Fred
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Schomer Nat
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Smith Oscar
Snow Bert
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Courtesyou Leases Victoria

Chicago, March 4. The Victoria, at Belmont & Sheffield streets, has been leased for five years by Frank Gazzola to Burt Courtney at a gross of \$125,000. The house opens Sunday with vaudeville and pictures.

"The" Book of the Year

"Right off the Chest"

By NELLIE REVELL

With a Preface by IRVIN COBB

Published by GEORGE H. DORAN, New York

PRICE \$2.50

IT'S WRITTEN FOR THE SHOW PEOPLE. ALL SHOW PEOPLE—ALL OVER

Here is the thrilling and true story of Nellie Revell. She lay helpless in her bed and wrote it. It was literally written "right off the chest."

It is a book of tenderness and humanity, with a drawing on the frontispiece of Nellie by James Montgomery Flagg, while among the contributing illustrators are Ruth Souders, W. R. Hill, Clara Briggs, Tony Sars, Herschfeld, Z. A. Red, Morgan, Thornton Fisher, Will R. Johnsons, Martha Branner and Ed Hughes.

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(This Advertisement is Contributed)

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NOTHING NEW UNDER THE SUN, EH? WELL, LOOK, GENTLEMEN, LOOK!

MORT FOX AND GIRLS

DOLLY ST. JOHN and JEANNE DOYLE

in "AT THE STAGE DOOR," written, staged and copyrighted by MORT FOX (himself). And he is prepared to defend his rights. SELECTORS AND IMITATORS LOOK OUT

Next Week (March 10), Loew's American, New York.

Managers and Agents, please peek

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In Patented Spring Materials \$10

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Style in Quality Footwear
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He Returned to Vaudeville---and How

JACK OSTERMAN

PRESENTED

"HIS VISIT TO HOLLYWOOD"

A Reel Revue, with the Most Expensive Cast in the World

AT THE

ORPHEUM, LOS ANGELES---LAST WEEK

THE PROGRAM

Time	Act
8:15.....	R. and W. Roberts
8:21.....	Frank Devoe
8:46.....	Bert Baker and Co.
9:10.....	Capt. Bruce Bairnsfather
9:35.....	Sylvia Clark
9:57.....	McIntyre and Heath
10:45.....	JACK OSTERMAN
11:10.....	Barr Twins

And at 11:30 on the Streets of Los Angeles Someone Overheard

SID GRAUMAN SAYS:—"Jack Osterman is a great entertainer. If some big production does not grab this novelty I miss my guess."

GUY PRICE, LOS ANGELES "HERALD":—"Jack Osterman was a tremendous hit in one of the hardest spots a young man was ever assigned to."

GRACE KINGSLEY, LOS ANGELES "TIMES":—"A pip of an act. It took young Jack to bring vaudeville its biggest novelty."

Thanks to the "Bunch" in Hollywood for Their Co-operation

Thanks to Harry Singer for His Interest

If You Want to Know When and Where I Arrive in New York

Ask Harry Weber

"STRIKE ALIK" HURTS SHOWS

KREISLER RADIO ANNOUNCEMENT COST \$1,500 REFUND OF ADVANCE

Startling Record of Radio's Free Entertainment in Relation to Theatre's Box Office—Happened in Boston

Following the announcement the Fritz Kreisler concert would be broadcast recently in Boston, over \$1,500 of the advance sale was returned.

The Kreisler concert had in excess of \$1,000 advance when the radio stunt was announced, and the wholesale cancellations followed.

The incident is regarded by showmen as an indication of the fallacy of trying to sell something and at the same time give it away.

FAMILY PLAYING STOCK WITH MOTHER IN LEADS

St. John, N. B., March 11.

The Young-Adams repertoire company touring eastern Canada has a mother that plays the leads and her daughter the heavy roles.

The mother, Margie Adams, is 55. The daughter, Marguerite Young, is 18.

In "Dora Dean," the mother es-

COAST CRITICS' TACTICS TOWARD ATTRACTIONS

Los Angeles, March 11.

The hold-up attitude of some dramatic critics in the west coast cities, both large and small, is causing considerable annoyance to lead attraction managers bringing their shows into coast territory.

In many instances the dramatic reviewers are the advertising solicitors for their papers, or, if not actually solicitors, are closely associated.

(Continued on page 46)

NASH'S "END OF WORLD"

Destruction by Comet—Specially Written Story

London, March 11.

Percy Nash is at work on a picture which is to be called "The End of the World." Nash is declared to have nothing to do with the threat and death of the British film industry.

The story has been specially written for the screen and is said to tell the story of the world's destruction by a comet. This is an old idea and has been used by numerous novelists.

The only name in the cast with any pull is that of Rex Davis.

NEW SPLIT WEEKS WITH SATURDAY OUT

Neighborhoods Finding Saturday Nights Falling Off—Cutting Overhead

Several Brooklyn neighborhood vaudeville and picture houses report Saturday as their lightest day in the week. They are cutting down the overhead on the Saturday performances by readjusting their split weeks to run from Sunday to Tuesday, and Wednesday to Friday.

The explanation of this from business is that the houses are in home communities and patrons do not attend theatre Saturday nights, it being a more popular thing to hold home entertainments instead, possibly around the radio.

SHERIDAN RETIRES; FORTUNE FROM MUSIC

Frank Sheridan, one of the best known actors along Broadway, is retiring. He is building a home at Monterey, Cal., where he owns considerable property. Sheridan rarely left New York with a play, but he is also a business man. For 21 years he has been a publisher, owning and conducting the John F. Traub Music Co., the real source of a fortune.

The actor-publisher has played along quietly, devising and selling chorused books for distribution to students and has sold many thousands of them to the public schools.

Sheridan's show music trade has also been considerable and at present he is among the leaders with "Musicals," originally published by him.

(Continued on page 47)

COLORADO VAUDE IN BROOKLYN

The Putnam Supreme, Brooklyn formerly known as the Putnam, has been dark for more than a year, reopened this week with colored vaudeville.

The house is playing a regular split week basis for the first time in years.

The opening bill is headed by Miss Mystere, colored comedienne and includes a musical comedy sketch.

BELIEF GROWS OF TOO MUCH PUBLICITY

Public Doesn't Like to Think of Actors as Strikers—Slump Period Coincident with Equity-Manager's Agitation—Number of Long-Run Shows Nearing End of Engagement—New Group for Hit Honors

REACTION IS LIKELY

A belief seemed to be growing, through the continued box office slump, that the repeated publicity of the threatened Equity actors' strike, coincident with the slump, had had its effect upon the Broadway box offices.

The point appeared to be made by those talking it over that the public does not like to look upon actors as strikers, and the agitation, widely publicized and the cause.

(Continued on page 47)

GOT "NOTICE" ON TRAIN; "NANCY ANN" CONDITION

Springfield, Mass., March 11.

Following a visit by Lee Stollers to Atlantic City where "Nancy Ann," the new prize play starring Francis Laramore was in its premiere showing, R. C. Herold gave notice to seven members of the cast on the train to this city where the show is playing the first 117 of its run.

(Continued on page 48)

Stocks' Lenten Lineup

A number of stocks have been involved in a special Lenten, school-closing sale for advance rates as low as 10 to 25 per cent, which will remain in force until Easter.

Lent has been traditionally a bad season for the stocks, and managers are taking these positions to draw money to keep the market from falling too low.

Most of the city banks have been unwilling to be the first to make under-the-table credit or interest.

Most of the city banks have been unwilling to be the first to make under-the-table credit or interest.

DISCOURAGING CUT RATE BUYER BY CHEAPER BOX OFFICE PRICES

Three Broadway Houses Carry Two Sets of Tickets—Turn Out-Raters Back by Selling for \$1.10 What They Had \$1.75 for \$2.75 Tickets

"BLOOD AND THUNDER" PLAYS DO BUSINESS

Pittsburgh Stock Recovers Losses from "Class" Plays—Cheaper All 'Round

Pittsburgh, March 11.

Four weeks of melodramatic stock at the Lyceum has replenished the coffers of the Wright interests sufficiently to offset the deficit of \$12,000 which the stock people previously dropped in an attempt to put over the higher class bills.

The revival of the "Blood and Thunder" has undoubtedly sounded a popular note here, and are attracting capacity crowds at practically every performance. A cheap-er company, cheaper bills, and a lower scale did the trick.

COURT REJECTS \$46,000 EQUITY BID FOR BLDG.

Indianapolis, March 11.

Justice Milton E. Bush in 1904-05 court last week refused to approve sale of the equity of the Consolidated Realty and Trusting Corporation in the Consolidated Building to Edwin D. Loefer of Indianapolis on his bid at recovery sale of \$46,000.

The court held that a more adequate bid had been obtained since the building is 13 stories high and outside B. B. Kottler's office.

The theatre is in a way to be sold.

Another sale will be held early in April. The Consolidated Realty company, which is in receivership and a court-appointed receiver is in a race to acquire the property.

SITE VALUE TRIPLES

Baltimore, Md., March 11.

Site value of a plot of ground in the city of Baltimore has tripled in the last 10 years.

The plot is situated in the city of Baltimore and is owned by the city.

The city has decided to sell the plot for \$100,000.

The use of a double set of tickets for attractions being offered at cut rates was utilized last week by three theatres, seemingly in an effort to discourage buying at the bargain counter. The houses which put the trick into practice were the Selwyn with "Battling Butler," the

(Continued on page 45)

VEILLER'S VALUATION ON 3 YEARS' EARNINGS

The American Play Co., Inc., has been given preference for the March 17 in a claim against Voller, the playwright. A contract for three years from December 12, 1922, is the basis of the action in which Voller assigned a 20 per cent interest in all his literary earnings to the play company in consideration for \$3,000.

The plaintiff complains that on Feb. 1, 1923, in violation of the agreement, Voller entered into a contract to write certain scenes for the International Film Company which he valued at \$500.

The American Play Co. claims \$100,000 for the share.

SOUSA'S \$120,000 PROFIT

The son of John Philip Sousa, David, has announced Saturday at Baltimore, the last day of his tour of consecutive weeks and covered over 1,500 miles.

The current season showed a profit to the Sousa organization of \$120,000. Final takings in Baltimore were \$1800 for the engagement.

The Sousa company has played over 50 engagements, with a total of \$100,000.

Harry Adler, director of the tour, said:

TAKING NO CHANCES

Los Angeles, March 11.

Monty and Herb, who have been dark "The Man from Mexico" for the last 10 days, are back in the city for the first time in a long while.

COSTUMES

Who will make your next outfit? Those who have bought from us.

say—

BROOKS-MAHIEU

1115 Broadway, 2nd Floor, N.Y.C.

15,000 Costumes for Rent.

143 Charing Cross Road
LONDON
Director, JOHN TILLER

\$1.25 A DAY MINIMUM WAGE OF ACTORS IN BERLIN

**Five Per Cent. Salary Reduction Agreed Upon—
Four Marks Daily for Stage Hands, with Hour
Added to Their Day**

STAGE DANCING
1841 Broadway

GROWTH OF STATE LAKE FROM EXPERIMENT TO INSTITUTION

Orpheum's Huge Chicago Theatre Plays to 18,240,000 in Five Years—Annual Profit From \$600,000 to \$700,000

Chicago, March 11.—The State Lake, which started as a daring experiment in amusement catering in 1919, on St. Patrick's day, but which is now a well established institution of the American theatre.

Not only has it become a special type of policy in vaudeville, a form which has been adopted in a dozen cities, but it has played to what is claimed to be a world's record in attendance, 18,240,000 paid admissions in five years. Besides which, the house has almost paid for itself annually on its profits, which have been calculated at between \$600,000 and \$700,000 a year.

Leviathan of the Orpheum Circuit was the pioneer in combining at popular prices the best in vaudeville and feature photography in continuous performance, from 11 a. m. to 11 p. m., with no seats reserved. Orpheum circuit ownership, booking and management gave this project a prestige from the start.

The theatrical business "the State-Lake policy" has a very definite meaning, and the expression is an accepted trade term.

Several similar theatres on the Orpheum Circuit have been demolished, and the most advanced ideas in construction and appointments and while they are operated in cities where there is another Orpheum Circuit theatre or two, or three none conflict with the other, and each has its own identity.

On St. Patrick's Day, in 1919, the State-Lake was opened to the public, around 3 o'clock in the afternoon, during a terrific snow storm. State street had never witnessed such a spectacle as attended this opening.

Lines began to form early in the forenoon. Despite numerous announcements that the theatre was scheduled to open at 8 o'clock, 2 o'clock, hundreds and hundreds of persons smiled and waited and amused themselves by the side of the curb. Hundreds came thousands, and still they waited, shook and shivered, and good-naturedly determined to see the spectacle.

Three thousand were admitted for that performance. As many more continued to wait on the sidewalk, the next performance, three hours later.

The enthusiasm manifested on that performance. As many more continued to wait on the sidewalk, the next performance, three hours later.

BOB ALBRIGHT'S SUITS

Wants Housekeeper to Return Property

Los Angeles, March 11.—Bob Albright has filed suit against his former housekeeper, Mrs. C. A. Beck, for \$2,000 damages and costs. Beck is being sued for failing to compel her to return to him the title of a \$2,000 home in Kinross Heights. Albright declares he was induced to leave the property to his housekeeper to facilitate the transaction.

A suit and action has been started by Albright against the Coast Truck Lines for \$2,000 damages and costs. He claims the company's automobile collided with a truck owned by the defendant.

It was in the case of a third party, Tony Fox, who was injured by a motor car, that the suit was filed.

KEPT ON TRAVELING

Chicago, March 11.—Last week, Bryant and Stewart Vandeville, were booked to play Elton, Ill. They started about the town, but were kept on traveling from city to city, and finally ended beyond.

Blinn With "Janice Meredith" Cast

Elmhurst Blinn has been engaged for Cosmopolitan's "Janice Meredith" picture.

DIVORCE SUIT STANDS; ALIMONY CONTEMPT

Arthur Cardinal, of Elm City Four, Filled Up With Law, All in One Day

In the New York Supreme Court yesterday (Tuesday) Justice Kravitz adjudged Arthur Cardinal's motion to withdraw his divorce suit against Jeanette Cardinal.

In turn, the motion made by Kravitz & Goldstein on behalf of Mrs. Cardinal to punish her husband for contempt of court for failure to pay \$120 arrearage alimony at \$35 a week and \$150 counsel fees was granted. Cardinal is of the Elm City Four (vandevoile) and his wife was last in the New York company of "The Gingham Girl." She was awarded \$35 temporary alimony pending the trial, the court originally upholding it was convinced Mrs. Cardinal was innocent.

CUT ACT DOWN

Vaudeville Skit with Four People Classified by Bookers as Two-Act

Paul Gerard Smith's vaude skit "Three Cheers for the Red, Green and Yellow," which started out as a four-people offering, with Jack Butler and Blanche Burton featured, and which had some controversy with the bookers over a set price for it, has been dropped to its cost at the indication of the booking offices. Rose Dean, who played the maid, has withdrawn, as has William Kent, the traffic cop.

In the original version the copper had quite a part, which has since been reduced to a bit.

The bookers characterized the offering as distinctly a two-people comedy act, and have set the salary for it accordingly.

VETERAN IN MINSTRELS

Tommy Hayes, one of the oldest minstrels in America and a member of the Famous Funnies Minstrel's of Philadelphia, is in the cast of "Minstrel Days" at the Hippodrome, New York, this week.

The veteran is doing a white glove playing stunt and is set down one of the ends.



CHARLES FRANCIS STRICKLAND

and his entertainers, who will appear at Loew's Avenue A, New York, and Palace, Brooklyn, next week (March 17), have been engaged for the entire summer for Palisades Park, New York, beginning late in April.

After Strickland's engagement at Palisades Park, will start another solid tour of the Loew circuit.

Direction MANDELL & ROSE

PROFUSION OF "STRONG MEN" CUTTING SALARY

Small Time Offices Have 10 or More Each—From Mill Centers

The entry of Breitbart and Kronas, strong men in vaudeville this season with their subsequent extensive bookings has attracted a flood of strong men candidates to the vaudeville field.

Every small time office has at least 10 strong men on its list of acts available, with the stunts proposed running from the strength exponents breaking rocks with their legs to permitting a woman with a couple of tons of coal to run over them.

Most of the would-be rock breakers and strong guys came from around the steel manufacturing districts of western Pennsylvania with a few from the local New York and Brooklyn manufacturing plants, such as the sugar refineries on the Brooklyn water front.

The strong man epidemic has tended to lower the price of such acts, outside of the established strong men, because of the larger supply clamoring for a hearing.

Eugene Sandow who enjoyed a vogue as a strong man over here some 25 years ago, is tied a demand for his type of act that brought in a number of others doing strength acts.

The demand flaked out about 17 years ago. Strong men were few and far between in vaudeville up to the time Breitbart arrived in America six months ago.

THOSE SECOND HAND CARS!

"Charles Crafts (Crafts and Hales) is seeking to recover \$700 from the Kollikerbecker Auto Wholesale Co., Inc., the amount paid on a used car.

The vaudeville had it out and returned it as unsatisfactory.

\$1,000,000 IN RADIO ROYALTY

ANTICIPATED BY PUBLISHERS

The music men look forward to radio paying them at the rate of \$1,000,000 in royalties annually to the publishers.

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Partial Reimbursement for Losses Sustained Through Aerial Broadcasting—Landay's Offer—85 Per Cent. of Landay's Business Now Radio

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"TWIN BEDS" CLOSED

The abbreviated edition of Max Baer and Fanny's "Twin Beds" has closed after a three weeks' tour.

It may open on the Orpheum theater next week, the charges and bookers can agree upon a figure for it.

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MILEAGE REHEARING

Washington, March 11.—Without setting a time nor place, the Interstate Commerce Commission has issued an order that interstate mileage ticket investigation be reopened.

The commission stated the action was taken because of petitions filed by the travelers' organizations.

An order was issued by the commission some few months ago for the issuance of scrip books at a reduced rate of fare. The railroad company refused to comply with the commission's plan, which was upheld by the United States Supreme Court.

JUDGMENT AGAINST AGENT WITH BODY ORDER OF ARREST

Dancing Team Secures Judgment for \$840 Against Abe Feinberg—Guaranteed Too Many Weeks—Seven Weeks' Salary Involved

DIVORCE—ANNULMENT MISS DANIHER'S RECORD

Annulment Granted From Chas. T. Rae—Married Too Soon

Boston, March 11.

Twice married and once divorced, Lillian M. Danhier of Brookline, vaudeville, was granted an annulment of her second marriage in Norfolk County Probate Court at Dedham.

Miss Danhier stated that on April 14, 1920, after a decree had been obtained by her in a divorce libel brought against her former husband, Robert H. Calvert, but before that decree had become absolute, she was induced by Charles H. McNeil, otherwise known as Charles McNeil, to marry him. Since being advised her marriage was void, she said that she since had refused to live with McNeil.

She alleged that while occupying a room apart from her, McNeil refused to leave her house as his place of abode. She also charges that on several occasions he had beaten and otherwise abused her, and retained personal property belonging to her.

PRESENTATION STAR OUT

Marion Harris Leaves Syncope—Carus' Salary

Chicago, March 11.

Marion Harris, who was in the "Babes in Arms"—"Syncope" "Weak" bills for the four local picture houses, suffered a second breakdown here, and will be indefinitely out of the program for the rest of the four weeks.

Babes and Katz are understood to be not so well disposed toward Emma Carus, who replaced Miss Harris. What makes the sting is that Miss Carus was breaking in a new single act program for the W.M. V. A. at \$500 instead of the more liberal \$1,000 she demands for the "Babes" and Katz weeks.

TRY TO PLEASE 'EM

Joyce Wads to Avoid Prosecution—Now She Wants Divorce

Chicago, March 11.

Jack Joyce, the once-labeled dancer in vaudeville, arrested in New York last March on charges preferred by Miss Reynolds, a Chicago girl, is again in difficulties arising, as you might say, out of the matter.

After Joyce's arrest his lawyer and attorney for Miss Reynolds held a conference and came to an agreement to drop the case against Joyce if he would agree to marry the girl. The ceremony was duly performed. Now Mrs. Joyce, who was 19 when she was married, is suing for divorce, charging cruelty and asking for \$300 a month alimony.

PROHIBISH CHATTER

St. Louis, March 10.

Members of the Women's Club here recently passed a resolution protesting against all vaudeville acts which ridicule the Eighteenth Amendment, besides urging the members to express their disapproval at such performances.

The club's opinion is that the chatter from the stage concerning prohibition and its contributors to the undermining of the law.

FRISCO BACK ON BIG TIME

St. Louis, March 10.

Eriscio, Loretta, McDermott and Eddie Cox will return to vaudeville via the Keith circuit opening at the Jefferson, New York, next week.

The jazz dancer has been playing cabarets in the interim and was considering going on tour with Champion Jack Quincy.

E. F. ALBEE'S SISTER DIES

Washington, March 11.

Mrs. M. E. Thurston died last night of her home in this city. The deceased is a sister of E. F. Albee, who arrived here in the morning from Florida.

The Albee party vainly endeavored to reach Washington before Mrs. Thurston passed away.

CUSHMAN GIVES UP INSURANCE

Irving Cushman and Dolly Blair have reunited for vaudeville. They divorced three years ago. (See Cushman entered the insurance business) after having worked together for five years.

SIX NEW ORPHEUMS IN YEAR; LOCAL CAPITAL FOR ALL

Plans Made for 3,500-Seat Loop House Besides New Theatres in Los Angeles, Oakland, Omaha, Denver, Salt Lake and Ogden

Chicago, March 11.
President Marcus Heiman and Vice-president Joseph Flinn returned late last week from a tour of the Orpheum circuit and announced the completed arrangement for the erection of six new theatres.
They will be in Los Angeles (to be ready within a year), Oakland, Omaha, Denver, Salt Lake and Ogden. All will be financed by local capital, principally banks, and leased by the circuit.

In addition to this program of expansion, it is understood that the architectural plans have been made calling for a "Loop" theatre of 3,500 capacity.

In this connection, it is reported that the trip to Cleveland recently by Vice-President Mort H. Singer, was for the purpose of making an examination of modern theatres in that city, particularly the new Keith House, seeking architectural ideas to be incorporated in the new house.

SUN KILLS OFF OPPOSISH
Majestic, Springfield, Turned in

Springfield, Ohio, March 11.
Opposition vaudeville to Gus
Sun's Regent drifted into a blue
laze here this week.

Chickens amusement company, operating the Majestic, picture house, decided to enlarge its stage and put in vaudeville. The company also decided to run two acts while enlarging the stage, doing the construction work at night.

Two acts were booked the first week. Both dailies here have Wednesday deadlines for Sunday theatrical publicity. When the Majestic, without its house manager, William Shults, who recently resigned because of ill health, brought in Sunday publicity on Friday the editors raised a howl and clamped the lid down.

The president of the company told the papers they needn't give him any publicity and they let him slide.

This week finds no vaudeville in the Majestic, the Regent again being the only variety house.

It was reported that Pantages told the Majestic it would supply vaudeville, but would not back the acts up with its name until the house was remodeled. When the stage was completed Pantages said the name "Pantages" could be displayed outside the house.

In the midst of the Majestic's effort to launch vaudeville Sun's Recent put on an anniversary ball

of four acts, said to have cost \$2,000. Francis Renault, Three Aces and a Joker, Yerkes' Jazzamarimba band and Myers and Hanniford were on the bill.

**FLASH ACT SHELVED;
\$1,200 SALARY TOO HIGH**

Another pretentious flash act designed for the medium time has been withdrawn because of carrying too great an overhead to make it practical.

The piece was entitled "A Night in Bagdad," carrying 10 principals and a six-piece jazz band. The act tried out at a Brooklyn house last week. It is said to have been offered \$300 by a representative of

Lester Bernard in Lewis Agency

Lester Bernard has left the stage and is now associated with Sam Lewis, the vaudeville agent.

PITTSBURGH PLACES D. AS LEADER LAST WEEK, \$11,700

Columbia, New York, Second, with \$11,100—Mollie Williams' Seventh Consecutive House Record on Columbia Circuit

The first week of last had but slight effect on business along the Columbia wheel route last week.

The franchise of the week's grosses was the total of \$11,100 at the Gayety, Pittsburgh, by the Dave Marion show. This gave the Gayety the top place on the circuit. The previous week Pittsburgh got \$9,200 with "Temptations" (12 shows).

The Columbia, New York, was second, with "Bubble and Bubbie," at \$11,100. The presence of the Pacific fleet in New York waters was expected to boost the Columbia attendance considerably, but it didn't work out that way. Week before Columbia had \$9,200 with "Tippley Hoo!"

Mollie Williams and breaking house records are becoming synonymous. Miss Williams' smashing all-time record last week at the Empire, Toledo, where she got \$7,500 on 14 shows. That made the seventh consecutive record for Mollie this season. The local Toledo letter carriers' association held a street parade in Miss Williams' honor in Cleveland the week before. Previous week Toledo did \$5,000 with "Radio Girls."

The Empire, Newark, last week, with "Record Breakers," did \$8,000, against \$7,500 by the "Bostonsians" the previous week (14 shows).

Gayety, Boston, with "Whirl of Girls," net \$6,855; week before, "Bubble Bubbie," \$7,000 (12 shows). Casino, Boston, with "Pinar," \$7,245; week before, \$7,000, with "Let's Go."

Miner's Bronx, New York, \$5,100, with "Bostonsians," week before, \$5,800, with "Dancing Around" (12 shows).

Hurtle & Seamon's, New York, \$6,500, with "Brevities," week before, \$5,500, with "Queens of Paris" (12 shows).

Fordville, New York, \$4,100, with "Queens of Paris," week before, \$4,500, with "Hon Tons" (12 shows).

Casino, Brooklyn, \$5,500, with "Dancing Around," week before, \$5,500, with "Wine, Woman and Song" (12 shows).

Paterson, Paterson, \$5,400, with "Wine, Woman, Song," week before, \$4,100 with "Record Breakers" (12 shows).

Metropolitan and Albany, \$5,155, with "Youthful Pollies," week before, about \$4,100 with "Breezy Times" (12 shows).

Chicago, Olympia, \$6,400, with "Sniffles," week before, \$6,700 with "Chuckles," (14 shows).

Chicago and Carter, Chicago, \$7,300, with "Chuckles," week before, \$9,000 with "Silk Stockings" (14 shows).

Empire, Providence, \$7,250, with "Hon Tons," week before, about \$7,200 with "Whirl of Girls" (12 shows).

Gayety, Buffalo, \$5,500 with "Monkey Shines," week before not reported (14 shows).

Waterbury and Bridgeport, \$3,100 with "Taming Wild," week before, \$3,500 with "Record Breakers" (12 shows).

London and Hamilton, \$3,800 with "Jig Time," week before, \$3,700 with "All in Fun," (12 shows).

Paterson, Montclair, \$5,300, with "Tasting Beauties," week before, about \$5,000 with "Youthful Pollies" (12 shows).

Paterson, Paterson, \$5,350 with "All in Fun," week before, \$5,000 with "Monkey Shines" (12 shows).

Paterson, Philadelphia, \$5,300, with "Vamities," week before, \$5,300 with "Pollies of the Day" (12 shows).

Paterson, Baltimore, \$5,300, with "Pollies of the Day," week before, \$5,000 with "Siding Watson" (12 shows).

Paterson, Washington, \$6,000 with "Siding Watson," week before, \$6,300 with Dave Marion's Show. (12 shows).

Paterson, Rochester, \$4,000 with "Teatime" Watson," week before, about \$4,000 with "Giggles" (12 shows).

Felix Singing "Dream Girl"

Beymour Felix has been engaged by the Shuberts to stage the numbers for "The Dream Girl" musical.

GUS HILL WANTS TO PLAY ALL-COLORED SHOW

Submits Plan to Columbia—Operating Both Hill Franchises Next Season

Gus Hill will operate "ath of his franchises on the Columbia wheel personally next season. He has submitted a proposition to the Columbia house to make one of the 111 shows an all-colored aggregation.

The proposal is under advisement with indications pointing to it going through. Hill's argument is that "Shuffle Along" and other all-colored aggregations playing at 25 top have dignified the all-negro show idea to the extent where it should be a right for all to see. If the Hill plan is oked he is going to revive "Octoroons" as a burlesque show. The Columbia has never had an all-colored show. Isham's "Octoroons" appearing before the organization of the Colored Artists.

No action has been taken by the Columbia producers association on the mixed black and white Columbia shows as yet. A faction of the producers wanting the "mixed shows" barred in favor of all white or all colored troupes.

STOCK CHORISTER KILLED

Margaret Thomas Loses Life in Auto Crash

Milwaukee, March 11.—Margaret Thomas, a chorister with "The Night Owls" stock burlesque at the Gayety here, was killed last Thursday night as the result of an automobile accident. Her companion, "Bom" Hopp, 26, a semi-professional ball player, who was driving the car, was arrested on a charge of manslaughter.

According to Hopp's story, he met Miss Thomas through a friend after the show. A "party" was given to which Miss Thomas consented.

"We made several saloons," continued Hopp, "and were on our way home when we were struck and struck an electric light pole."

The police version of the crash is that the machine was going at a high rate of speed, despite the fact that Hopp had been frequently warned for speeding. A bottle of liquor was found in the wrecked car.

The Thomas girl's home is Sheboygan, Wis. An investigation has led the authorities to believe Miss Thomas was married, but her husband has not been located.

MARGIE PINETTI'S CABARET

Minsky Stock Girl Buys Greenwich Village Establishment

Margie Pinetti, ingenue with the Minsky stock at the National Winter Garden, recently purchased a cabaret in Greenwich Village. After having operated it for three days, her dance license was revoked, on account of a complaint that the place had been conducted as a disorderly house.

The misadventure did not occur during the tenancy of Miss Pinetti, nevertheless the cabaret must suspend dancing until the matter is straightened out with the License Commission.

ABE REYNOLDS FOR VAUDE

Abe Reynolds has been booked for a Keith route during the summer with the "Installment Collection" house from the "Bridle" Columbia show. Reynolds will be supported by a cast made up of people with the burlesque show. The arrangement by which Reynolds plays vaudeville in the lay-off burlesque season is a deal with the Keith circuit and sponsors it as producer in vaudeville.

RALPH WHITEHEAD

as Jerry Conley in Geo. M. Cohan's "Little Nellie Kelly" at the Oxford Theatre, London.

"Ralph Whitehead is a thoroughly likeable American youngster, and no mean artist."

—LONDON "SUNDAY EXPRESS"

MUTUAL GRANTS BIG OPERATING CONCESSIONS

Producers to Get 30 Per Cent. of Gross Gain Over Last Season

The new terms under which the Mutual show operators will play next season calls for the producer to receive \$200 weekly profit as a guarantee, with an added provision that the producer is to receive 30 per cent. of that portion of the gross receipts in excess of \$100 weekly. The Mutual house averaged for weekly business during the past season.

An explanation of the foregoing sums up as follows:

If the weekly average gross receipts of a Mutual wheel show this season average \$4,000 weekly and a Mutual show grosses \$4,500 in the same house next season, the Mutual show operator receives 10 per cent. of the \$500 in excess of last season's weekly average. This is in addition to the \$200 guarantee.

The show operators receive \$1,000 weekly from the shows, of which the operator must pay out \$300 in salaries, etc. The operator also pays \$100 weekly to the Mutual out of the \$1,000 as an installment payment for costumes and scenery which the Mutual acts as an organization furnishes the individual producer.

The producer must pay \$500 as his first installment on costumes and scenery at the start of the season. At the end of the season the producer owns the scenery and equipment.

This season the Mutual shows are operating on an \$11,000 salary basis. The \$200 advance over this season's salary limit gives the Mutuals an opportunity to pay on better shows than this season's attractions.

A holding corporation has also been formed by the Mutual through which all of the houses will be operated. This is intended as a measure to keep the organization together, and eliminates the possibility of opposition.

NAT NAZARO ACT BACK

Nat Nazaro and Buck & Bubbles will reopen on the Keith circuit in two weeks. The colored boys have been featured this season with the Columbia burlesque attraction, "Dancing Around."

Two English acrobatic midgets, including a woman, will arrive this week, will also be included in the Nazaro turn. The booking will be Nazaro's first Keith date since the dissolution of the Shubert circuit which he played.

HYNICKA IS CALLED

Among the many political leaders throughout the country who have received subpoenas to appear at the Congressional investigation of matters pertaining to General Woods' candidacy for the presidency at the 1920 Republican convention is R. K. Hynicka, treasurer of the Columbia Amusement Co. Hynicka has been a factor in Republican politics in Cincinnati for many years.

GENKINGER WINS POINT

Restraint Order Against City Interference Upheld

New Castle, Pa., March 11. Judge R. F. Emery handed down an order last week in the case of Jacob P. Genkinger, owner of the Opera House, against the city of New Castle. He declared that the temporary restraining order, granted Genkinger some time ago preventing the city from interfering with shows at the Opera House, be continued until a final hearing, the date of which has not been determined. The city will file an appeal to the Superior Court.

The case is that in which the city revoked the license of the Opera House on the ground that burlesque shows being presented there were immoral and indecent.

The Opera House has been booked the Mutual Wheel for Friday and Saturday.

BREEZY TIMES

Cast: Jamie Coughlin, Jean Bedini, George L. Coughlin, Arthur, Howard Stevens, Alice Jay, Alice Turner, Kiki, Hilda.

"Breezy Times" at the carnival, the New York City, carried the title of "Maids of America" for several seasons previously.

Mac, present, and Jean Bedini and Jamie Coughlin are featured. The show is after the manner of this season the show developed engine trouble. Arthur Henson was called to the aid of the machinery and to replace some of the parts that weren't functioning satisfactorily.

The whole work was thoroughly overhauled and by degrees what appeared to be the show was evolved from the rebuilding process.

As it stands "Breezy Times" is a decidedly entertaining and good show, with several faults qualifying that classification.

The conventional program blab about who wrote the book, music and lyrics is omitted, but whoever put the "Silent Sanitarium" scene together deserves honorable mention, for it's a comedy classic. It is a sort of brother-in-law to the good old "Doctor Shoolie" although ten miles away from the familiar business and situations of the veteran.

As a formula for melting the sort of audience which is usually always figure as the prime asset of any burlesque show, the "Sanitarium" is the critics' whiskers and all the rest of the menagerie. Coughlin does the patient in this (Continued on page 15)

MANAGER STRUCK GIRL

Blanche Kiley Has E. J. Murphy Arrested in Halifax

Halifax, N. S., March 11.

Eugene J. Murphy, an American, part vaudeville, musical comedy company at the Strand, was arrested on a warrant issued by Blanche Kiley, a member of the old "Doctor Shoolie" organization. She says he slapped her face.

The girl went to the police station and made a complaint. She wanted to return home in Boston, having had enough of stage life for the present, but didn't have money for her fare and had requested the management to furnish it to her.

It appears that according to her contract, if at any time she decided to leave the company, she would have to pay her own fare home and would receive only her fare if dismissed. When making the move, there was a dispute, in the course of which Murphy is said to have struck her.

LEVINE IN BUFFALO

Buffalo, March 11.

Ben Levine, burlesque producer, part vaudeville, for the local circuit, is planning to bring his Mutual burlesque, and arrangements have been completed for him to take over the house, which is in partnership with Charles Pinberg.

MUTUAL PROSPECTS

The Mutual Chicago, March 11.

The Mutual Chicago, which will have several new houses next season, among them a new one in 24 East Madison, is in the hands of the Oppenheimer, so the story goes.

It is claimed that another theatre has been secured in Chicago which will be announced in a few days.

Curly Burns' Musical Comedy Co.

Peoria, Ill., March 11.

The Curly Burns' burlesque comedian is organizing a musical comedy company of about 40 members. The company will have its first show at the Hippodrome in Peoria for a run. Joe McKenzie and Blury Murphy have been signed so far.

COLUMBIA CO.'S 10% DIVIDENDS DECLARED

Various Houses and Operating Company Meet—All Pay Same

The Columbia Amusement Co. declared an annual dividend of 10 per cent. on its capital stock at the regular quarterly meeting of the board of directors of the organization held in the city of New York. The Columbia is capitalized at \$500,000, all being issued. It is the corporation which books the Columbia burlesque shows and houses.

A dividend of 10 per cent. was also declared by the Columbia Amusement and Theatre Co., which operates the Columbia, New York, at the regular quarterly meeting of the directors, held the same date. The capital stock of the Columbia Building and Theatre Co. is \$350,000, of which \$250,000 has been issued.

The corporation controlling the Gayety, Boston; Casino, Boston; Hamilton and Theatre Co., Baltimore; and Gayety, Buffalo, Indianapolis; and Gayety, Baltimore, which has a number of houses, held the same date. The Columbia interests controlling it.

All of the above theatres play Columbia burlesque, except the Gayety, Baltimore, which has a number of houses, and is now leased out to the Columbia interests controlling it.

SPLIT-TIME MAY BE DROPPED

Poll's Waterbury, Conn., splitting with Indianapolis and Grand Opera House, London, Canada splitting with Hamilton, Canada, may be dropped from the Columbia wheel route. Business has been off in both stables since the season started.

If the split split week drop out the Columbia shows will be off of the first half in each instance.

Sam Scribner Drop Back March 23

Sam Scribner, general manager of the Columbia wheel is due back in New York March 23 from his winter vacation at Palm Beach.

NEW ACTS

Tom Ross, lately with "Homo," with George Halperin, pianist.

Edna Hilda, with "The Gingham Girl," returning to vaudeville in a dancing act.

Myron Terman (Terman and Dody) and Jim Page (Jim and Betty Page), two acts.

George Waldron, in skit, with four girls.

Henry Horton is returning to vaudeville in a condensed version of "Ben Hilda."

Billy Blair, dancing act.

Bernard Granville and Paul Burns, 2-act.

Violet Mearns, single (Return).

Edna Feyer with Florence Ellen Kelly in a literary skit, "Vivian's Impassioned."

Sam Golden (Golden and Lewis) and Irving White (Milt and Jay Britton) "Synopsed Trav'lers."

Howard Johnson and Irving Behl.

Leon Platon (pianist-singer) and Jane Warner.

Evelyn Jordan and Frankie Clarke, singing.

Edna Hilda and May Hines, singing and dancing.

Franklyn Taylor and Company in "The Wager," three-people comedy skit.

Joe Neimeyer and Anne Morgan; two-act.

Monte-Alam (Grace Fisher and Monte-Alam), assisted by Jean Arthur (Vanity and Co.); piano and singing.

The Crinoline Girls (Chicago), Betty Baxter, Lola Scofield and Pauline Rich.

Peggy Warren, daughter of Mrs. Thomas Warren, is planning to invade vaudeville in a two-people "Peggy Warren."

Hal Briggs will have the other role, White Way Trio, musical. Eddie West, piano; Harry Brewer, drums, and a saxophone.

Hans Roberts is reviving his skit, "The Burglar."

Edna Hilda, returning to vaudeville in a new act written by Blanche Merrill.

BIRTHS

Mr. and Mrs. C. A. Dana, March 3, daughter. The mother is professionally Betty Foster.

Mr. and Mrs. Frank Berger, March 3, in Chicago, daughter. Mr. Berger is of Mark & Berger, producers of tabloids and reviews.

"SPANK SUBSTITUTES FOR THE 'FOLLY' BEHAVE"

Equity Meeting Sunday Upholds Equity Shop and Officers—Woman Objector Cheered, However, for Speech—E. F. Albee Mentioned

From an attendance point of view the Equity meeting at the 4th Street theatre last Sunday was the largest held in that place.

Among those on the stage were John Emerson, Frank Gilmore, Paul J. Smith, Harry Browne, John Drew, Jack Devereaux, Paul Turner (attorney), Jane Cowell, Laurette Taylor, Mrs. Thomas Whiffen and Elsie Ferguson.

Telegrams were received expressing regret at their absence from Elmer Harrimore, John Cope, Edna's company, "Abie's Irish Rose" company, and Ann Nichols and Grant Stewart.

There were about 1,200 present. Many were turned away because they were in arrears for dues.

Emerson had Gilmore read the minutes of the last meeting regarding the meeting, and that was all the talking that gentleman did on the theatre of the day. Erich, who asked him to state why the Equity shop was so vitally necessary that the enforcement of it was considered by Equity officials to be worth the risk of disrupting the entire show business.

It was indicated by Emerson he could get an answer to his question by calling on Gilmore at his office.

Emerson then read excerpts from newspapers dating as far back as 1919, commenting sarcastically on the threats of different managers to quit producing under various conditions relating to Equity. Emerson testified that he had seen the gigantic bluffs, and then referred to Delacoe, Colson and others who have threatened to close their shops if Equity makes any trouble at the expiration of the present P. M. A. Equity agreement.

He said Equity was a business enterprise, and nothing but the Equity shop would be an acceptable settlement of the affair for the organization. "We have our managers, firm on whom we may rely to accept the Equity shop. That is the man who is who is the man who promise to accept it, and if the P. M. A. managers are to be split away from the P. M. A. and form another organization of their own, do business as they see fit, I don't believe that the Shuberts will not keep their promise. They have, and we will keep them, again, good and plenty, if they do not keep their promise."

"We had an agreement practically cinched," he continued, "with the Shuberts, Al Woods, and others, a few months ago, but E. F. Albee came in and said that he would be fools to give into us. That all the legitimate managers needed the 20-hour rule, and that he would furnish them with all the vaudeville actors they needed to back these up and keep their shops open. So that deal was crabs."

"But Albee couldn't help the matter during the last year, and he won't be able to help them in the next, if it comes to that. He can't fight the American Federation of Labor, who are writ us in this fight."

Emerson introduced Hugh Frayne, the P. M. A. of F. L. who said that the Equity shop fight was a just one, and would have the support of the A. P. of F. L. He said that organization would instruct its members, including the despised union breakers, plumbers and hook drivers, not to attend theatres where a strike was going on, and the result of that would be felt at the box offices, which would eventually win for Equity.

Elsie Ferguson, Jane Cowell, and Laurette Taylor, who said they would support the officers of Equity, and walk out if a strike was called. They said that they did not have to have a choice as they were indispensable to the managers, and could dictate their

own terms and conditions, but they would shoulder the burden.

Julius Tannen, the vaudevillian, started to say something, but the multi-mouthed machine workers held him off, and from then on Julius talked to himself.

A resolution, in fact two (both similar), were introduced. One resolved that from June 1 on no Equity member would work in any company unless it was 100 per cent Equity. This was passed with one dissenting voice, and that a woman, Winifred Leathin.

The second resolution was also passed, with but two women dissenting.

Resolved, That in the event of the P. M. A. refusing to accept the Equity shop, a strike will be called June 1.

Dissenters' Grounds

Emerson asked the dissenting women to express their reasons for opposing the Equity shop. A man, a demon of erics arose from the machinists, who accepted Emerson's demand as a challenge, and then proceeded to declare themselves, their names, etc.

Little Miss Lenihan, in a cultured and dignified harangue, shamed some of those present on the ground of moral cowardice, and gave her names of some labor unions and their leaders.

Miss Lenihan started the announcement of her reasons for opposing the closed (or Equity) shop by saying that she had no sympathy for labor unions of any kind—certainly not for any in the theatre. That the only thing in which workers were consistent was in causing trouble for the theatre. They got a foothold, and the workers invariably had to pay the cost and bear the suffering. She knows wherever the speaks, she said, because her own father was a labor leader.

"I have attended all the meetings Equity has held," she said, "and ever since the closed shop has been included in the organization's policies, I have always wanted to get up and protest against it. But I did not have the moral courage to do so. And I know hundreds of my fellow members in Equity who are in the same plight, and think exactly as I do."

She was so earnest here this afternoon who before the meeting boasted they would have something to say in opposition to the Equity proposition. Why do they not stand up and declare themselves? It is because they are like myself."

"My opposition to the Equity Shop arises from the knowledge of the wonderful conditions we are now working under—standard contracts, fine theatres, unheard-of salaries, sanitary dressing rooms, wonderful conditions from the manager's men who are now managers, and many other splendid things which Equity has brought us for us, and we are in danger of losing if this inequitable demand for the Equity Shop (which is only designed to give our contracts unwarranted power over the theatre, which means interference with the managers in the conduct of their business affairs) is persisted in."

"It means chaos again for the theatre, with the suffering and loss of salary felt by the ordinary actor, while the wealthy stars can easily stand the strain of a year or two of unemployment without feeling it."

"Who always suffers in industrial strikes? Who has to pay in money the price of a strike? Who loses his union and its benefits? It's the worker every time."

"Why must we have a closed shop? We have the most wonderful conditions possible, which (if we precipitate trouble and the managers defect us) we can never claim. Why take a chance on losing the substance for the shadow? I will not go if a strike is called, but against my wishes and convictions I am absolutely opposed to the proposed enforcement of the closed shop in the theatre."

Demonstration for Speaker

Miss Lenihan was somewhat embarrassed by her sincere effort, but she scored a bullseye with the crowd, which stamped and whistled and applauded her for fully two minutes in a real demonstration. One enthusiastic chap proposed a vote of thanks to Miss Lenihan. Emerson, seemingly somewhat surprised by the reception accorded Miss Lenihan's views, asked the meeting for an expression of its feelings, and the vote of thanks was tendered Miss Lenihan by an overwhelming majority.

Richard Bennett's Nifty

Richard Bennett pulled a nifty when he said: "Well, if a strike is called by the Equity officials, I will work the last York I don't know what it's all about. Nevertheless, I will obey orders, and if the enforcement will explain to me afterwards what it means, it's O.K. with me. Or it doesn't have to explain at all, if it does not wish to." Which met with an admixture of laughs and groans.

When Mr. Erich asked Gilmore why the Equity Shop is necessary, with the results as stated earlier, someone rushed down the aisle and shouted: "That should not be debated here. The speaker would get hold of it and inform the public that there is discussion among us, that we must not let the public get that idea."

About a hundred took exception. A motion was made to have Gilmore teach the speaker a lesson, which was carried. The speaker should be disturbed by the demand for the closed shop. But the "yes" which met with an admixture of laughs and groans.

A Mr. Cannon went into a rhapsodical poem of praise of the organization, and asked him, which started a walk-out. He then went to a panegyric on the elevating influence of labor unions and pointed to England, Russia and Germany as shining examples. He did not finish his poem, as the English broke up his exuberant rhetoric by demanding how he dared to try and turn an Equity gathering into a political meeting.

He said that he knew about England. She told him, if he must talk politics, he should talk about America. The Pot Dome affair, etc., or he might even confine his political remarks to the United States. He said about Tammany Hall, which would keep him busy until tonight, etc.

Before any more strenuous belittling could become possible, a motion was made to adjourn, after an announcement that John Cope (Sam or H. C. Cope) would have sympathy expressed. The meeting adjourned at 5 having started at 2:45 p. m.

Recent Frayne's Plea

Hugh Frayne, speaking as a representative of the A. F. L. at Sunday's meeting, told the actors that a sympathy vote for the closed shop given in the event of a strike. The activity of Frayne is reported not to have been regarded favorably by members of the stage hands and musicians' unions. The latter declared, no matter what Frayne said, their unions have autonomy and it is up to the executive councils to declare support of other striking unions or to walk out in sympathy.

To questions from members as to whether they would have to strike (Sam or H. C. Cope) said that the Equity leaders have been repeatedly quoted as saying Equity itself has autonomy and sympathetic striking by the stage hands and musicians.

Many Minor Strikes

Following the meeting members of Equity discussing the resolutions adopted, and about 100 men were providing for 100 per cent. Equity cents. Their version of its problem was that the management had many strikes to come, minor, but perhaps continuous, since the percentage below 100 per cent. in a company could (and would) precipitate "trouble."

This version brought out so many and such a variety of questions, some came in a maze of questioning arising from their confusions.

FLORENCE MILLS' REVUE

The revue written by Irving Berlin for Florence Mills, the colored singer, will shortly be staged in rehearsal. It will be presented at a Broadway house.

Sam H. Levy is in on the production, probably splitting with Lewis and Gordon.

Rich Bennett's Nifty

HARRY GOLDFIELD

"GOLDIE"

Two hundred pounds of trumpet, dancing and comedy with Jan Garber and his Earl-Brown orchestra at H. P. Keith's New-York Hippodrome, this week (March 10).

One of the outstanding features of the biggest applause list that ever played this mammoth vaudeville house.

CONVENTION REWITS

With every Times square amusement place looking forward to the Democratic Convention as a business booster, the independent right attractions are fearful that it will mean a tilt in the theatre rental.

Two shows are set until the end of the season in May, but if they should care to prolong their New York runs into the summer, they expect trouble with the managements on the rental question, and are therefore laying plans to take to the road.

"ABIE'S" 29 WEEKS

RUN IN CLEVELAND

Standing Record Not Expecting Equal—Averaged \$13,000 to \$15,000 Weekly

Cleveland, March 11. "Abie's Irish Rose" is leaving after another two weeks, the run at that time reaching 29 weeks. It is an engagement record for this city that may never be equalled.

For the first 24 weeks "Abie" was a steady draw, averaging between \$13,000 and \$15,000, amazing business at popular prices. The attraction drew repeat customers constantly.

"Abie" has been booked independently in one-night theatre, playing most of the stands three days, however. The general terms are 75-25 for eastern towns, which includes Pennsylvania territory.

"COMMON SENSE" ONCE MORE

Despite the rough treatment accorded "Common Sense" on its previous road jaunt, Mark Nathan is not going to allow the piece to respond.

It has been since rewritten and will make a fresh start with another male star during April.

Charles (Chico) Smith has been starred during its previous showing.

MILLER AND HOPWOOD LEAVE

Gilbert Miller and Avery Hopwood are sailing for Europe Saturday.

Miller will look over his recent London acquisition, "The Mask and the Face" at the Everyman, and Hopwood goes for pleasure.

"Dream Girls" First Contract

Vivian Marlowe holds the first contract for the new Rialto Johnson Young-Victor Herbert musical play, "The Dream Girl," sponsored by the Shuberts and which goes into rehearsal next week.

Miss Marlowe had been rehearsing with "Avenue" (Shuberts).

"Foot" Company Closes

Another of "The Foot" companies wound up its tour at the 11th, Pittsburgh, Saturday.

Cromwell brings in "Foot Woman" John Cromwell has withdrawn "The Foot Woman" from the road script revision.

"SALLY'S" COAST BIZ MAY BRING 'FOLLIES'

Ziegfeld Reported Sending Out Annual Revue After 10-Year Lapse

Los Angeles, March 11.

It is anticipated "Sally," terminating a two weeks' engagement at the Hotel Baltimore Saturday, will gross \$30,000.

The figures represent a practical record for the entire engagement, with the amount about \$10,000 more than the house could do ordinarily at \$3.35 top, due to the opening night performance called at \$10. Although the \$10 scale was in force for the opening of the house, the attraction only shared on the regular scale.

The Ziegfeld show after the local date will go to San Francisco for two days. The producer is planning a seating capacity of about 1,200. Following Frisco, "Sally" will tour up the Coast, going into Vancouver.

The business done by "Sally" on its Western tour is said to have prompted Ziegfeld to plan sending the "Follies" into the same territory. A "Follies" has not been sent to the Coast in the past 10 years, the last visit having failed to bring any startling returns in the right direction.

"BUTTLER" CUTS

One Principal Appealed to Equity — Chorus Chopped 65

The salaries of the people in "Mr. Battler Butler" at the Selwyn are being trimmed for a summer run, although George Chos (with the Selwyn) the producer is meeting with considerable opposition from the principals.

Chos appealed to Equity on the salary cut. The organization declared before a cut could be made effective the management must give the principal two weeks' notice.

Chos decreased the salary of the chorus by 25 per cent, reducing the number of musicians and stage hands with the show.

"SMILES" OPENS MARCH 28

Los Angeles, March 11. "Smiles of 1924," produced locally by De Reat & Bostick, open March 28 at the Spreckels, San Diego, for three days. The revue will be headed by Annette Kellerman, with the cast including Jim and Betty Morrison.

Harry Bailey will be back with the show, and Jack Wall and Ben Ross ahead.

A local engagement will be played at the Philharmonic following a short break-in period.

"VANITIES" MAY TRY COAST

Chicago, March 11. If Carroll's "Vanities" makes a good showing here, it will go to the coast before the summer.

It will open at the Colonial at Easter for a run. If it is successful and shows possibilities of endurance, it will be moved to the Apollo.

SILVER SLIPPER'S FLOOR SHOW

The Silver Slipper, on 48th street, New York, is to have a floor show, replacing Van and Schenk, the principal entertainers there since the closing of the Broadway house.

The two-man act is leaving at the expiration of its 20-week contract at the World company at Keith's Palace, Cleveland.

"Bunch of Hotheads"—Vivian

Oakland, March 11. As an alternative to the "Follies" in the dailies that David Beatty will discontinue his road companies after June 1, Vivian Marlowe, member of the World company at the Laurie, issued a statement to the effect that there would be no actors' strikes. He said that a bunch of hotheads are trying to stir up dissatisfaction, but that nothing would come of it.

Warfield did not have an average business at the Laurie.

Nancy Welford to Lead

Nancy Welford—will have the lead in "Little Miss Brown," the summer attraction at the Selwyn.

Miss Welford is now with "Up She Goes."

VARIETY 19

**CROSSING DELAWARE
ON SARANAC RIVER**

Cosmopolitan Company Filming Historic Scenes Around Plattsburgh

Plattsburgh, N. Y., March 11.
A party of technicians, cameramen and film actors arrived here early yesterday morning to start work on "Janice Meredith," Cosmopolitan's production starring Marlon Davies. In the advance party of 60 were a battery of eight cameramen. A company of 25 actors followed them.

In the latter party were the director, F. Mason Hopper, and the principal players, Joseph Kilgour, Holbrook Blinn, Harrison Ford and Miss Davies.

This week will be taken up with the filming of preliminary scenes, and next week Director Hopper expects to start with the big scenes. They include Washington crossing the Delaware; the Battle of Trenton, and the Continental Army at Valley Forge. A channel has been

About 1,000 men of the 26th Infantry, as well as cavalry from Fort Ethan Allen in Vermont, will be used in the battle scenes. The 26th is still in need of recruits for the Battle of Trenton, according to Captain Allender Smith.

FOX HOUSE CHANGES

House Manager and Press Agent
In Philly Leave

Philadelphia, March 11.

There is dissension in the ranks of the Fox theatre management. After simmering for some time, it has resulted in the resignation of

Frank J. Seltzer, director of publicity for the new house. Seltzer is a veteran at publicity, although a young man. He quit suddenly last week.

Fred Weiler, brought from New York as house manager, also is out; inability to get along with Ernest Brown, partner in the furniture store.

happy, acting in the double capacity of musical director and managing director, is given as the reason. There have been numerous changes of men in minor positions ever since the house opened, for similar reasons.

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IN NEW YORK FOR "SECRETS"
Los Angeles, March 11.

Joe M. Schenck and Norma Talmadge will be in New York when Miss Talmadge's film, "Secrets,"

opens at the Astor Theatre, March 24.

FILM NOTES

Irving Willat, now filming the Zane Grey novel "Wanderer of the

Wasteland," will leave for Boston upon its completion, where he will cut and edit the picture at the Technicolor laboratories. This will be the first picture Paramount has produced entirely in color, by the Technicolor process.

Technicolor process. Jack Holt, Kathlyn Williams, Noah Beery and Billie Love are the featured players.

George Melford is completing his preparatory work on "Tiger Love" on which he will start camera work next week. Antonio Moreno and Estelle Taylor will be co-features.

May McAvoy arrived in Hollywood last week after a long stay in the east. A new William DeMille

story "The Inside Story" will be her next production for Lasky. She is to appear with Glenn Hunter in "Merton of the Movies," the tour is begun here and travel call.

The Victor Fleming Company, in charge of filming "Code of the West" returned to the Lucky lot from Southern California where the group spent several days in that vicinity filming scenes such as those at the bottom.

~~1. The name of the person or persons who have been
located by the Bureau and the Bureau of
and who are by Bureau of~~

Times again have been tested and proved in the most trying circumstances. The most important consideration in the purchase of a vehicle for the Police Force, the latest addition to the fleet is the Peugeot 405.

U. S. CENSORS FAVORITE TYPE OF BRITISH PICTURE TRADE

Believe American Producers Make Special Films for England—Exhibitors and Employes May Clash—Notes

London, March 11.—The powers and the American film censors are a favorite topic for after dinner and luncheon speakers who are here either on business or pleasure from across the Atlantic. Judging them by their utterances the censorship is so stringent even an article of baby's underclothing in the hands of a married woman is looked upon as suggestion while crime, religion, kidnapping, and a thousand other things are anathema to the keepers of the American public's morals. They would have us believe the American picture show is run on the lines of a Sunday school.

There has been wild railed in on one or two occasions and has made the trade here think; are many American pictures made solely for the South American, Canadian and British markets? Are all the semi-nude eras and stories of marital infidelity for our benefit?

Perhaps, some day, somebody in an excess of frankness will speak the truth, or his version of it. Still, it seems clear that pictures are made for this country. Recently a Warner feature, "Little Johnny Jones," was shown. The great thing about the picture was a big race scene, wonderfully well done. London policemen were on the docks to see the picture, and the scene being held over the race, all was all in keeping with the story except for one thing. Sub-titles told the story of the race, and the race was run on Long Island. They had simply neglected to alter the original American titles.

The National Association of Theatrical Employees is turning its attention to the conditions under which thousands of cinema employees work, and trouble is brewing for exhibitors and other people. The wages paid for long hours in the picture districts are not only a scandal but are getting \$2.50 a week with an additional 75 cents when working in the box-office.

The firms related to the Council of the Kinematograph Industries Association are as follows: Grambs-Wilcox, Producers; Butchers Film Service, Famous-Lasky Film Service, Pathé Freres, British International, Fox Film, Goldwyn, Granger-Exclusive, Ideal Films, Jynx, Pathe Freres, Phillips Film, Lasky, Lasky, Lasky, Lasky, Watford and Watford Films.

Although work has not started on the Grambs-Wilcox film version of "The Incarnated Lion," the release is approaching.

J. C. Grambs, managing director here of Famous-Lasky, has been elected to the chairmanship of the Motion Picture Association of America. George Smith was elected to the post of vice-chairman.

The Granger-Exclusive Company is on the Outlook-shooting scene for "The War of the Worlds." The company includes James C. Oliver, J. C. Grambs, George Smith, George Smith and George Turner. The producer is Arthur Bost.

Shirley Hills' next picture for Stolls will be from Phillips Oppenheimer's novel "The Conqueror." The leading man will be David Hawthorne. Up to now, this film is not showing any undue haste in getting on its legs 1924 program.

The Stoll Film Company has acquired "Tons of Money," the film founded on the Leslie Benson, Tim Wells farce in which Henson, himself, features.

MAYER'S GLYN SERIES

Elmore Glyn, author, is reported about to sign with Louis B. Mayer for a series of special pictures to be made from his stories, the first of which will be "His Hour."

The English writer arrived about the 10th inst. Tuesday. He is spending a few days in New York, he will go to the Coast.

F. P. MGRS. CONVENTION WILL BEAR FRUIT

In N. Y. Last Week—Franklin Expects Innovation by F. P. House Directors

One of the results of the convention of district theatre managers held by Harold H. Franklin of Famous Players Theatres, which ended Saturday, may possibly mean the entry of the theatre end of the corporation into the concert artist booking field next season.

In many of the towns where Famous Players control theatres, it has been the custom to let the concert artists have the theatre on an outright rental. These arrangements are usually made through a local impresario who guarantees the artist for his appearance.

These rentals are rather low when compared with the amount a number of the concert people draw at the gate, and the Famous people figure that they will either handle the affairs themselves next season or possibly conduct all of their arrangements on a percentage basis.

The convention session which opened Tuesday of last week concluded Saturday. The first day was given over to the discussion of the buying of product and the booking of pictures with one of the important features being the discussion of whether it was advisable to rent outright or play on a percentage.

Wednesday was devoted to the questions regarding theatre advertising the bonus plan for managers. Thursday the question of policy of operation and the problem of wiping out the poor grafting evil were discussed. Radio and its effect on theatre attendance in the smaller centers was another problem that came up for a long talk. There was a dinner held at the Commodore that night at which the executives of the organizations, including George Lasky and Kent, addressed those present. Friday was devoted to questions pertaining to picture presentations, with the delegates the guests of the Paramount Picture Club at their ball that night.

Franklin stated he was sending the men into the field after the convention full of renewed pep, and that the result of the discussions would undoubtedly result in some startling innovations in the conduct of the houses in various parts of the country.

OFFICERS CHARGED

Standard Picture Corp. Officers Enmeshed in Law

Los Angeles, March 11.—Withdrawing money impounded to secure the corporation, making false statement for the amount left, the Standard Picture Corp. officers are enmeshed in law.

It is alleged they withdrew money impounded and made misstatements of the amount left in the treasury of the corporation.

Walter C. Baker and Walter Hogg, assistant secretaries have to face the forgery charges.

Votes "No" on Sunday Films

Ill., N. Y., March 11.—Sunday movies were defeated by a vote of 1,328 to 1,091 at the village election this week. It was the first time since 1912 that a referendum on the question resulted in a negative decision.

Berk's Brokerage Judgment

David Berk has been given judgment for \$1,000 against Morris B. Berk, the former first connection with the sale of the Hughes-Brenx, N. Y., picture house, to Shanon.

NO "LIFT" BY WARNERS

Rewrite of Story Split Ziedman's Credit in Original Article

A story in a recent issue of the "Times Square Daily" mentioned that the Fleming Ziedman film production of "The Rogues on Horseback" might be distributed through Warner Brothers.

The story charged Ziedman with making a "lift" of the title from the Kaufman-Connelly play hit now on Broadway.

In rewriting that story into "Variety" of last week, it was made to appear as though Warner had been accused of the "lift" together with Ziedman, whereas the Warners are not at all concerned in the production of the film.

Sam Warner states that as far as he is aware his firm will not handle the film upon completion.

LOEW'S PROTECTION IN FOR LEGAL FIGHT

Mt. Vernon House Takes Action—Definition of "First Run"

The practice of the Loew circuit to hold "protection" for its entire circuit on the playing of pictures will be broken up, if the independent exhibitors around New York can do it.

The Theatre Owners' Chamber of Commerce, last week, through one of its members who controls the Westchester, Mt. Vernon, N. Y., brought action against Paramount's New York exchange to compel the delivery of one of its productions, withheld from Westchester on the grounds that the house will have to wait until the picture has played the entire circuit.

The question involved according to the officials of the Chamber of Commerce is of such importance that it is a legal fight to win the battle and if necessary will engage legal advice to fight the action in arbitration for them.

The matter hinges upon the term "first run." The management of the Westchester contracted with Paramount for "first run" in its territory within 30 days after "first run" on Broadway, but the exchange maintains the showing at either the Baito or Rivoli are not "first runs," but pre-releases.

The definition of "first run" according to the exchange is the run played in any regular picture theatre after the Broadway showing and are the dates from which the exhibitor will be compelled to reckon and where a circuit is granted complete protection the independent exhibitor will have to wait until the picture is played by all the houses on the circuit.

ENGLISH SCRIPT DEMAND

Produces Good Authors Then Return Script

London, March 3.—About once a month some British producing firm sends a copy of a playman and generally at a trade luncheon or dinner, beats over the dearth of stories and his journalist to the hearers to write fiction for the screen. Those who do invariably get their work back or lose it altogether.

George Pearson, of Welsh-Pearson, is the latest to plead for material. He is the general manager of the company with a Sunday paper in order to find the stuff. His offer is straightforward if only a publicity stunt. The first price is \$2,500 and if production work does not begin within two years the rights revert to the author.

LLOYD'S "GIRL SHY" EASTER

The next Harold Lloyd production to be released by Pathe will be on Easter Sunday (April 20).

It is "Girl Shy" and was directed by Fred Searcy and Sam Taylor. The story being by the latter with the assistance of Tommy Gray, Ted Wilde and Tim Whelan.

Seaton's "Tree in Garden"

Victor Seaton's Broadway production, which made "Name the Director" for Goldwyn, is in film "The Tree in the Garden" from the novel by Edna St. John. It is his second production for the organization. None of the players has been selected for the cast.

F. P.-L.'s 1923 Financial Statement

The statement of assets and liabilities of the Famous Players-Lasky corporation for 1923 is printed below.

The operating profit for the 12 months was \$4,245,783.93, after federal taxes had been deducted. The balance sheet shows the full assets of the corporation as \$47,943,434.20, and that there are liabilities of \$59,138,544.38.

The balance sheet follows:

ASSETS	
Cash	\$ 3,260,601.72
Bills receivable	101,144.33
Accounts receivable:	
Advances to subsidiary companies (not consolidated)	\$ 146,339.76
Reimbursements to outside producers (secured by film)	\$ 574,984.99
Film customers and sundries	\$ 838,015.91
Inventory:	
Negative, positive, film and supplies (residual value)	14,182,181.16
Rights to plays, scenarios, etc.	1,201,200.87
Securities	182,330.98
Total current and working assets	20,486,898.82
Investments in subsidiary and affiliated companies (not consolidated)	4,652,389.61
Land, buildings, leases and equipment after depreciation (including equities of subsidiary companies subject to mortgages thereon of \$11,456,759.00 being part of the assets of subsidiary companies)	12,550,324.20
Deposits to secure contracts	631,253.55
Deferred charges	1,107,963.44
Goodwill	8,181,624.58
Total assets	\$47,943,434.20

LIABILITIES AND CAPITAL	
Bills payable	\$ 3,355,000.00
Accounts payable	917,953.91
Owing to subsidiary companies (not consolidated)	239,407.02
Excess taxes, payrolls and sundries	\$ 63,795.45
Owing to outside producers and owners of royalty rights	\$ 51,872.33
Serial payments on investments due within 12 months from date	455,552.14
1923 federal taxes (estimated)	369,001.00
Reserve for dividend declared on common stock payable Jan. 1, 1924	475,862.00
Reserve for dividend declared on common stock payable Feb. 1, 1924	172,600.00
Total current liabilities	\$ 7,401,086.77
Advance payments of film rentals (self-liquidating)	1,439,335.16
Purchase money notes of subsidiary companies covering acquisition of properties, maturing serially after one year	238,510.50
Serial payments on investments due within 12 months from date	630,650.72
Reserve for contingencies	229,048.80
Total liabilities	\$ 9,948,844.38

Interest of minority stockholders in subsidiaries with respect to capital and surplus	\$ 251,281.26
Capital (represented by):	
Preferred stock (\$5,000 shares \$100 par value)	\$ 500,000.00
Common stock:	
243,431 shares of no par value	
7,500 shares in treasury	
235,931 shares outstanding	
in hands of public	\$ 19,639,215.77
Surplus	\$ 28,360,215.77
Surplus	\$ 4,940,112.79
Contingent mortgage liability of subsidiary companies on properties sold	\$ 604,000.00
Contingent liability on investment notes discounted	\$ 1,302,000.00
Total liabilities	\$ 1,904,500.00

Consolidated Profit and Loss Account	
Operating profits for 12 months	\$ 4,605,784.93
Less: Provision for federal taxes	\$ 260,001.00
Balance carried to surplus	\$ 4,245,783.93
Consolidated Surplus Account	
Surplus at December 30, 1922	\$ 9,850,113.44
Less: German investments of prior year written off	\$ 1,641,625.58
Add: Profit for 12 months to December 29, 1923, after providing for federal taxes, as above	\$ 7,808,483.86
Surplus at December 29, 1923	\$ 12,015,271.72
Less Dividends:	
On common stock (paid and reserved in 1923)	\$ 1,858,240.00
On preferred stock (paid and reserved in 1923)	\$ 710,000.00
Subsidiary companies (outside interest)	\$ 6,115.00
Surplus at December 29, 1923	\$ 9,436,112.79

C. K. Y. SKEW GETTING MONEY

Clara Kimball Young in "Trimmed in Scarlet" is hitting the spots in the mid-west at present and headed toward the coast. Advice from a number of small towns in Ohio are to the effect that the screen star is getting some money.

Nat Rosner is now in advance as is also another advance man who remains 10 days ahead. Ray Owens is back with the show.

Harry Carson, it is stated, intends to take the company through to Los Angeles and do a new show on the coast during the summer.

SAENGER'S INCREASE

Southern Concern Raises Capital Stock for Building

New Orleans, March 11.—The Saenger Amusement Co. yesterday announced its capital stock from \$500,000 to \$2,500,000. The increase is for the purpose of building and completing present structures.

Jeanie Macpherson's Contract

Following the expiration of her old agreement, Jeanie Macpherson has signed a new contract with Famous Players-Lasky.

CHURCHES STOPPED BY PA. DEPT. OF LABOR

Inspectors Allege Violation of Panic Law—Must Have Permit to Exhibit Pictures—Structural Changes Required

Easton, Pa., March 11. The motion picture business done by several local churches was temporarily stopped by a recent visit of inspectors R. P. Carling and Harold J. Hark, of the department of labor and industrial relations, who served notices on four Easton institutions, operating without a permit to exhibit pictures. They were asked to close for a week, pending the completion of structural changes in their buildings to conform with the provisions of the panic law. The churches have been notified to apply to the state department for permits to show pictures.

INTERN'L ASS'N BEHIND FEDERAL CENSOR BILL

Body to Appropriate Money—Picture People Look to Congressman Dallinger

Washington, March 11. Over \$100,000 is to be spent by the International Association of Motion Picture Producers for propaganda, with some of that sum to go toward putting over a Federal censorship bill. The bill has already been introduced by Congressman Uphaw of Georgia and a Federal Trade Commission angle has been added while former Congressman Charles H. Randall has been engaged as the legislative representative of the organization in Washington. He is the same Congressman who was elected in 1916 from the Los Angeles district and during his term of office introduced a Federal censorship bill which was so displeasing to the people of his home territory that he was not re-elected. The International Reform Association is the same body which was formerly headed by the late William F. Crafts, whose pronouncements caused the ire of the more liberal minded throughout the country. The picture people, however, have a great deal of hope in Congressman Dallinger of Massachusetts, who is now a member of the House Committee on Education and who has always expressed his sympathy with interest in the picture industry. It is under his jurisdiction the censorship bill must come.

"BEAU BRUMMEL" AS SPECIAL

Baltimore, March 11. Notwithstanding the John Barrymore Warner "Security Corporation" "Beau Brummel" will not be played in a best house in New York, evidence that it will elsewhere are apparent through the numerous letters coming from the New Lyceum here that the film comes in for a run March 24 at a \$1000 a week. In New York the film will play at the Strand instead of attempting a twice daily run at higher prices.

NEW AFFILIATION

Mark D. Weinberger, representing the "Producers' Security Corporation" in the home offices of the W. M. Hoffmann Corporation, resigned March 10. He was announcing a new affiliation within the next few days. Weinberger stated that the new regime in Hoffmann's did not make it necessary for his organization to have a representative present.

N. Y. STATE CENSORS EXCEEDING POWERS

Exhibiting Film Prohibited by Same Board Privately Showing "Eliminations"

The N. Y. State Board of Censors is sending about a four-centred message made up of the eliminations from a number of screen productions to be shown before various women clubs. The majority of the eliminations are from either old pictures or from films which are new. The question is "Why are the censors permitted to show these eliminations?" If matters should be eliminated from any picture it should be destroyed as far as New York State is concerned, and returned to the producer or distributor so that he might be able to use it for replacement in pictures. It is distributing out of the bounds of this State, where the censors have no jurisdiction.

Otherwise where do the censors get the power to exhibit pictures, even privately, which they as public employees of the state refuse license to be shown?

REPORT LINKS UP HEARST AND LOEW

With Metro-Goldwyn Proposition in Prospect—Loew Is Back

Marcus Loew is back from Palm Beach and the rumor grind concerning him with a deal with R. Hearst is again in the air. Loew is leaving for the South Loew declared that there was anything to the stories to the effect that he and Hearst contemplated an alliance following the finish of Hearst's year with Goldwyn.

The new twist that the rumors have taken is to the effect that Hearst is to take over Goldwyn wholly through the purchase of the stock holdings of other interested parties and that he might also take over the picture business. Hearst issued a denial about two weeks ago he was dissatisfied with the results obtained from Goldwyn in sales, and at the same time declared that he did not contemplate the purchase of the stock that is held by the other parties of the Goldwyn Distributing Corporation.

It is reported Goldschmidt expressed a willingness to step out of the Goldwyn organization providing he can get his price for the stock which he holds.

GORDON DEAL OFF

New England Manager Intends Holding On

The reported deal for the Nathan Gordon string of theatres in New England by Famous Players-Lasky is now said to be off. Gordon within the last week has made arrangements for the installation of a new general manager, to be in charge of his enterprises and also a new publicity agent. This is taken to indicate that the New England theatre circuit will never be in the hands of the amusement properties to be controlled in that section.

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Several of the Famous Players subsidiary companies are Rhode Island corporations, and they usually hold their directors' meetings in either Providence or Pawtucket. The Gordon chain of theatres in Rhode Island is the only one for a distributor in the Hub, the other outlets being controlled by the bigger companies. Gordon is the original owner of the holders of the First National, and his theatres are their principal outlet in New England. He is also the owner of the First National exchange in Boston.

MR. AND MRS. FRANK B. GOOD

Los Angeles, March 11. Frank B. Good, ex-governor, and Mrs. Good, who was married in San Francisco March 1.

ITALIAN FILM EXPORTS DROPPED OFF 50% IN YEAR

Led Foreigners in 1922—Biggest Importer of Europe in 1923—Italian Productions No Longer Compared

PICKFORD-FAIRBANKS REPORTS AND DENIALS

Famous Players and United Artists in Stories—Stars in New York

Where are Mary Pickford and Douglas Fairbanks going to release their pictures? Have they signed with Famous Players? What is going to become of Chaplin and Griffith? What will be the finish of United Artists and Lillian Abrams? These have been the burning questions of the film world for the past week, but outside of the fact that an alleged rumor of Mary Pickford having signed with Famous Players-Lasky being made all of the other questions remain unanswered. The reason being that none of the four parties most interested have any idea themselves of what turn the trend of events is going to take. Mary Pickford and Douglas Fairbanks are in New York at present and they insist that their greatest work is before them at the opening of "The Thief of Baghdad" the new Fairbanks picture which is being produced by Liberty under the management of Morris Gest. Miss Pickford's production, "Dorothy Vernon of Haddon Hall," is also being produced by Liberty. "The Covered Wagon" into the spring. That means when the engagement of the liberty of the Thief of Baghdad opens the two stars will be at liberty to start on their proposed European trip, which they will do about April 6.

Monday a story to the effect that the two stars had signed with Famous Players appeared. This occasioned a lengthy wire from them to the effect that there was nothing to the story, and that they were horrified at the very suggestion of United Artists, possibly meaning themselves, Chaplin and Griffith.

It was also stated that neither had any idea of making a new affiliation. It was admitted that Miss Pickford had several times with Adolph Zukor but these were because Miss Pickford is a half owner in many of her old pictures that it known his organization of Famous Players and that talks had to do with business pertaining to these pictures.

It was seemingly strangely coincident that the rumor that both Mary Pickford and Douglas Fairbanks had signed with Famous Players should drop out in the daily papers on the day that the Famous Players-Lasky organization issued their annual statement after a directors' meeting at which a dividend of 42 was declared by the company.

D. W. Griffith has not made any personal statement regarding the status of the United Artists, but it is known his organization is dissatisfied with the present operating personnel of the organization, and he has been working on the subject, working on a picture on the coast.

During the week several of the physical organizations made offers to the four stars for the distribution of the product that they had produced. "United Artists" The plans all called for at least an intensive campaign of sales of the older pictures with a proposal of the physical organizations to the stars to come following the period during which the films would be released.

Banking interests were called into consultation by one organization, and it was stated that they were ready to finance the arrangement on the presentation to them of the fact that there was about \$300,000 in cash to be withdrawn from the United Artists.

It was stated that the stars now have with them a large sum of money, and that all bets had been called off as far as the moneyed interests were concerned, principally because of the United Artists.

Variety-Clipper Bureau Washington, D. C.

March 11.

Naples, Italy, with a population of over 1,000,000, a growing market for American-made motion pictures, states the American Consul General, Homer M. Byington, in a special report just received by the Department of Commerce. Italian productions are stated not to compare in any way with those made in this country, nor are the Italian stars as popular. The French-made films are the only near competitors, but the American-made films have now supplanted them in first place in the list of imports.

In the first nine months of 1923 Italy imported 1,472,607 feet of American films, with France following with 1,255,932 feet. Italy had a total of 942,383 feet, with some Austrian productions also showing to the extent of 166,956 feet.

Exports of Italian-made film have taken a big drop. Whereas in 1922 they were valued at the year 1922 hit 1,255,932 feet, Italy's exports in 1923 totaled but 328,937 feet. In describing the methods of film distribution throughout Italy, Mr. Byington states:

"For purposes of film distribution, Italy is divided into five sections: Piedmont and Liguria form one district; Lombardy and Venetia another; Tuscany and Emilia a third; Lazio, the district around Rome, is the fourth, and the Naples district the fifth. The most important cities are not the most populous. Naples, Palermo, Messina, Bari, Monopoli, Taranto and Brindisi are the only considerable cities. Naples is by far the largest, with a population of about 1,000,000, and has 28 large movie theatres and a number of smaller ones."

Exposed motion picture film, under schedule 948-b of the Italian tariff of July 1922, pays a duty of 25 gold lire (\$12) on 100 meters (328 feet) if it is a film positive. Negatives pay 16 gold lire (\$8) on 100 meters. There are no special regulations in regard to the importation of film except those covering the storage of inflammable materials. A list of the distributing agencies in Italy can be secured by addressing the Department of Commerce.

TURNER DESTITUTE

Former Vitaphone Star Ill in London—Arranging Benefit

An old-time Vitaphone star, and one of the first to attain stellar honors 20 years ago, Florence Turner, is reported ill and destitute in London.

A committee consisting of Ethel Clayton, Dorothy Gish and members of the Catholic Actors' Guild of Hollywood are co-operating with the Motion Picture Directors' Association of New York to arrange a benefit for Miss Turner.

Her last appearance on the screen was in 1903, and she is now, with the ideal films of London.

JUNE CAPRICE RETURNING

June Caprice is to return to the screen. She retired shortly after marrying Harry Millarde, the director of "The Girl from the Other Side." She has not definitely made a connection as yet.

Part of the inability of those interested in bringing the picture principals back to the screen, however, stated that he will hold them off bringing about a satisfactory arrangement.

ORGAN RIVARY IN CH. LOOP; GIANT TWIN FEATURE FLOPS

Crawfords Play at Two Consoles, but Only One Set of Pipes, Say Musicians—C. Sharp Minor Draw at McVickers

Chicago, March 11.

The rivalry of two organ features in the "Loop" last week was an important picture house leaders gave the victory to McVickers with C. Sharp Minor, while the "Giant Twin Organ" frame up at Chicago, did a brodie. Business at the Chicago was the same as the average and the drop was particularly conspicuous following the record breaking "Syn-copation Week."

The Chicago management gave a concert of the "Twin Organ's" Sunday morning to 100 organists. Mr. and Mrs. Jesse Crawford, playing "The Light Cavalry" from consoles at opposite sides of the stage. At the concert the two players alternated, one playing a passage and then the other taking the number up at the stopping point.

Organ experts claim that "Giant Twin Organ" a phony. They say Crawford has merely set up two consoles at opposite sides of the stage and by the use of duplicate cables, relay buttons, and wires leading to the pipe mechanism, has made it possible for either organist to play on the same set of pipes.

The effect is not minus double volume but is less than that of an organ under similar manipulation, as the intricate doubling of the mechanism makes the effects jerky. It is possible, musicians say, that if a special arrangement were made some good effects could be used but in the present device the two players accomplish nothing more than within the scope of a single player.

The business at McVickers was greatly improved, the estimate on the week being around \$25,000 and figured on several night turnwards and practically capacity. This is about \$2,000 over normal for the last week.

C. Sharp Minor does the same routine he showed at the New York in the same month ago, with screen effects, trick work, and keys and amusing bits of comedy throughout.

The "Twin Organ" affair at the Chicago is announced as a permanent feature. Jesse Crawford is the regular featured organist at the Chicago while Mr. Sharp Minor, although a high class musician is of lesser ability.

ROXY'S GANG

Previdence Performance Has Early Sell Out

Previdence, March 11. Two performances have been arranged for S. L. Rothfeld, with his "gangs" from the Capitol, New York. They will give an afternoon and evening performance in the Majestic here for the benefit of Palestine Temple of Shriners.

Monday they will perform at the Edlys and Rotary Club in the largest theatre in that city.

Theater for the performance in appearance are at a premium, all seats have been sold for the two performances.

The American Telephone and Telegraph has arranged to have the concert broadcasted through WJAB. After their appearance in Rhode Island they will go direct to Washington.

"In Love With Love" Sold
William Fox has bought the picture rights to Vincent Lawrence's comedy, "In Love With Love." The price is said to have been \$25,000.

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MICHIGAN FILM REVIEW

JACOB SMITH, Publisher

416 Free Press Bldg. DETROIT

LICENSE BUREAU WARNS SMALLER FILM HOUSES

Playing Theatrical Performances Under Common Show Permit

The smaller picture theatres throughout Greater New York are "running wild" with amateur "opportunity night" contests, according to the bureau of licenses, in violation of the license under which they operate.

The license permits the accompaniment of films only by musical or instrumental music, also lectures and recitations. The big Broadway picture houses, because of their diversified entertainment, operate under a general theatrical license, but the smaller theatres do not.

The small houses, with their opportunity night" scheme of boosting business, have permitted dancers, contortionists, jugglers, and all forms of entertainment on their stages. This comes under the theatrical license ruling, which carries a \$500 annual fee. The license under which the small houses operate is only \$150 a year for houses up to 1,000 seats, and \$250 for over 1,000.

The license bureau has warned a number of the offenders and are keeping check to see if these warnings are heeded, and it is they are not the owners will have their licenses revoked.

With each entrance ticket for the theatre there will be a coupon good for one vote.

HODKINSON'S 30

Priscilla Dean, Betty Compton and Others as Stars

While in Los Angeles, F. C. Monroe, president of Hodkinson, entered into a number of contracts which will give his organization a guarantee of 30 productions with star names for the season beginning March 15.

Mr. Monroe returned from the coast this week.

Through an arrangement with Thomas H. Ince, four productions in which Priscilla Dean will be starred will be made. Betty Compton, in addition to the picture already completed, is to do as many as three other and four additional for next season's distribution.

The James Earl-Lola Lewis organization will also do four pictures. Elmer Harris is to start on one shortly, and Frank Woods is already at work on a production.

Under the direction of E. H. Griffith, Lola Wilson will make a picture for Hodkinson. Miss Wilson left week for Miami, where it is to be filmed.

GOETZ' CAUSES FOR ACTION

Claiming total damages of \$12,625, on two causes for action, Charles K. Goetz, former Warner manager for the Warner Brothers, has started proceedings in the New York Supreme Court against Albery, Harry M. Samuel L. and Mack L. Warner.

Besides a salary, Goetz claims a 5 per cent. interest in the net profits, amounting to \$7,625. The exchange net profits in 1923 are estimated at \$100,000.

The second cause for action revolves around "Ashamed of Parents," "Parted Curtains" and "Your Best Friend." Goetz alleges he was forced to form a partnership with the Warner Brothers to obtain three pictures for release by the Warners, and for which services he was to get 25 per cent. of the net profits.

GRIFFITH'S "POMPEII"

Italian Government Reported Behind Director

Bulwer Lytton's "Last Days of Pompeii," it is reported, will be the next D. W. Griffith production. The director may leave for Rome April 1. It is reported Griffith will have the backing of the Italian government in his venture.

TAX PAYMENTS FOR HOME

Los Angeles, March 11.

A home for decrepit actors is to be established at Hollywood.

The organizers are seeking to secure the co-operation of the theatre owners for the continuance of collecting a tax on all admissions over 50 cents, with the fund collected in this way to be used in the maintenance of the home.

ORGANISTS IN CHICAGO

Armstrong, Louise, 315 E. 22d St. Astor, Elizabeth, 1721 Arthur Ave. Baurge, Jean, 1616 Orchard St. Bourne, Vito, 2133 N. Kedzie Blvd.

Brigham, Ralph, Bennett Theatre. Brown, Alce, Kedzie Theatre. Bornach, Alice, 5123 W. Ohio. Bouch, Allen, 5429 Harper Ave. Berkenstadt, Mrs., 7700 Marshall Ave. Burlingame, Litta J., Rose Theatre.

Brown, De Lee, 4617 Hazel Ave. Bredwell, M. E., 1203 N. State St. Burns, Edna, 2117 N. Kedzie Ave. Burrows, John M., 2706 N. Clark St.

Baxter, Geo. F., Ascher's Frolic. Boyns, Frank E., Y. M. C. A. Hotel. Connell, Isabel, 6435 S. Washburn Ave.

Campbell, Theodore, Prairie Avenue Theatre. Cernak, Jerome II., 2217 S. 58th St.

Crawford, Jesse, Chicago Theatre. Crystal, Basil, 1253 S. Millard Ave. Davis, A. J., Temple Theatre.

De Mairs, Ann, 321 Oak Park Ave. De Mairs, Ann, 321 Oak Park Ave. De Mairs, Margaret, 208 N. Central Ave.

Evans, Adolphus C., 2 W. Walcott Ave. Evans, Mack, 336 N. Dearborn St. Elmer, Edward, Michigan Theatre.

Florian, Charles C., 2356 Blue Island Ave. Florin, Edmund C., Stratford Theatre.

Fischer, V. J., Howard Theatre. Fox, Roy J., 1842 W. Monroe St. Fossler, Dean, Tivoli Theatre.

Franklin, Helen, Ascher's Theatre. Galt, Virginia, 4453 Oakwood Blvd. Glickman, Mortimer, 3234 Douglas Blvd.

Girard, Robert, 1632 Prairie Ave. Gish, Betty, 1552 Juniper Way Ter. Grafton, John, 15 W. Drake Ave.

Gustafson, Sylvio, 603 N. Fifth Ave. Gruner, Ernie, 321 Addison St. Guldick, George, 1837 Foster Ave.

Guthrie, Grace, 612 Winton Ave. Harri, Erma M., Ascher's Commercial.

Chas. Guitow, Arthur, Chicago Theatre. Givens, Doris S., 6036 Stony Island Ave.

Haines, O. W., 911 N. Ninth Ave. Hayward, Florence, 2913 W. 109th St.

Hunt, Nellie, 659 Fletcher St. Hoffmeister, Edith, 4063 Sheridan Rd.

Howard, Ralph, Illinois Theatre. La Grange, Ill.

Hosler, William G., 1008 Davis St. Elliott, Esther, 3542 Congress St.

Hunter, Edna, Austin Manor Hotel, Austin, Ill. Henchey, Billy, New Evanston Theatre.

Heine, Irma M., Ascher's Lane Court. Hewley, Lewis P., Alvin Theatre.

Hoffmeyer, Clara A., 4730 N. Whipple St. Hoffman, Virgil J., Jackson Park Theatre.

Hudson, Ethel, Crystal Theatre. Hallanger, Jesse, 5819 Harper Ave.

Kinkaid, Robert, 1125 Fullerton Ave. Karon, Marie, 6744 S. Richmond Ave.

Killian, Lillian L., 5409 Ingleside Ave. Kenneth, Warren, 6246 Langley Ave.

Larson, Ambrose, 5254 Pensacola Ave.

Lawman, Louis, Riviera Theatre.

Lawrence, Nathan A., 6633 S. Lincoln Ave.

La Motte, John, 5237 S. Green St.

Larson, F. R., 9207 Irving Pl.

Loes, Carolyn, 1526 N. La Salle St.

Lynch, Florence, 7738 Harkins Ave.

Mollinari, Grace E., Castle Theatre.

Menden, C. J., 4353 Jackson Blvd.

Maille, Cornelius, 820 Galt St.

McAllister, Vera, 6732 Winthrop Ave.

McPadden, Ruby, 5317 Ohio St.

McKillop, Mildred P., Pantheon Theatre.

McLaughlin, Lena, 3103 Fifth Ave.

McLuth, Katherine L., 2409 Wilson Ave.

Narrie, Gwendolyn, 842 Sunnyside Ave.

Person, George, Hub Theatre.

Pabit, Leone J., 3414 Parker Ave.

Pearce, Edith, Orpheum Theatre.

Peralta, Marie M., Ascher's Columbus Theatre.

Roebling, Margaret E., 4649 Woodlawn Ave.

Richter, A. J., Stratford Theatre.

Randolph, Jeanne G., 1957 S. Avera Ave.

Spring, Gibbs J., Hamlin Theatre.

Stevens, Robert W., 5521 University Ave.

Swiler, Grace E., 536 Fullerton Pkwy.

Slusser, Inez L., Esmerly Theatre.

Sloane, Grace E., 1629 E. 67th St.

Siel, Irma, Atlantic Theatre.

Schuler, Frank, 2920 Elmwood Ave.

Herwyn, Ill.

Seals, Grace W., Ashland Theatre.

Shamp, Clara A., 1028 Oakdale Ave.

Shook, E. H., 7416 N. Ashland Ave.

Shuman, John, 3124 Broadway.

Spigall, C. B., 1415 E. 66th Pl.

Stearns, Catherine, 647 W. 64th St.

Thorne, Hattie, California Theatre.

Thurall, Emil, 1321 N. La Salle St.

Trinz, Martell, Dearborn Theatre.

Tysko, Anna, 4511 N. La Verne Ave.

Terry, Leo, New Fifth Theatre.

Turner, Raymond M., Ascher's Metropolitan.

Vande Steep, Pearl, Bradley Hotel.

Yunne, Annabelle, Paramount Theatre.

Wilson, M. Emmet, 6148 Kimbark St.

Wels, Dorothy M., 1213 N. Shore Ave.

Westbrook, Helen M., Woodlawn Theatre.

Williams, Gabe, State Theatre.

Willson, Nellie, Rosewood Theatre.

Welch, J. Remington, McVickers Theatre.

Wells, Mildred L., Castle Theatre.

Wittkop, Meyer, 1710 Hoyne Ave.

Wells, Annie J., 125 E. 45th St.

Well, Henrietta, 6234 Sangamon St.

Widner, Kenneth, 5621 Dorchester Ave.

Young, Floyd N., Peoples Theatre.

Zuber, F. J., 6245 East End Ave.

BANNER DOWN

Censors Ordered It Off Broadway Theatre

Last week the New York State

Censor Board ordered down from

over the entrance of Moss' Broadway

a banner advertising "Fool's

Highway."

The banner had a river front

scene, with Brooklyn Bridge as part

of the perspective, with a man and

woman standing on what might be

either a dock or one of the bridge

piers.

The representatives of the board

gave no reason for ordering down

the banner.

CHAPLIN'S "GOLD RUSH"

Los Angeles, March 11.

The "Gold Rush" is the title of

the next Charlie Chaplin film. It is

six reels and will be first shown in

Seaton, a lapse of 30 months

since his previous picture, "The

Pilgrim," was issued.

The star did most of the scenario

and the majority of the scenes.

The comedian has selected as his

leading lady Lily Grey, a California

girl who originally appeared with

Chaplin in "The Kid."

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Hunter
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A SENSATION IN
"BLACK
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HODKINSON

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PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

C. SHARPE-MINOR

"The Organ"
7 Mins.; Screen and Stage
McVickers, Chicago

Chicago, March 11.

C. Sharpe-Minor has been advertised to appear at McVickers, but this is his first actual appearance.

It is unfortunate that he should have been late in reaching Chicago, for Jesse Crawford has done something along the same line at the Chicago by way of making the picture familiar with big organs, and while not a take-off from this, it is similar to extent that it lessens the point that could be secured by Sharpe-Minor if he had brought the first thing of this kind to Chicago.

"The Organ," which occupies the greater part of his time and is a minor, is nothing more than a familiarizing the public with the possibilities of an organ by means of slides which go along with performance on the instrument. The wording suggests a personal talk about a light and chatty.

The organist starts playing "Rode O'Grady" and shows how the different parts of the organ work alone and in unison. He imitates the various instruments of an orchestra and explains that this is how these organs are called "orchestral organs."

The screen talks of a jesting humor. When it comes to the net the wording is that clarinet players are apt to hear and give their jobs to become boogie-woogie. When a German band is shown they are called "pretzel hounds." At another time there is dialog between two parties, with their voices imitated.

Finally a time is played with all tones used, and the organ is asked to imitate them in their own minds as far as they can. The last word is to "try and get a job playing an organ" and that the method has been explained, "but don't seek my job."

The encore told a story of rubes having a wedding, and the organ imitated the voices of the preacher and the bride and groom, and after telling a story of a country village there were excerpts from rube songs with words parodied in some instances to conclude the story.

The effort was plainly entertainment and not a desire to display actual playing of the organ. Business good enough, and it appears the novelty is a draw.

"IM GOING SOUTH" (3) Song and Instrumental Music 10 Mins.; One and Full (Special) Chicago, Chicago

Chicago, March 11.

A clever working out of a song theme in which Roy Dietrich appears before the curtain in an apron and a hat and the song is "Im Going South." The curtains part, disclosing the front of a transparent scrim drop, which is made to show the performer and two girls—Carol and Louise Dore—playing violin and piano. The girls are dressed in old-fashioned Southern attire. The accompaniment plays bits from Southern tunes, and then the singer appears again as the scene is elevated to the front of the house once more.

BOYD SENTER AND JACK RUSSELL 5 Mins.; Piano Chicago, Chicago

Chicago, March 11.

Boyd Senter is almost a jazz band in his act, getting out of a clarinet that is possible. He has been doing an act in vaudeville with Russell at the piano.

These two were employed for the Chicago last week appearing in the orchestra and playing for "Timely Tunes" and a cartoon feature of this short subject. The audience has no reason to know that these fellows are one of the highest comedians excepting a slide announcement of their names.

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"SHADOWS OF PARIS." (10) Atmospheric Prelude to Pictures 7 Mins.; Full Stage (Special) McVickers, Chicago

Chicago, March 11.

McVickers was justified in billing this as an "extra production" for it was superior in many respects. As the Pola Negri picture of the same title is based on the Parisian scene, Apache it was but natural that the Apache dance under the bridge should be attempted, and it is an offering which surpasses the numerous productions of a similar nature which have preceded.

From the first part of the scene is underneath the approach of a big bridge and there are steps leading up to the street light, down which some of the dancers come, and up which one man chases another and a further surprise when these men rush along the top of the bridge which is practical as it develops and not just scenery as was supposed.

The Apache is different inasmuch as the girl is well dressed and comes down the steps with two men in the crowd, she is a beauty, her master in one of the men discovered at the rise of the curtain with a group of people of the underworld. Men and men all around and there is singing by Jessie Kaplan as a street singer and drinking to give the atmosphere.

Directly there is dancing with one man playing accordion. Then the well dressed trio comes in, the dancer "Chérie" (Marjorie Linken) is divided between these two men and "Bernard" (A. Katchen) is dancing with the girl. The dancing is making the presentation important as such as well as the musical performance. It is a well looking production and rather surprising that it can be staged so well at this house.

"MIGHTY TWIN ORGAN" (3) Musical 14 Mins.; Pit Chicago, Chicago

Chicago, March 11.

For some time Eubank & Katz have been announcing in ads and by slides the installation of the "Mighty Twin Organ" and it was surprising that it was staged so well at this house.

The programme from "Pacifique" was used to introduce the stunt with a singer rendering especially written words from the orchestra pit under a spotlight. It was of Louis K. K. searched the world for novelties and had determined upon the double organ.

The singer concluded the organ console on each side of the orchestra pit were raised to view, and the dancing school of the new one and Jesse Crawford in his regular place. There was playing of these twin organs and it was surprising that the fact that the observing could hardly help noticing that when he played she was really turning her body and moving her hands over the keyboard, and that whenever she played he found that his music was being given a "kick." It was enough to give the audience the illusion, and it was another proof of what "Phinias" can do.

Following this introductory number the twin organ played the song "Mindie My Own Business" and it was fully up to the standard that Jesse Crawford has established with the single organ, but no better.

Jesse Crawford is a mechanical expert rather than musician. He can do things which it would not be possible for a musician to do. He can run the factory to accomplish. While he is not a great organist, he is one great operator at the keyboard, and as a slow man, as this latest stunt proves.

THENY GEORGI Tenor 3 Mins Rialto, New York

Chicago, March 11.

Theny Georgi is a tenor with a musical voice and makes a good appearance.

At the Rialto Sunday afternoon he delivered the aria from "Metropolitan" and was applauded from a house less than half filled.

INGEBORG Danceuse 2 Mins. Rialto, New York

Chicago, March 11.

Ingeborg is a classical dancer, but somewhat different from the usual run offering this type of entertainment. She has fire and grace that are unusual. In offering "Album Leaf" she displayed technique that is the best of the genre. She is a youthful brunette type who dances as though born to the art.

INSIDE STUFF ON PICTURES

"The Dramatic Life of Abraham Lincoln," one of Broadway's most famous hits at the Palace, is being produced by the Mackay Brothers, Al and Ray, youthful and enthusiastic, in the film production field for a number of years and masters of the detail of production film. It came to New York with the picture in a can and met several people of theatrical importance, among them A. L. Erlanger. He saw their picture, and, being Abraham Lincoln, Erlanger advised them that they had a picture that was certain to be a triumph of the screen. Others were equally positive, and the picture was produced. He took the two youthful and enthusiastic producers aside and advised them above all things to "keep away from picture people with their picture."

Last Sunday night "The Dramatic Life of Abraham Lincoln" departed from the Gaiety theatre, where it had been for seven weeks, at no time taking a pace that could have made it possible to designate the picture a box office wallow, the receipts never being above \$7,000 and most of the time considerably under that.

It was in the air that the picture was going to be the biggest knockout that the screen had ever seen. Before the picture opened, the Rocketts had had offers from "picture people" for a guarantee of \$100,000 for the distribution rights after it should have lived its life in the show class.

There is an offer at present for "the boys" to bring the picture to Los Angeles to open a new neighborhood house in which a number of local business men are interested. They are offering a guarantee of \$10,000 to the producers for an indefinite run of the picture there on a percentage basis with a 70-30 split, and the producers to get the long end.

It is a well known fact that they can make their picture on the road, and if they put over a smash in L. A. and repeat the success in other cities, that they use different methods than they did in New York for the exploitation of their product.

Early in exploitation and not the regular picture method. It is what they were advised to apply in New York. That didn't get them anywhere. They walked in on a situation where a picture of special proportions came in a few weeks prior to their advent and the special advance advertising appropriation prior to the opening was \$18,000. This attraction is bettering \$16,000 at the box office in New York every week since. Of course it is a question if the New York public would have taken "Abraham Lincoln" over \$18,000. The picture, however, would have been worth the gambling chance, for the sponsors could have had to dig down in their own pockets for it, they could have fixed for that advance for later distribution and utilized it for their advertising.

The answer is the time of "Abraham Lincoln" was liked before it started. There wasn't time to do any real work in an advertising way on the picture from the time the owners were advised as to the theatre that they were to have, and the opening date of the attraction there. Then on the opening night they had a picture that was a knockout, and it was as well never have been written. That score finished whatever chance the picture might have had.

When the picture was loved and the picture as a picture, the editorial comment on it for two weeks after was tremendous, yet still and all, there wasn't any response at the box office. Possibly too much dignity.

Schools were worked, societies were solicited, churches were invited, but the picture was not a success. The picture was not a success.

During the last week of the stay in New York George Billings, who played the title role in the production, in addition to making personal appearances, it was a talk that did not tend to make any one hearing it any happier.

The Los Angeles engagement for the picture is something more or less of a problem as far as the daily press is concerned. Harry Chandler of the Los Angeles "Times" is a prominent figure in the picture, which is said to have cost about \$275,000. The fact that Chandler holds a portion of the picture might be reason enough for the opposition newspapers to withhold their support. It is a picture more than worth while from the standpoint of American production and education, and they need that in Southern California as much as they need it in New York.

One of the men mentioned for the post of secretary of the navy in the Coolidge cabinet is identified with the picture business. He is Gen. W. H. Lunden, vice-president of the Century Theatre Co., Baltimore, the same firm of which the late C. E. Whittemore was president.

There is a prominent figure in the picture, which is the leader of one faction of the Republican party in Maryland, and, therefore, much inland in a time like the present, when the Republican party there and in other states is split.

The A. H. Blank office in Des Moines, through its press department (D. Day), has sent out an announcement of the closing of the Capitol and the "Times" of Des Moines, two of the leading papers in the city. Accompanying the notice was a letter from Mr. Day stating Mr. Blank had asked that the seriousness of the theatrical situation in Iowa and Nebraska be noted. The Blank circuit operates through those states.

The Capitol opened last August. It has been playing pictures and features vaudeville. The Idaho will close April 1 unless business picks up. The announcement says the condition is general in all announcements out there.

A couple of weeks ago Variety published a news story of a bad business situation in the northwest or west end, as New York understands those terms, that territory would include Iowa and Nebraska, or at least a part of it.

Shortly after a letter was received from a layman in Minneapolis, a reader of Variety, who had read the story. He mentioned his letter was caused through the misinformation the story contained, and he emphasized that the picture was not a success. The layman, however, referred only to light traveling attractions.

This statement was upheld in a letter also received by Variety from the National Picture Magazine correcting the figures the stars played in the northwest. The company's figures were correct and a mention made in last week's Variety.

That two theatres in one town close is not wholly indicative of a bad business situation in the northwest, as it is not. The picture business and other cities and towns of those states having as yet closed. Des Moines may be overestimated, the announcement and the Capitol opened last.

(Continued on page 22)

Proof of the Picture

W V H HODKINSON CORP ST LOUIS MO MARCH 9 1924
469 5 AVE NEW YORK NY
CONGRATULATIONS THE HOOSIER SCHOOLMASTER
STOP OPENED AT KINGS THEATRE TO BIGGEST BUSINESS
SINCE THANKSGIVING WEEK STOP PATRONS AND
CRITICS UNANIMOUS IN PRAISING THIS CLASSIC STOP
IF THIS IS INDICATION OF WHAT FUTURE HODKINSON
PRODUCTION WILL BE THEN YOU HAVE NOTHING TO
APOLOGIZE FOR STOP ITS A REAL PICTURE
WILLIAM GOLDMAN

TWO SONGS BY THE WORLD'S GR

WHAT'LL I DO?

By IRVING BERLIN

Valse moderato

Fam VOICE

Gone is the
Do you re-

romance, that was do di - vine. 'Tis brok - en - and moon - light was can - not
mem - ber a night filled with bliss? The soft - ly

men - ded, You must go your way and I must go
scen - ding, Your lips and my lips were tied with a

mine, — But now that our love dramae are end - ed.
kiss, — A kiss with an un - hap - py end - ing.

CHORUS

What'll I do? when you are far a - way And I am
blue, what'll I do? What'll I do When I am wond'ring
who is kiss - ing you, What'll I do? What'll I do with
just a phot - o - graph To tell my trou - ble to
When I'm a - lone with on - ly dreams of you That won't come
true, What'll I do? What'll I do?

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IRVING BERLIN popular song in and, as usual, he com two smashing, sens Both different types songs can be sung

In describing "V all we can say is ---just songs that Irving B ten, and you will say

In our hurry to p ad, we did not have p patter of "LAZY," written by Irving B word" in patters.

All material re

THE MOST TALKED OF S

"MINDIN' MY

SEND AT ONCE FOR THE "TEA POT DO"

THE MOST SENSATIONAL BALLAD OF THE YEAR

"IF THE REST OF THE WORLD DON'T WANT YOU"

GO BACK TO YOUR MOTHER AND DAD
CAN BE SUNG BY ANY KIND OF ACT

THE "NATURAL" TEMPO HIT

"LOVEY CAME BACK"

ALREADY A TERRIFIC HIT: AND GETTING BIGGER EVERY HOUR

WE HAVE MARVELLOUS PATTERS, RECITATIONS, OBLIGATOS — SPECIAL MATERIAL

WRITE, WIRE OR CALL

IRVING BERLIN

Chicago, Ill.
WALTER DONOVAN
119 No. Clark St.

Boston, Mass.
ARCHIE LLOYD
180 Tremont St.

Philadelphia, Pa.
HARRY PEARSON
1228 Market St.

Los Angeles, Cal.
CHARLIE MELSON
417 West 5th St.

GREATEST POPULAR SONG WRITER

LAZY

By IRVING BERLIN

Moderato

Fam

NOISE

Ev-ry time—
Life is short—

I see a pup-py Up - on a sum-mer's day A pup-py dog At Play
and get-ting shorter With each day that goes by And how the time does fly

My heart is filled with en - vy That's be - cause my heart is yearn-ing to pass the time a -
Be-fore you know Me That's why I'm in such a hur - ry to pack my things, and

way fly Like that pup-cause I'm all fed up And tho' it's wrong to be I long to be
To a spot where it's nice and hot And hear the bird-ies sing, While I'm be-ing

CHORUS

Laz - y I want to be La - zy I long to be out In the sun -
With no work - to be done - Under that awn-ing - They call the sky
Stretch-ing and yaw-n-ing - And let the world go drift-ing by - I wan-na
sleep through the deep - tan-gled wild wood - Count-ing sheep 'Til I sleep
Like a child would - With a great big val-ise full of books to read where I'm
peace-ful While I'm kill-ing time - be-ing la - zy. zy.

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SONG TODAY

"BUSINESS"

CHORUS. IT'S "OIL" RIGHT

WALTER DONALDSON'S NEW NOVELTY SONG—AND "OH, BABY" WHAT A NOVELTY

"OH, BABY"

(DON'T SAY NO—SAY MAYBE)

BY WALTER DONALDSON AND BUD DESYLVA

IF YOU SANG "TUCK ME TO SLEEP" "MAMMY" OR "TENNESSEE" PUT THIS IN RIGHT AWAY

COVER ME UP WITH THE

"SUNSHINE OF VIRGINIA"

GREAT FOR SINGLE, DOUBLE, TRIO OR QUARTETTE

ALL ALL READY FOR THE ABOVE SONGS. ALSO ORCHESTRATIONS IN YOUR KEY

IRLING, Inc.

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Cleveland, Ohio
PHIL JULIUS
Savoy Hotel

HARRY WEBER

PRESENTS

WORLD'S FAMOUS DANCING COMEDIAN

Joe Tricoli

"THE AMERICAN APACHE"

OPENS MARCH 17TH

B. F. KEITH THEATRES

BILLS NEXT WEEK

(Continued from page 34)

HOWARD & LEWIS
Tola
Pantages
Joe Bouché
John Burke
Harmon & Sands
Kyan & Mero & K
Mary Drew Co
Baltimore's Sympo

COLOR SPRINGS
Horns
(17-19)
Punkie 20-22
The Harana
Louis Winesel
N. Fernandez Co
Fred Weber Co
Port & Rensdale
The Mounters

OWNEY, NER
World
Gibson & Price
Jules Curtis
Alia Ayson
Ted Dunbar
Hannford Family
Ray Mox Co

INDIANA
(Chicago Spitz)
1st half
Mary Blank Co
Jewell & Rita
Valencia Baratt Co
Lombard
Stanley & M

KANSAS CITY, MO.
Pantages
Cofford & Gray
Paul Sydel
Herman Grohs Co
Milo

NEWYORK
Lyons
Rush & Nina
McGowan & Knox
Frank Orchard Co
Wasson's

TERRE HAUTE
Bliss & Todman
James
Trella Co
H & O Schiele
Taylor Howard & T
Bill & Halfour

DETROIT
Rogot
Bafayettes Boaz
Parrell & Hatch
Rose Weiss Co
March Montgomery
A Robbins
4 Phillips

INDIANAPOLIS
Lyons
Rush & Nina
McGowan & Knox
Frank Orchard Co
Wasson's

WESTERN VAUDEVILLE
Sully Hanchett
"Hundred" Roy
Jack Rose
Panting Will
DES MOINES, IA.
Orpheum
Cook Mortimer & L
Harry Schenck
Chas & Whelan
World Male Revue
(one to fill)

ABILEE
24 half
Temple Four
B. H. Hillman Co
Shane & Hayes
Bourne Girls
(one to fill)

DE MEYER, ILL.
Empress
Joe Don Gray Co
B & J Crockett
J. Kemper & Band
Bourne Girls
(one to fill)

ELGIN, ILL.
Bullo
Three Jordans
(Two to fill)

MAINE
Maxine & Hobbs
Blanche & Virginia
Lyle & Wolder Sta

GALLSBURG, ILL.
Mankilla, Ill.
Gene Greene
(one to fill)

24 half
Sharkey Roth & H
(Two to fill)

JOLIET, ILL.
Orpheum
Bryant & Stewart
(Two to fill)

Alexandrie Girls Co
Chamberlain & Earl
(One to fill)

MIRAEKER
Majestic
Joe Elder
Saxton & Farrell
Kutner & Reany
Andrieff Trio
Victoria & Joseph
Raymond & Schram
Jack Trainor Co
(one to fill)

MINNEAPOLIS
7th St.
Peterson & Le-Buff
Hayes & Foster
Tommy Toner Co
1st Abbott
Maude Land
Tyler & Crupis
Leon's Pomes

PEORIA, ILL.
Palace
Kirk-Culler Co
Chamberlain & Earl
Hendy Schenck
Bill & McDermott
J & J Laughlin
(One to fill)

HOE HO GRAY CO
J. Kemper & Band
(Three to fill)

QUINCY, ILL.
Orpheum
Sharkey Roth & H
(Two to fill)

24 half
Mankilla, Ill.
Gene Greene
(one to fill)

ROSELAND, ILL.
State
Maxine & Hobbs
Blanche & Virginia
Lyle & Wolder Sta
Sweet Sixteen
(Two to fill)

ST. PAUL
Ardille
Temple Four
B. H. Hillman Co
Shane & Hayes
Bourne Girls
(one to fill)

ST. LOUIS
Harris Moore
Quill & Plunkett
Roger Imhof Co
Horne & Gust
Hi Ha Bu
Hubert Joyce

HARMON & SANDS
(Four to fill)

SPRINGFIELD, ILL.
Majestic
Kirk-Culler Co
(Connors Girls
Frank Hutch
Geo Chubb Pables
(Three to fill)

ST. LOUIS
Radio
Mahan & Cholet
Sully & Houchton
Kerr & Weston
Jack Rose
(Two to fill)

Radio Trio
Emil Marley Co
Frank Hutch
(Two to fill)

White Star
Grand
Metrola
Bell & Grant
"Marquid" Trio
"Showboat's" Sarnas
Parisian Trio
(Four to fill)

COLOMBIA
"Lachman's Animals"
"Henry & P. Swan
Hendy Schenck
Hue & Cady
Moe Thelton
(One to fill)

ST. PAUL
Ardille
Temple Four
B. H. Hillman Co
Shane & Hayes
Bourne Girls
(one to fill)

ST. LOUIS
Harris Moore
Quill & Plunkett
Roger Imhof Co
Horne & Gust
Hi Ha Bu
Hubert Joyce

DALLAS, TEX.
Majestic
Paul Kirshana
Harry Coner
Greasy & Payne
Hennest & Collette
Mason Iron
Spencer & Williams
Artistic Treat

FORT WORTH
Majestic
Hert Sloan
W & G Abrahm
T & D Ward
Fio Lewis
Harry Walman Co
Al Herman
Klown Revue

FORT SMITH, ARK.
Jule
24 half
Harry Moore
O'Neill & Plunkett
Alexander & Beach
Gerrard Barnes
Rome & Gust

HOUSTON, TEX.
Majestic
White Slunk
Almovich
Harry Holman
Zoe White
Joe K. Watson
Emile Leo Co

LITTLE ROCK
Majestic
Harris Moore
Quill & Plunkett
Roger Imhof Co
Horne & Gust
Hi Ha Bu
Hubert Joyce

OKLAHOMA CITY
Orpheum
Flying Harlells
Joan Byrdell
Harry L. Cooper
Wain & Jills
Stark of Future
Kramer & Hayes
Corinne & Huber

SAN ANTONIO
Majestic
Flying Harlells
Joan Byrdell
Harry L. Cooper
Wain & Jills
Stark of Future
Kramer & Hayes
Corinne & Huber



TAVERN

A CHOP HOUSE
OF EXCEPTIONAL MERIT
156-8 WEST 48TH STREET
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JOEL'S

One Moment West
of Broadway at
41st Street

The Rendezvous of the Leading Lights of Literature and the Stage.
The Best Food and Entertainment in New York Music and Dancing
\$1 Our Special: A Sirloin Steak and Potatoes (Any Style) \$1
In the GRILL with SPECIAL RESERVATIONS for LADIES

KENNARD'S
SUPPORTERS
131 W. 42d St., N. Y.
2nd Floor, 4th Fl., Cal.
Send for Catalogue

INTERSTATE CIRCUIT

DALLAS, TEX.
Majestic
Paul Kirshana
Harry Coner
Greasy & Payne
Hennest & Collette
Mason Iron
Spencer & Williams
Artistic Treat

FORT WORTH
Majestic
Hert Sloan
W & G Abrahm
T & D Ward
Fio Lewis
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SAN ANTONIO
Majestic
Flying Harlells
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Stark of Future
Kramer & Hayes
Corinne & Huber

Henry Baron declares he will rent

Footlight Footwear!

CAPEZIO

America's Master Maker of
Theatrical Footwear is now
withdrawing Stage Footwear
has consolidated his 125 W.
40th St. shop with his new
Fourth Street store, ex-
clusive theatrical and ballet
footwear, now located at
1631 Broadway, at 50th St.
Winter Garden Building

ESTABLISHED 1887

Capezio

Guerrini & Co.
The Leading and
ACQUINO
FACTORY
in the United States.
The only Factory
which makes any and
all of these - made in
Italy - 277-279 Columbus
Avenue
San Francisco Cal.

NEWS OF THE DAILIES

(Continued from page 7)

charges of corruption among pub-
lic officials in Nassau County.

The new play, "In His Arms," by
Lynn Starling, has its premiere in
Los Angeles, last week.

"Artists and Models" will be pro-
duced in London by C. B. Cochran.

Clarke Silvernail will produce
"Edgar Allan Poe" in the autumn.

Edward Selwyn has started re-
hearsals of "Dancing Mothers."

BELCANO

POSITIVELY A SURE WAY TO A GOOD SKIN
CLEAN, FINE AND PLEASANT TO USE
Sold by STEVEN HUBBARD, 40th Street, at Broadway, New York
HARLOW & LUTHER, 40th Street, at Broadway, New York
Floss Orth, 121 W. 42d St., New York
PHONE BRX 3-1212

FOLLOW THE LUCKY HOUSE
OF
HARRY VON TILZER
IF YOU WANT SOME REAL LIVE HITS

OUR SENSATIONAL OVERNIGHT BALLAD HIT

LITTLE MOTH KEEP AWAY FROM THE FLAME

HERE'S YOUR COPY

Valse moderato

So you've come to the lights that make days out of
nights, you are charmed by the glare of the flame. Lit-tle
moth have a care, for the road to des-pair, is just crowd-ed by
oth-ers who came; Who can tell in the fu-ture what
may be your fate, Don't be sor-ry, just when it's too late.

Refrain (tenderly)

Lit-tle moth keep a-way from the flame. You are play-ing a
dan-ger-ous game. 'Neath the light that shines so bright,
Man-y trust-ing hearts are ach-ing to night. Who's to blame, lit-tle
moth, Who's to blame If you fol-low the path-way to shame?
Take the road-way that turns where a mother's love yearns, lit-tle moth keep a-
way from the flame. Moth keep a-way from the flame.

THIS SONG IS GOING TO CLICK

It is a Better Song Than Harry Von Tilzer's
Old Famous Hits

"A Bird in a Gilded Cage"

AND

"The Mansion of Aching Hearts"

It's just the kind of ballad that the public
has been waiting for, with a wonderful
poem that has a kick in every line.

This song will stop any show

Send for Your Orchestration

HERE ARE SOME MORE REAL HITS

TWO BLUE EYES

A WONDERFUL SINGING AND DANCE MELODY THAT'S SWEEPING THE COUNTRY. BY ARTHUR HAND AND IRVING BRODSKY

TICKLE YOUR AUDIENCE WITH THIS ONE

THE LITTLE WOODEN WHISTLE

WOULDN'T WHISTLE

ALL KINDS OF VERSIONS. LOTS OF EXTRA CHORUSES

A GREAT OPENING OR CLOSING NUMBER

HOT-TOES - HOT- FEET - HOT- SHOES

THE HOTTEST TUNE ON THE MARKET

TWO WONDERFUL IRISH BALLADS

THAT OLD IRISH MOTHER OF MINE - IN THE LAND WHERE THE SHAMROCK GROWS

If You Are in CHICAGO, See SAMMY SMITH at the SHERMAN HOUSE. Call on HAROLD BERG, in DETROIT, at
1512 BROADWAY, Room 4.

HARRY VON TILZER MUSIC PUB. CO.,

1587 BROADWAY, NEW YORK CITY
Corner 48th Street

LACKAWANNA 6670 6671

to the telephone of
rufus lemaire

Personal Manager for Distinctive Personalities
Desirous of Engagements in Broadway Productions

A theatre for two years, beginning in the fall, and will star Henry Herbert in a succession of productions.

The graduation exercises of the American Academy of Dramatic Arts will be held at the Lyceum Friday.

Mrs. Allan Dwan has returned to the screen. She appears in the cast of "The Enemy Sex." Mrs. Dwan, who was Pauline Bush, was a popular m. p. star about 10 years ago.

"The Rejected Woman" is the title which has been chosen for the John Lynch story, which was filmed under the working name of "Blood and Gold."

Although it was testified that Katherine Galoway, former Broadway actress, was mentally ill last

December and not responsible for her actions, she was fined \$50 in Special Sessions Friday on a charge of shoplifting in a department store last December. Following her arrest she was placed in a sanitarium by her husband, Alphonse Ethier.

Lon Tellegen, who in his youth in Paris studied sculpture, plays the part of a sculptor in "Between Friends," the J. Stuart Blackton production.

Paul Dickey is rewriting the "Just-Heap" returned by Carl Reed and James Siegreen for revision.

Police Commissioner Enright has been made Commander of the Order of Vasa. The decoration was conferred on him by the King of Sweden.

John Gabala who's a new drama, "The Forest," presented in London last week, is a bitter satirical attack on British imperialism in Africa at the time of the Boer war.

George M. Cohan will send "The Rose of Rosin O'Neilly" to the Garrick, Philadelphia, March 17, and his "Song and Dance Man" at the Hudson, will go to Chicago in about three weeks to Cohan's Grand. It was admitted that these moves are to be made in preparation for an Equity strike, June 1.

The stage settings of W. J. Turner's satirical comedy, "The Man Who Ate Popomack," which will be produced by the Cherry Lane the-

atre late in March, have been done by Frederick Jones, 3d.

Arthur Hammerstein's next production will be a musical comedy with Mary Ellis starring, to be offered in September.

Baron Michael Hovce Garrett, lately arrived here from Russia, has been engaged for a Schubert production.

Helen Strickland has been engaged by Equity Players for the part of the first witch in "Macbeth."

The opening of "Wedded" has been postponed to March 17.

A fashion show, vaudeville entertainment and ball will be held in Madison Square Garden March 15 for the benefit of Israel Orphan Asylum.

"Mrs. John T. King" wrote a letter to Alfred Byrne, secretary to Chief City Magistrate McAuloo last week enclosing a five-dollar bill, inviting him to "select a good clean play, such as "Spring Cleaning" or "Hell Bent for Heaven," and advising him to avoid "Artists and Models," and go and enjoy himself. Byrne lives at Hackaway and says that unless the person sending the money claims it he will give it to St. Barnabas' Home, No. 234 Mulberry street, adjoining his office.

"The Lion's Share," by William Anthony Maguire, will be produced next season by the Dramatists, Inc.

The Threshold Players will produce "Monsieur Beaucaire, after four weeks of "The Poor Little Rich Girl," in their theatre at No. 1,230 Fifth avenue, New York.

At the meeting of the 1,250 members of the Equity, held Sunday, a resolution was adopted that after June 1 no Equity member would take part in a production that did not employ 100 per cent Equity cast. This vote meant a decision to strike.

ADELAIDE & HUGHES
Studio of Dance

45 West 57th Street, New York
Phone Plaza 7835

If necessary, Hugh Frayne, of the American Federation of Labor, assured the actors the Federation was behind their every move.

Flora La Breton, the English screen star, will make her first appearance in an American film production as Mary Beamish in the adaptation of Cosmo Hamilton's "Another Scandal." Edward H. Griffith will direct.

Henry Miller and Ruth Chatterton will be together next season in a comedy by Kate L. McLaurin. The play, not yet named, will be tried out on the Coast this summer.

It is reported the Theatre Guild has obtained the rights to Eugene O'Neill's "The Fountain," which have been held by Arthur Hopkins. It will be produced next season with Fritz Lieber in the leading role.

Rudolf Friml and Herbert Stothart will collaborate on the score of Arthur Hammerstein's new production, in which Mary Ellis will be starred. The piece will be produced September 15.

"The Tree in the Garden" adapted from the novel by Edward C. Booth, the English writer, has been chosen as the second vehicle for Victor Searstrom, the Swedish director.

A new theatrical corporation, the Elliott Producing Co., will begin rehearsals of a revue next week. The production will come into New York about May 5. E. E. Nadel and Paul Gerard Smith head the new concern.

"Cheaper to Marry," by Sam Shipman, was placed in rehearsals this week by Richard Herndon. The cast includes Robert Warwick, Alan Dinehart, Bertion Churchill, Jess

Alessandro, Florence Eldridge and Myrtle Tannehill.

It is reported that the first looking for the Lyceum, New York, next fall will be the comedy, "The Best People," now having a run in Chicago.

Edgar McGregor is reported to be making ready a play entitled "The Flame of Love," written by Maurice V. Samuels.

Charles H. Duell, president of the Inspiration Picture, arrived from Europe last week and emphatically denied his reported engagement to Lillian Gish.

JAMES MADISON

for the next few months
will be located in

SAN FRANCISCO

All orders for exclusive acts, songs and comedy material of any description whatsoever will receive my prompt and enthusiastic attention. Laughs in your act mean dollars in your pocket. Let me help you put them there. My S. F. address is HOTEL GRANADA, Sutter and Hyde Streets.

THE LITTLEJOHNS

RHINESTONES

226 West 46th Street, New York

ACTS

The most important part of a vaudeville act is the music. That's why most of the big-time acts have special music composed for them.

The words of a song are important, but the music counts 100% more. When a melody is suited to your voice and is "catchy" you have the audience won. It makes an act. Has breaks in a special lyrics and music composed to order—to your liking—TO SUIT YOUR VOICE. It is more important than your scenery. The best investment you can make is for good music. Good music makes an act good, and good acts mean consecutive bookings. HOFFMAN, the music man, in the Putnam Building, New York, makes reasonable charges for exclusive music to all acts. Big timers desire special material, why not those who wish to become big timers? See HOFFMAN at 1493 Broadway.

One More Japanese Act and One More Single Act
Open June 1st with Johnny J. Jones' Exposition

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SAN FRANCISCO

Frank Atkins, who recently sold the Atkins, Marysville, has completed plans for the building of a new picture house in Berkeley, Cal.

The Hippodrome, Bakersfield, former legitimate, has cancelled all bookings and announced it will adhere to a vaudeville policy strictly.

"Deu Drummel" is being revived here this week by the Players' Club, a semi-professional organization. The role of Drummel is being played by Benjamin A. Purrington.

After being out for five weeks, the bill posters of Foster & Kleiser, who have been on strike, went back to work last week. Representatives

of the strikers and the firm reached an agreement whereby the workmen, instead of getting their former salary of \$44 a week, will be paid \$1 an hour, with overtime at time and a half. This is virtually the same wage scale as was in effect before the strike. Three hundred men were affected.

The Diehl Sisters, at various times at the Palais Royal Cafe and at the Warfield, under the direction of Funchon and Marco, have accepted a contract from Pantages.

The MacQuarrie Acolian Ensemble, an aggregation of girl harpists, singer and dancer, an act assembled by Funchon and Marco for their "Ides" at the Warfield here, has been booked for a tour of the Pantages circuit.

The Covey Sisters, who recently appeared at the Warfield here, have been signed for an Orpheum engagement.

Because of the death of his father in the East, "Senator" Ford left the bill at the Orpheum in Oakland last week, replaced by Nat Carr.

The Wilhais, offering a bicycle act at Pantages here last week, are to go no further on the circuit.

Lightfoot and Frederick, on the Pan time, were jumped from Portland to open in Los Angeles last week.

VARIETY-CLIPPER BUREAU WASHINGTON, D. C. Evans Bldg., New York Ave.

By HARDIE MEAKIN

NATIONAL—"Chains,"
FOLIES—"Blossom Time,"
BILASCO—"Kelly's Vacation,"
GARIBOLD—"The Bat."

B. F. KEITHS—Marie Calm, heading; Mr. and Mrs. Jimmy Barry featured.

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LOEW'S PALACE—"In Search of Thrill," film. Fashion show added.
STANDAL'S METHUEN—"Hunchback," 2d week.

MOORE'S RIALTO—"Three Weeks," film.

LOEW'S COLUMBIA—"Hunchback," film.

"Kelly's Vacation" new Woods piece by Vincent Lawrence with Robert Ames featured. Reviewed elsewhere.

Joseph Schickelrath in "The Highwayman," Bilasco next week.

The National continued the showing of the film "The White Slave" through Sunday night of the current week. "Chains" took opening on Monday.

"The Chargeless," National next week.

"The Bat" was tentatively booked for four weeks at the Garrick. The show is now on its third and no decision as yet reached for continuance into fourth week. If the additional week is not played the house is scheduled to go dark until next fall, after a season that barely pays the rent let alone say other expenses. It is a shabby house.

Lawrence Deane made a dandy trip with the Hecht Company, a local department store here for a fashion show. To top it off, Lawrence engaged Stafford Penherton, a much famed and a dapper and now conducting such a school here to

stage the show. The Hecht Company usual Sunday ads featured the show and the Palace all over the place.

Two local boys tried to flirt with Mary Kelly, cashier at Loew's Palace on her way home from the theatre late last Friday night. The boys are locked up awaiting trial as men who because they couldn't raise the necessary money to bail themselves out.

A special stage setting was installed at the Metropolitan for the current showing of "The Hunchback." John J. Fayette in charge of presentations at the house installed a series of stained glass Cathedral windows that attracted considerable attention.

Evans, handling publicity for Tom Moore, got a nice one across in the local dailies on the importation of the original leopards rug as used in the filming of "Three Weeks," the current attraction at the Rialto.

Cravall's NEW TIGER is set to

open on April 1. Stock is offered in the theatre to the general public, big announcements being carried on the financial pages of the local papers.

Moscow Art Theatre's Fella's last week.

Nelson Bell of the Cravall's broke in last regarding the use of his broken arm. It is now in a cast, to be removed shortly.

The Washington Opera Company gave "Carmen" at the President Monday night. Final production for current season.

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BURLESQUE ROUTES

(March 17-March 24)

COLUMBIA CIRCUIT

ALL ABOARD—17 Gaiety, St. Louis; 24 Gaiety, Kansas City.

ALL IN FUN—17 Gaiety, Rochester; 24 Auburn; 25 Elmira; 26 Binghamton; 27-28 Colonial, Utica.

BATHING BEAUTIES—17 Casino, Boston; 24 Columbia, New York.

BON TONS—17 Hyperion, New Haven; 24-26 Polk, Waterbury; 27-29 Lyric, Bridgeport.

BOSTONIANS—17 Empire, Providence; 24 Casino, Boston.

BREEZY TIMES—17 Empire, Brooklyn; 24 Empress, Waterson.

BREVITIES OF 1924—17 L. O.; 24 Casino, Philadelphia.

BUBBLE BUZZLES—17 Orpheum, Paterson; 24 Empire, Newark.

CHUCKLES OF 1924—17-19 Grand O. H.; London; 20-22 Grand O. H.; Hamilton; 24 Empire, Toronto.

COOPER, JIMMY—17 Palace, Baltimore; 24 Gaiety, Washington.

DANCING AROUND—17 Casino, Philadelphia; 24 Palace, Baltimore.

FOLLIES OF DAY—17 Gaiety, Pittsburgh; 24-26 Court, Wheeling; 26 Steubenville; 27-29 Grand O. H.; Canton.

GIGGLES—17-19 Vancouler, Schenectady; 20-22 Harmanus Bleeker, Buffalo; 24 Gaiety, Boston.

HAPPY DAYS—17 Olympic, Chicago; 24 Star & Garter, Chicago.

HAPPY GO LUCKY—17 Gaiety, Kansas City; 24 L. O.

HIPPIETY HOP—17 Empire, Newark; 24 Hurlig & Seamon's, New York.

HOLLYWOOD FOLLIES—17 Gaiety, Omaha; 24 Olympic, Chicago.

JIG TIME—17 Gaiety, Buffalo; 24 Gaiety, Rochester.

LUTY'S GO—17 Hurlig & Seamon's, New York; 24 Empire, Brooklyn.

MATHON, DAVE—17 Columbia, Cleveland; 24 Empire, Toledo.

MONKEY SHINING—17 Auburn; 18 Elmira; 19 Binghamton; 20-22 Colonial, Utica; 24 Gaiety, Montreal.

NOTES OF 1924—17 Gaiety, Detroit; 24-46 Grand O. H.; London; 27-29 Grand O. H.; Hamilton.

QUEEN OF PARIS—17 Allentown; 18 Bethlehem; 19 Williamsport; 20 L. O.; 21-23 Reading; 24 Folly, Baltimore.

RECORD BREAKERS—17 Yorkville, New York; 24 Empire, Providence.

RUNNING WILD—17 Casino, Brooklyn; 24 L. O.

SILK STOCKING REVUE—17 Empire, Toronto; 24 Gaiety, Buffalo.

STUP ON IT—17 L. O.; 24 Gaiety, Omaha.

TALK OF TOWN—17 Star & Garter, Chicago; 24 Gaiety, Detroit.

TEMPTATIONS OF 1924—17 Empire, Toledo; 24 New Gaiety, Dayton.

TOWN SCANDALS—17 New Gaiety, Dayton; 24 Olympic, Cincinnati.

VANITIES—17 Gaiety, Washington; 24 Gaiety, Pittsburgh.

WATSON, BILLY—17 Gaiety, Montreal; 24-26 Vancouver, Schenectady; 27-29 Harmanus Bleeker, Albany.

WATSON, SLIDING, BILLY—17-18 Court, Wheeling; 19 Steubenville; 20-22 Grand O. H.; Canton; 24 Columbia, Cleveland.

WHIRL OF GIRLS—17-19 Polk, Waterbury; 20-22 Lyric, Bridgeport; 24 Mine's Bronx, New York.

WILLIAMS, MOLLY—17 Olympic, Cincinnati; 24 Capitol, Indianapolis.

WINE, WOMAN AND SONG—17 Mine's Bronx, New York; 24 Yorkville, New York.

YOUTHFUL FOLLIES—17 Columbia, New York; 24 Casino, Brooklyn.

MUTUAL CIRCUIT

BAND BOX REVUE—17 Empire, Cleveland; 24 Garden, Buffalo.

BASFULL BARRIES—17 Gaiety, Louisville; 24 Empress, Cincinnati.

BEAUTY PARADISES—17 Corinthian, Rochester; 24 Majestic, Scranton.

BIG SENSATION—17 Broadway, Indianapolis; 24 Gaiety, Louisville.

DADS AND POLLIES—17 Garden, Buffalo; 24 Corinthian, Rochester.

FOLLIES OF 1924—17 Empress, Milwaukee; 24 L. O.

GIRLS FROM FOLLIES—17 York; 18 Cumberland; 19 Altoona; 20 L. O.; 21 Uniontown; 22 New Castle; 24 L. O.

GROWN UP RAINES—17 Gaiety, Brooklyn; 24 Howard, Boston.

HIS PAY'S REVUE—17 Lyric, Newark; 24 Bijou, Philadelphia.

HUGS UP—17 Garrick, St. Louis; 24 Broadway, Indianapolis.

HOLLO JAKE GIRLS—17 Olympic, New York; 24 Star, Brooklyn.

HIGH FLYERS—17 Allentown; 18 Bethlehem; 19 Williamsport; 20 L. O.; 21-23 Reading; 24 Folly, Baltimore.

JOY BELLES—17 Star, Brooklyn; 24 Lyric, Newark.

KANDY KIDS—17 L. O.; 24 Empress, Milwaukee.

LAFPIN THRU—17 Empress, Cincinnati; 24 Empire, Cleveland.

MEET THE GIRLS—17 Bijou, Philadelphia; 24 Allentown; 25 Bethlehem; 26 Williamsport; 27 L. O.; 28-29 Reading.

MIDNIGHT MAIDENS—17 Howard, Boston; 24 Olympic, New York.

MRS NEW YORK, JR.—17 Empire, Hoboken; 24 Gaiety, Brooklyn.

MOUTH IN ROUGH—17 Nesbit, Wilkes-Barre; 24 Empire, Hoboken.

PACE MAKERS—17 L. O.; Garrick, St. Louis.

SPEEDY GIRLS—17 Folly, Baltimore; 24 York; 25 Cumberland; 26 Altoona; 27 L. O.; 28 Uniontown; 29 New Castle.

STUTTING AROUND—17 Majestic, Scranton; 24 Nesbit, Wilkes-Barre.

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VOICE

They call her a girl that men for- get, But why should she have to
pay, — A debt I know that she doesn't owe While the man goes on his way, —

CHORUS

But who breaks her heart like a child breaks a toy, It's a
man, ev-'ry time, it's a man. — And who brings her sor- row, and
takes all her joy, It's a man, ev-'ry time, it's a man. —

he makes a blen- der, the whole world for- gives, But she has to
suffer as long as she lives, And who is to blame, if her head hangs in
shame, It's a man, ev-'ry time, it's a man. — But man, —

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to capacity from Monday to Sunday. The Monday matinee attendance remains about the same throughout the year, with the audience comprised of regular weekly patrons.

Last week's bill had Karyl Norman as headliner, with 24 hits and Heath held over for a second week. The veteran blackface team offered "The Man from Montana" for the holdover period, having used the familiar "Ham Trot" the first week.

Their efforts in the fourth spot gained plenty of laughs, although the turn was long drawn out. Norman appeared sixth in an offering with Keno Clarke and Robbie Simonds supporting at grand pianos. Norman, following his usual style of work, held his audience easily with pop numbers with which the female impersonator has been associated demanded before he was permitted to leave the stage.

Three Melvin Bros. opened the show with their gymnastic efforts justifying the heavy response. The male trio possesses some corking feats with genuine punches being brought to the front every few minutes.

Truly Shattuck and Emma O'Neill recently reunited, were assigned to duce position. Miss Shattuck has been operating a picture studio cafeteria for some time, but appeared at home back in vaudeville. Her partner whined over some smart comedy, getting laughs easily with Miss Shattuck's voice equally as effective as of yore. They kept the show going at the proper tempo, with the Hickey Bros. following, gathering one of the laughs of the bill. The comedian was ably handled by his partner, with their return from a comedy standpoint

never in doubt from the start.

Sylvia Clark, also a holdover, appeared after McIntyre and Heath, and not the latter changed their vehicle for the second week, and while the two holdovers together would have been decidedly poor showmanship. As it was the spotlight was none too good, as Miss Clark failed to change. Blanch Merrill has supplied her with a corking shop girl number, and their other witclissims which can readily be credited to the vaudeville material producer. The single repeated easily, the applause greeting her efforts consistently.

With plenty of comedy earlier, a strong bid for first honors in this division was made by Bert Lahr and Mercedes next to closing. Lahr, joined things up with his burlesque foolery, with his partner a sure flash in a Spanish creation, and a gem as a co-worker for the comedian. This team has worked up within a short space of time to next to closing requirements and should experience little difficulty anywhere.

The Five Axions, with a flash wirewalking turn, closed the show at an early hour. Plenty of life on the wire, and with attractive dressing the quietest held nicely. Hart.

Irving's Midgets headlined at Fantasies last week and the little men and women held up the reputation established by their predecessors as far as their worth as a good attraction was concerned. The week's program was packed, which is unusual at the opening performance. The billing in front of the house announced 30 midgets; the program mentioned 25, while on the stage there were 21 midgets. The little folks were interesting, as usual, with the supporting acts of big time calibre.

Britt Wood in the next to closing spot ran away with the applause honors. Wood had a raft of new talk since his last visit, and his harmonica playing and eccentric dance steps got the usual big returns.

Langford and Fredericks, with their "Shopping" skit, making their first appearance here in the three-day, registered a powerful laughing success. Their vehicle is nicely staged for the normal, for the houses, and with his personality and nifty style proved an outstanding feature of the show. Marie Sabott and George Brooks, in the second position, secured a number of laughs with their comedy efforts which preceded some good dancing.

Miss Sabott has developed a good comedy vein and is now devoting more time to that work than to dancing. Brooks sticks strictly to straight work, and in that aspect makes an excellent foil for his partner. Both are strong on appearance.

The Alexander Melford Trio, all men, opened the show with racy and acrobatic feats. The midgets closed. Their opening drill got the house strongly, as did their concluding ensemble number. The specialties in between were fair, with bright bits by the two dancing girls and a xylophone solo by the male member. These were the applause winners, and deservedly so.

The midgets, on the whole, are entertaining and a good box office attraction.

Josephs.

The six-act layout at the Hill-street last week held but two acts which have not been seen at the local Orpheum within the past few weeks. The two newcomers, as far as local vaudeville followers were concerned, were the O'Connor Sisters and Billy McDermott. The sister team opened the show a decidedly hard spot for the vocalizing duo, which nevertheless met with hearty response at the second show Monday. The girls, neat appearing and vivacious, have a saleable offering. McDermott was disappointing, proving a weak spot in the body of the bill. The single, lacking real material, is not at his best at present, with the showing at this big pop-priced house below par.

The Arnaud Bros., with their standard comedy offering, appeared second, getting laughs easily, the youngsters, of which this house draws many, yelling with glee at their efforts.

Raymond Hagan and band, the week's headliner, were placed fourth, the musical aggregation getting results with a diversified routine. Pam and Peggy Garvin appeared.

in support of the band for brief dance and instrumental bits. The young girls display sprit and prove acceptable for instrumental. With the numerous hits woven together, the Hagan organization gives real entertainment.

Next to closing held Kane and

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Herman. The two men had things their own way in the comedy division. Their efforts here far outdistanced the local Orpheum entertainment, with the comedy registering true from start to finish. Rin Tin Tin, the police dog from pictures, under the direction of Lee Duncan, closed the show, doing nicely with a routine of feats. An interesting offering has been built around this corking specimen of dogdom, which is entertaining from start to finish.

Hart.

The staff of the new Biltmore opened last week at the leading hotel left house by A. L. Erlanger and Joe Topiksky includes Edward D. Smith, manager; Harry Davis,

press agent; Harry W. Holt, treasurer; John Lee, master mechanic; Roy Hopkinson, electrician and property man. The box office staff includes Leah Fisher and Elton C. Taft with Theodore Bendix, musical director.

Among the advance men to meet here during the past week were Ed Price of "Kally," Lawrence Bradley, ahead of David Warfield, and Jack Holland of the Alabama Minstrels.

Professional tryouts formerly held at Lowry's State after the final performance Sundays have been switched to the Winter Garden Cafe.

Pancho has several acts in rehearsal for vaudeville, among them being the Deihl Sisters, who opened at the Panthea here this week. The Covey Sisters and Bernoff and Josephine are others under the Pancho wing.

Jessie Arnold of the Morosco stock has purchased a home in Culver City.

Gertrude O'Connor, formerly in "Up in the Clouds," has been signed for "Smiles of 1924," to be produced here.

Edith Evans, from vaudeville, has joined the Morosco stock.

I. C. Misher is winning here.

The Sherosky Bros. have completed plans for a theatre in Long Beach, built along the lines of Egyptian architecture.

Aaron Jones is spending a month here as the guest of Adolph Linick, Sidney Weisman, formerly connected with the Chicago theatricians, is now here in the real estate business.

Mitchell Lewis is another from the films to try vaudeville, opening at Long Beach this week in "The Fox," by Frederick Truodine.

ATLANTA

ATLANTA—"Blossom Time," first three days; Emory University Glee Club, Friday and Saturday.

LYRIC—"Lombard Ltd"; stock

HOWARD—"The Stranger"; film

METROPOLITAN—"The Eternal City"; film

RIALTO—"Ice Bound"; film.

"Blossom Time" is back at the Atlanta for the third time this season with the same cast. It also will swing through South Georgia, the latter part of the week.

"The Hunchback of Notre Dame" will be at the Atlanta next week with a night top of \$1.50. It follows in the wake of "The Covered Wagon," "Scaramouche" and other "specials" held out of the regular houses and shown at the Atlanta by special arrangement.

It is reported Paul Whiteman's Collegian orchestra will draw \$1,800 for its appearance at the Howard (film) this week.

"World's Worst Daily"

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The Denver "Post" printed something about the world's worst. Below is what the worst would have liked to have said in its own columns if it did not recognize the tremendous value of Variety as a medium, giving it instead to Variety under the firm belief this advertisement will be the best news story in Variety this week.

Read—Weep—and Subscribe

DENVER "POST" CONVINCES ITS READERS HOW BAD WE ARE

Some guy is hanging around the Denver "Post" who believes the whole country should know how bad the world's worst is.

Probably a New Yorker found a Times Square Daily in the gutter and sent it to Denver to give the newspaper men there a laugh.

Mistakenly the "Post" as an excuse to expose the world's worst said in the following article, printed March 8 in the "Post," that we have some readers—and we have: the fellow who writes the copy, the fellow who reads it and the fellow who prints it.

This clipping is really from the Denver "Post," a really great daily with readers and advertisers, besides a bankroll (our dream of a perfect existence):

DENVER "POST," MARCH 8, 1924

CLIPPINGS FROM "WORLD'S WORST"

THE roaring Forties have their own daily paper, printed for the people of the theatre only, but read largely by outsiders—even those who never have once successfully crashed a gate at any show and are therefore rank outsiders.

It is full of bits of gossip of all angles of the show world.

The title of this newspaper is The Times Square Daily—admitted by the editor in his columns to be "The World's Worst."

Here are a few samples of its stories, culled from recent issues:

* * * * *

(And then followed some extracts from the world's worst to convince the wide open west why the world's worst is the worst.)

Notwithstanding what any regular newspaper may say, the "Times Square Daily" remains the world's worst daily and is

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INSIDE STUFF ON VAUDEVILLE

(Continued from Page 3)

responsive several nights during the week, but the pre-arranged elague several their work. At our performance the framework was no obvious the audience missed and "cloud" the singer.

Another important detail is that the singer did the record flop of her career, and the gross on the week dropped from \$4,000 to \$5,000 below the average.

With the opening last week in Cleveland of Tucker's Terrace, formerly Carlton Terrace and lately reported to have been purchased by Sophie Tucker, came the statement Miss Tucker, present at the opening, would return in the Cleveland restaurant but one week, returning to it later in the season.

Along with that came a story Sophie had said she intended to purchase several cabarets, renaming them all Tucker's and in different cities. Soph has fooled around the sawdust before. It's notorious Cleveland is a hard town to get away with in selling, although there's no objection by the restaurants there for patrons to bring it in. If Sophie at present is paying out money to buy up places that are for sale, she must have hit upon something new on the inside, although it may be that Soph has found a way to sell her name instead of buying anything. When a selling place can clear from \$4,000 to \$5,000 weekly if handled right, no one who gets \$2,000 weekly in vaudeville is going to stick in vaudeville. Ask Van and Schenck; their piece weekly was over \$4,000 out of a \$10,000 weekly net.

Eugenie Dennis, the second sight demonstrator who has been giving illustrations of her ability to read minds, etc., around the New York hotels and city department offices, moved the middle west territory at a park turn a couple of years ago. No mention of Miss Dennis' previous theatrical appearance has been made since her appearance in public demonstration in New York.

The Orpheum Circuit has been forced to re-route certain acts due to the law in Nevada that prohibits interstate transportation of animals. The law also effects circuses, carnivals and all outdoor amusements where animals are used for transportation or exhibition purposes.

"RIGHT HAND OF KING"

(Continued from page 3)

owing to his death. It will probably be seen in London during the summer.

The story concerns a Venetian noble cast in a moored wood which leads him to suspect his mother's chastity; he, however, does not mind living on wreckage and the ransom of captive assassins.

One day a beautiful maiden is cast ashore. The prince falls violently in love with her. Becoming a d'Arcturian, he helps her to escape and, after many adventures brings her to Venice, where the young couple are promptly seized and condemned to death by the doge.

They are, however, saved by the practical mother, whose honor was in doubt at the beginning of the story.

"Outward Bound" is somewhat like Eugene Sued's "Wandering Jew" inasmuch as it can never find a permanent home, but is forever moving on. Its fifth move will be made March 3, when it will be transferred to the Criterion.

Wembley has planted yet another fear in the already weary hearts of the West End producers. This is caused by the growing rumor the theatre owners, already experts at profiteering, are going to send up the rents for the

exhibition months. This action has doubtless been caused by the carefully circulated stories of the millions of visitors who are going to overrun London this summer. The more solid and less speculative manager is not worrying much beyond the anxiety he is feeling over the show's closing time. If the grounds close early he will probably all right as the millions must go somewhere. If it closes late he will be left to a chance hundred or two and the Londoners who prefer to take their pleasure during the summer time anywhere but in a theatre.

George Bernard Shaw, "high brow," literary Barnum, and the author of "Back to Methuselah," has had the time of his life over his five first nights at the court. Critics have smitten him and he has hit back calling them names. But, at the last moment, he has got the last word in and it reveals a commercial spirit which will shock the disciples. Actors, actresses, managers, authors, are but ordinary people with trains to catch—the box office receipts are quite sufficient encouragement for them. The deed, the only real encouragement at all!

Henry James Williams, joint composer with the music-hall comedian, Jack Hodge, of "It's a Long Way to Tipperary," died February 23, aged 59. He had been a cripple from birth. "Tipperary" was hawked all over the place until Hodge saw possibilities. Then, it only achieved success at fresco concert party reputation until with the outbreak of war a newspaper man told him of a detachment of the "Old Contemptible" regular army had marched up the hill at Havre singing it. This brought fame and the song was translated into every language, including Chinese. What the composers made out of it themselves has never been divulged.

Madeline Lucette Ryley, author

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"HELL-BENT FOR HEAVEN"
with AUGUSTIN DUNCAN
GLENN ANDERS & GEO. ABBOT

"Of Mice and Men" has written a musical comedy which has been earmarked for West End production. The composer, whose name is being kept secret, is British. The authors of over 40 plays, have come to America when 16 and stayed 18 years.

Bransly Williams, who has just returned from a tour in Canada, opened at a single act at 2 and 7.25 and will play a short season here prior to once more going on tour in the colonies.

Marguerite Namara made her appearance at Albert Hall, February 24. Half dead with the cold she held her war closely around her and, for an encore, appeared in a heavy fur coat. Circulation was also aided by rapid pinching about, a fact which did not improve her numbers.

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BREEZY TIMES

(Continued from page 5)

and Bedini is the due, with eight of the 10 principals in all contributing toward putting it across for a while of a wow. A slight improvement might be made in backing out of the finish instead of lowering the drop for the next scene with the lights remaining on.

Another amusing comedy scene is a familiar "couple party" led with Charles Wesson and Allen Jay making it a howl through not overdoing the drunk thing. Coughlin is also in on this one with a laugh that raises a storm of merriment.

The close of the show and it's spotted just right—leaving the audience yelling as they say good-bye. The plate smashing was a continuous yell. Coughlin as well as Arthur working up the laughs as a contrast for Bedini's lecherous manipulation.

Preceding the jangling Bedini does a couple of simple magic feats, with Coughlin and George Leon's assisting it up—amazing. The first part leaves forth one of the best of the show, a variety. Too many old gags, too many and generally unfunny. A foot-bell but that wades through an over-avalanche of trite dialog with more old-age leads in it, a good finish that has Coughlin and Leon doing a saw motion picture pantomime with a lobsome effort. The saw motion stuff is very well done, but the scissors should be used to curtail most of the dialog before it is reached. A burlesque drama contribution in the second

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Hammerstein "Blue Kitten" musical show stuff.
All of the principals work hard, Coughlin's droll characterization standing out prominently.
Business about two rows short of capacity Monday night.
B-U.

CHEAPER B. O. PRICES
(Continued from page 1)
Times Square with "Charlot's Revue" and the Imperial with "Marry Jane McKane." The first two houses are under the Selwyn management, while the latter is a Shubert house with an Arthur Hammerstein attraction present. Hugh Grady, general manager for Hammerstein, is believed to have developed the plan to discourage the cut rating.

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part is too long winded and also too tacky.

A couple of scenes in one are a mechanically constructed kissing bit with a nifty tumbling stunt by Leon saving it, and a baby-in-the-carrage bit done by Leon, Allen Jay and Kid Road that reveals a standard vaudeville act that has played around considerably.

Earl Mosman and Allen Turner shine in a dancing specialty that shows both of the team in class-A stunts. Both show stuff with each using one foot as well as the other and matching the more complicated steps with ease and gracefulness.

The four women principals all have a diabolical and business adept, and they're equally strong on dancing.

Leah Stinson stopped the show Monday night with a capably executed jazz number, with vocal quotations especially suited to the type of songs.

Female element in party music is in the hands of the four women.

The songs by and large will never make Venus jump off her pedestal in a full content. They average all right on the numbers.

Bedini is all through the show

besides his juggling specialty, arranging it in a dignified, polished manner. He started with a French dialect, but lapsed it later in the show for his own vocal inflection that served the purpose just as well.

Charles Wesson does an eccentric in the first part and works straight in the second. An excellent comedian with an easy method, a good dancer and clearest ground timer, who should work his way to the front in the time.

George Leon also does an eccentric type and makes it consistently funny. He also dances and shows evidence of being an expert tumbler.

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his biggest success!

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Words by
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Music by
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The Dancing Hit

"LINGER AWHILE"

Words by
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Music by
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The 1924 Waltz Hit

"When Lights Are Low"

Words and Music
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GUS KAHN, TED KOEHLER & TED FIORITO

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AMITY

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NEW YORK CITY, WEDNESDAY, MARCH 19, 1924

48 PAGES

RADIO MENACES PUBLISHERS

MANY-SIDED PROPOSITIONS INVOLVED IN "ACTORS' STRIKE"

May Place Erlanger-Shubert Factions in Former Attitudes—Shuberts' Objectives Reasoned Out—Equity's Conservatives "Choked Off"

Managerial committees this week will start afresh on a solution of the Equity problem. A sort of mulling back and forth of ideas and plans contains the general theory a settlement will be made and a strike averted.

Such a result is far from assured. One of the strangest obstacles may turn out to be that of the split in the Producing Managers' Association. The "ground robots" are pledged against closed shop and there are producers listed on the Shubert side who feel just as keenly about it, but they are opposed to anything sponsored by Erlanger, just as there are men standing with the latter who are distrustful of any move made by the Shuberts.

The Equity matter, therefore, has an angle that brings back the old Shuberts-Erlanger feeling.

An attempt will be made to reunite (Continued on page 44)

LUTE JOHNSON'S "SHEEP" PLAYED BY WHITESIDE

60-Year Old Denver Newspaper Man Went Through Special Harvard Course

Denver, March 13. Walker Whiteside will present the premiere of "Sheep," a play written by Lute Johnson, Denver newspaper man, at the Broadway Theatre (March 20). Johnson has been for many years a resident of Denver, and is widely known for his newspaper work.

An interesting thing in connection with the author of "Sheep" is that he is more than 60 years old, and has been writing plays for dramatic special course at Harvard University, at an age when most men are picking a soft spot in which to spend a peaceful old age. Despite his years and condition (Continued on page 41)

COSTUMES

Who will make your next ones? Those who have bought from us

BROOKS-MAHEU
1121 Broadway, N. Y. City
11,000 Costumes for Rental

CHICAGO FILM HOUSE USING VAUDEVILLE

Balaban & Katz's Central Park for First Time—Always Straight Pictures

Chicago, March 13. Five acts on Thursday, Friday and Saturday and six acts on Sunday is to be a new policy at Balaban & Katz's Central park, the house where the firm practically started. Six rows of seats have been torn out down front where a stage is being built. The house has never played anything but straight pictures with an occasional presentation. The first half will remain on the straight screen program. For the last half the scale will be raised from 50 to 55 cents.

"WISE GUY" OR "BOOB"?

Florence Reed Finishes With Wood Stock After a Week

Washington, March 13. Florence Reed has canceled her \$2,000-a-week contract with Leonard Wood, Jr., and his stock company here at the President. "Lut-lut" was being played, and in five days the piece drew \$3,900. The contract was to have gone three weeks, and at the time it was announced Wood said it would prove one of two things, that he was either the wisest stock manager in captivity or just a boob.

Take your pick.

HEADLINER IN TRENCH

Chicago, March 13. Venne Buck, who organized his own orchestra here and built up a reputation for dance music that led him to enough fame to justify headlining at the Chicago Palace, is now playing second violin at the popular orchestra at the Scholastic at the Palace.

Duller Than Usual

Chicago, March 13. Theatricals had a pretty good day, but the Scholastic at the Palace was a little duller than usual.

MAY BECOME A VITAL ISSUE TO MUSIC MEN

Paying Talent Most Important Now—Mills' New Angle on Situation—A. F. of M. Convention in May Will Take in Problem—Effect on Good Catalog

RADIO COMMUNICATION

Radio is in its infancy but is not so tiny an infant that it isn't evident it will grow and grow and not prove a momentary fad. That is why the music publishers look forward to something radical in radio's development as applied to their own enterprise. Just what it is cannot be determined just yet. The general conclusion, however, is that radio will either have to reimburse the industry handsomely or the music business will become non-existent.

Saul H. Bornstein, the Irving Berlin, Inc. executive, blew it up thoroughly when he says: "We had one of the greatest popular catalogs in the music business the last quarter of 1923 so far, and yet we lost money as far as the Preliminary royalty statements were concerned. Why? I don't know."

"I'm not so sure radio is to blame. (Continued on page 42)

Picture Circuit's Agency

San Francisco, March 13. West Coast Theatres, Inc., is now maintaining its own vaudeville booking agency to supply acts for the various houses on the Pacific Coast. M. D. (Doc) Howe is in charge of the office with headquarters in Los Angeles.

ACTOR-CONGRESSMAN'S NEW WRINKLE-LAW

Representative Connery of Mass. Filling In Open Time at Capital

Washington, March 13. Representative Connery of Massachusetts, who is in the Hot Rods, is filling in open time at the Capital.

DAMN FOOLS OUT FOR NOTORIETY' BUFFALO'S MAYOR ON K. K. K.'S

Local Officials Pay Little Heed to Klan's Demand Sunday Performances Be Stopped—Chief Says Theatres Open With Permission

CHURCH PLAYERS PAY ROYALTY ON PLAYS

Universalist Church of Lawrence, Mass., Sets Precedent—Big Attendance

Lawrence, Mass., March 13. Setting a precedent in Lawrence, Mass., church entertainments and being the first in the country to take such steps, the Florence Club of the Universalist Church actually picked two plays for their annual presentation which demanded the paying of royalties.

The Florence Club presented "The Reverend Father Time, Father" and "Uncle Jimmy" by Benish Wilson and Zona Gray, respectively, only a few months ago "Suppressed Desires," by Susan Gil-plot, was given.

The annual presentations drew the largest gathering seen for a goodly number of years at a little theatre play and the club proved the advisability of claiming the brand even at royalties as demanded.

The costs of both plays were (Continued on page 43)

EQUITY AND CHICAGO

Chicago, March 13. Henry Munn, local counsel for Equity, says a strike is extremely unlikely, but Equity will have to be ready if a strike should come, to the following houses, which are claimed as follows: Carole, Selwyn, Apollo, La Salle, Adelphi, Central, Grand Southern, Standard, Palace, Playhouse and Warrington (both Parks).

John's Grand Hotel, Black and Blues will remain dark.

THEODORE KOSLOFF

IMPERIAL RUSSIAN BALLET SCHOOL

466 George Street

Main Studios, Los Angeles

Buffalo, March 13. The Ku Klux Klan today served notice on Mayor Schwab, Chief of Police Zimmerman and Frank Perry, managers of the Gayety, that all Sunday shows were in violation of the city statutes, charging that the alleged violations are made with the authorization and under the protection of the city authorities. The chief issued a statement the theatres have permission for Sunday concerts and that the law is not being violated, while Mayor Schwab went on record as saying Buffalo will be run without interference from the Klansmen, whom he said are "damn fools looking for notoriety."

All theatres here without exception, other than the legitimate houses, have been running open on Sunday without hindrance and touch to the gratification of the natives.

PICTURE BOOKING

CUTS OUT TWO ACTS

"Hunchback" in 9 1/2 Reels in Keith-Booked Houses—Running 2 Hours

All of the Keith-Mann Greater New York string playing six acts regularly, will play four each half of next week. Through the booking of the "Hunchback of Notre Dame" picture.

The houses playing seven will play five, etc. Two have dropped in each half. The "Hunchback" will run nine and a half reels. It was in 12 reels at the Astor during the Broadway run.

In the revised form the "Hunchback" will run nearly two hours in the vaudeville houses.



PEARL
migation Home," an excellent
ment. This characterization shal
ble ability. Her versatility b
ried difficult dances, conclude
and including this intense
of human emotions. Enacted
s won the praise of America's
th's Riverside, New York, ne
th's, Washington, this week

POOR VAUDEVILLE MANAGERS CHEAT ON FILMS, SAYS FIELD MAN

Hold Up Vaudeville End of Combination Program, but Fall Down on Pictures—Allows Straight Picture House Advantage

A vaudeville field man, back from an extended trip for one of the big circuits, reports the reason for poor business in many of the smaller cities playing poor vaudeville and pictures to be the great loss of the film portion with an especially to how cheap they can buy the film.

The houses playing straight pictures in these cities, in most instances secure "name" pictures, with the result the straight film houses frequently beat out the pop houses in business.

KEITH MAY BUY HIP

Depends on Burchill Bill Eliminating Sixth Avenue "L"

If the elevated structure is removed from Sixth avenue, there is every reason to believe it will be legislation to end being far advanced in Albany, there is no doubt that the Keith people will exercise their option on the Hippodrome and purchase the property.

The Burchill bill which has passed the Assembly and been approved by the Board of Estimates and the Transit Authority, would mean the removal of the "L" structure, elimination of the street car tracks and repaving the avenue.

NEW ORPHEUM IN L. A.

To Cost \$275,000 With Capacity of 2,400

Los Angeles, March 18.

Contracts have been closed through Joe Toplitzky for the erection of a new Orpheum house on Broadway between Eighth and Ninth streets to cost \$275,000. The building will be 12 stories high, with the theatre seating 2,400.

Work on the new building will be started May 1, with the completed structure pronounced a year later. The Orpheum has a 30-year lease on the house with a gross rental of \$125,000, with no renewal option. The financial backers of the project are Henry B. Huntington, railroad magnate; William H. Clune, David A. May, Henry B. Huntington, and the 11-man bank interests.

Hurry Singer represented Orpheum in the negotiations.

HOUSE OF MANY MANAGERS

Lynn, Mass., March 18.

Isaiah Finn, manager of E. M. Lowe's Capitol for Lynn, has been named to become manager of Gordon's Olympia here, a position which he held previous to the Capitol. He assisted his new employer, Joseph J. Since Finn left the Olympia, the house had three managers, Benie Kordard, M. C. Gordon, and J. Gordon. Gordon, of the National Amusement Co., has gone to New York to enter the R. F. Keith Booking Agency.

It is understood that Charles B. Bonanza, former manager of the Olympia and now at B'ford, Hartford, Conn., will succeed Finn at the Capitol.

\$3,718 STICK UP'S GROSS

Omaha, March 18.

A bright young stickup gang walked into the Orpheum theatre here at 10 o'clock one morning recently and walked out with \$3,716.

Anna Manak, secretary of Manager W. A. Hartung, had been visiting from the bank where she had drawn the cash to meet the weekly payroll. The holdup walked into the office, snatched the money by the throat, strangled her into submission, picked up the \$3,716, overlooked a couple of thousand more and vanished out a side door.

HOUSES CLOSING

Orpheum, Madison, W., at the end of this week.

HIP'S EXCURSIONS THROUGH LOCAL TIE-UPS

Dailies or Civic Organizations Handle Them—Special Rate Including Hip Admission

The publicity bureau of the New York Hippodrome, directed by Mark Henschler, has installed an extension department, which has been in vogue for about a month.

The plan of campaign is usually to give up with a local paper of the city from which the excursion is to be run, with the railroads guaranteeing a round-trip rate of over 30 fares are sold. The local daily carries a page advertisement of the cost of the trip and all directions, while also designating the day on which the theatre tickets will be sold.

Tuesday (yesterday) an excursion from Boston, Pa., brought in 1,500 people over the Central Railroad of New Jersey, with the fare and the Hipp tickets costing \$4.25 per capita and children under 12 allowed a cut to \$3.25.

Up to the present time the Hip has held one excursion weekly, with the idea being to carry the plan through the week. The management hopes that from which the Hip has so far drawn are Bridgeport, Allentown and Annapolis.

The combining with a daily paper is not always the rule, as arrangements have been made with various out-of-town business organizations.

INTERSTATE'S CLOSING

Texas Circuit Will Start Winding Up Week of April 20

Dallas, March 18.

The Interstate Circuit, 12-city vaudeville-thrill-through Texas, will start to close the week of April 20 when the last intact bill will open closing each house as it proceeds.

This is about the same time the circuit closed last season, although the current season has been far more profitable.

The engagement of Nora Bayes to open April 6 at \$3,000 weekly has been shifted over until next fall, with Irene Franklin taking the place and the time.

Charles J. Freeman, who has booked the Interstate in New York, for this, his first season, is expected here next week. It is reported some additions to the circuit for next season may follow his inspection of the houses applying to Kordard, Holmquist, for Interstate's bill.

REVIVING CANADIAN CIRCUIT

St. John, N. B., March 18.

Reports are current that the old eastern Canadian vaudeville circuit will be revived. This circuit, composed of one house in Halifax, one in St. John, Glace Bay, Sydney and one in Amherst, each of the houses were sold.

Tentative plans are for the circuit to consist of one house in Halifax, one in St. John, Glace Bay and one in Amherst.

In Pop Dept.

The Sheridan Square, Pasadena, and Johnston, Pa., have been placed in the pop department of the Keith Exchange moving down from the side bill to the main bill.

Joe Woods will continue to book the two houses the move being necessary to consolidate the bookings for the middle week.

Foster Restating Midgets

Allen K. Foster will shortly again restate his midgets. He will rearrange the present routine, injecting more dancing, and will provide a new finale.

BIRTHS

The Ray Longs became parents last week.

One of the numerous press opinions on the performance of RALPH WHITEHEAD

as Jerry Conroy in G. M. Cohen's "The Little Nellie Kelly" at the Oxford Theatre, London.

"She has a peerless sweetheart, played by an American named Ralph Whitehead who can sing, act and dance." LONDON "STARS."

ANOTHER CANCELLATION BY DOW-COHEN COMBINE

Putz-keepsie House Even Violates Old Contract Form with Doree's Celebs

Another act has been cancelled before opening by Cohen's Rialto, Putz-keepsie. It was Doree's Celebrities, a standard turn.

The act, which had a contract for the Rialto to open March 17, was notified Thursday it had been cancelled. The management, headed by the act with Cohen through the Al Dow agency, the cancellation following without apparent reason.

The cancellation is a violation of clause II of the old form of non-stop or play contract which the house books binding. The clause gives the management the right to cancel only after the opening performance and requires the act must be paid pro rata for one show.

THREE ACTS; NO LIMIT

Blackstone, South Bend, Goss from Webster to Pantages Books

Chicago, March 18.

The Blackstone South Bend, Ind., which has been playing three acts of vaudeville for several weeks, since a stage was installed, was changed from George H. Webster's bookings to those of the Chicago Pantages office starting next Sunday. The management, headed by Charles E. Hopkins, eastern representative of Pantages, authority to book three acts, setting no limit in the number of acts.

The new Jefferson, Madison, Ill., is expected to switch from the Pantages bookings to those of the Carrell agency shortly. When this house opened it was booked by the Keith Chicago office, but after a few weeks changed to Carrell (Chicago) and Fred Zebell (Detroit), who four acts from Pantages. The act, which was booked by Carrell instead of Zebell, and last week when a few weeks refused to open the show an act was secured to replace it through Carrell.

MARRIAGES

Dorothy Betts, in the road "Music Box Revue," in Patten, March 15, to Francis Gray Healy, non-juggler, of New Rochelle, N. Y. Miss Betts is the daughter of Edward S. Betts, who brother is in the box office of the Music Box, New York.

Robert DeMar to Lillian Leary, of New Rochelle, N. Y., March 15.

Quoted Child—Convicted "Marking, W. Va., March 14. Because of a four-year-old boy laughed too loudly at a comic Nick Zerkov, an actor, took the kid by the ear and ejected him from the theatre house.

Zerkov was convicted by a jury of assault and battery on the boy.

ENGAGEMENTS

Jules Jordan for Lew Fields' "The Jazz King." Patsy Powell and Ralph Sippley for "Daisy."

SMALL TIME VAUDEVILLE'S WEEKLY TRIUMPH OVER SUMMER

Week-to-Week Booking Basis—Summer Playing at Lesser Salaries—Few Experienced Last Summer, but Many Will Try This Year

BRAY GOES ON WORLD TOUR FOR VACATION

Sails from San Francisco April 12—Back in Boston June 30

Chicago, March 18.

Col. Charles E. Bray, general manager of the W. M. V. A. and for twenty-eight years an Orpheum executive, has been given a three-month vacation by the western circuit, and he will spend it in a tour around the world accompanied by Alex. Bray. The couple will sail on one of the Capt. Robert Dollar liners from San Francisco April 12. They will return to the States on the ship due in Boston June 30 and the Colonel will be back at his desk July 3. As soon thereafter as possible he will take over the organization of the new Chicago-to-Cosmo circuit just outlined by the W. M. V. A. which will offer acts fourteen weeks between Chicago and California and return to be played in sixteen weeks.

Col. Bray will go over the ground, meeting managers personally in the stands to be selected for the new tour, traveling with full authority to make all the arrangements and construct a well built road, starting in Chicago, playing on individual booking into Kansas City, then to the coast and back to St. Louis, playing most of the time going and coming as a road show, but splitting up for the California time. At least that is the present layout. Col. Bray may revise this plan when he takes hold in July.

The Bray's itinerary includes stops in Honolulu, Japan ports, India, Red Sea and Suez points, thence visiting near East and Mediterranean ports.

BILL FOR MINORS

Would Admit Children to Matinee Film Shows Without Guardians

The Frank A. Miller bill, which would permit minors to attend matinee performances of picture shows without a guardian, is said to have been inspired by the Brooklyn Motion Picture Theatre Owners' Association.

Miller is the Democratic assemblyman from the 20th district, which is Meyer Ilson's bailiwick. Prior to becoming a politician, Miller conducted a bookie office, making a specialty of club work.

JUDGMENTS

Chas. W. Groll Realty Corp. v. L. J. Groll, \$1,000.00.
Ukrainian National Theatre, Inc. v. City of N. Y., \$100.00.

Uncle Sam Film Corp. v. same, \$62.94.

Van Dyke Amus. Enterprises, Inc. v. same, \$100.00.

Van Dyke Film Production Corp. v. same, same.

White Plains Theatre Corp. v. same, \$50.00.

Walsh Photo Play Co., Inc. v. same, \$100.00.

Harry Kasko Corp. v. same, \$62.50.

Harry Kasko v. same, \$100.00.

Elfanen Photostats, Inc. v. same, \$100.00.

Elfanen Photostats, Inc. v. same, \$100.00.

Elfanen Photostats, Inc. v. same, \$100.00.

Elfanen Photostats, Inc. v. same, \$100.00.

Elfanen Photostats, Inc. v. same, \$100.00.

Most of the independently owned and operated vaudeville and picture houses booking acts through the Keith popular priced department will make a try at keeping open throughout the summer on a week-to-week booking.

The same idea was tried by four or five of the independent houses during the small town bookings last year, and the plan proved feasible, with the independents that closed last summer as a result of the failure to try the week-to-week plan this summer.

The open-all-summer idea carries with it a modification of the cost of the bills and the number of acts played. Houses spending \$2,000 a week for their shows in the winter season will be reduced to about \$1,400, others pruned the show costs correspondingly.

Houses playing six and seven acts will cut to four and five acts. In some instances the admission scale will be slashed somewhat in order to coax the customers in in the off-season.

RAMBEAU SKETCH CLOSED

"The Drama of Fate," the vehicle in which Marjorie Rambeau has been appearing in vaudeville, closed at the New York theatre, Thursday, in order to allow Miss Rambeau to rehearse another sketch, in which she will shortly appear.

ILL AND INURED

Eric Gerber, on the staff of Irving Berlin, is expected to return to Bellevue Hospital to the tubercular Convalescent Home, was taken back to Bellevue to be treated for a tropical condition. He will return to the convalescent home later.

Henrietta Byron (Mrs. Barney Eugene) recently retired from the east of "Sally, Irene and Mary" because of illness, is being treated at the National Stomach Hospital, Philadelphia.

Hurry Hastings, Columbia Wheel manager and producer, is back in the Columbia Theatre Building after nearly three months of confinement to his home by pleurisy.

Max M. Leighton Bros. and Max M. Leighton, who came to Bellevue Feb. 27, after a transfusion of blood for anaemia, have apparently improved, but suffered a nasal hemorrhage and returned to Bellevue, where another transfusion was administered.

Both Charles (Gray Family) who left the French Hospital last week to be attended to at home, has been persuaded to take treatment at the Metropolitan Hospital, Welfare Island, as the personal guest of Dr. Conley, who is deeply interested in the difference and complications of the mysterious inward healing disease from which Miss Gray is suffering.

A was apparently in a convalescing at her home following an attack of influenza.

Edna H. Backer, dancer, has been ordered south by her physicians to rest and recuperate.

Max Yarnoff, who is appearing in "The Drama of Fate" at the Apollo, Chicago, sprained her ankle Sunday, while doing the "perfume dance" with her partner, she hit her head and will be away from the show for the balance of the week. Max Yarnoff is substituting.

Phil Johnson, a carpenter with the Russian Art Company, has recovered from a slice of blood poisoning which confined him in the Rhode Island Hospital for several weeks.

Dr. J. W. Ames operated upon Monday Wayne, show girl in Ziegfeld's "The Flamingo" for several weeks, at his sanitarium, 306 W. Seventy-fifth street, New York.

E. J. Sullivan, manager of the Orpheum Theatre in London, is about to undergo an operation.

Ferdly Barry, of the Simon agency, Chicago, is suffering from pneumonia with a minor illness this week.

The Cleveland theatrical people, who are in the city for several weeks, are about to undergo an operation.

FIRST 10 LEADERS FOR THIS SEASON ON COLUMBIA

are building the house. It will seat grosses all over the church this

CONTINUED SLIGHT WORREDBY 18 HIS ARE UN-AFFECTED

10 Shows in Rehearsal as Against 20 Last Year at This Time—Guarantee Tops Expected to Sharply Drop—No Winners Among Newer Candidates

There is so sharp a let-down in spring production that bookers and Broadway house managers are starting to worry.

Business which started dropping nearly a month ago is still in recession and any number of attractions are candidates for the road or the storehouse.

A gradual recovery at the box offices was expected after March 15, the federal income tax deadline which marked a drain on the public's pocketbook. Early this week saw no betterment but rather worse trade.

There are perhaps 10 new shows in rehearsal and some are aimed for Chicago. This time last season not less than 20 shows were being given. The letters to the box office—Editorial of the Shulsters—are apt to lock the door if a real show is offered them, according to one producer who is a close student of conditions.

So far as guarantees go, houses are almost certain to start cutting and it is doubtful if any likely fresh production will have difficulty in securing a Broadway house or a greatly reduced guarantee in theatres that have been holding out for assured profits.

There are eight attractions not materially affected by the slump: three musicals and five comedies and dramas. Most of the select group are new shows or comparatively new, which means the chances of the fall have eased off.

The exceptions are "The Stepping Stone" which leads at the Globe, and "Kid Boots," regularly over \$20,000 at the Carroll. The "Polies" slipped down to \$30,000.

which placed the Stones at the top of the musical and "Boots" second. A "spring edition" of the "Polies" dates from Monday and business at the New Amsterdam may take an upward trend. "Charlie's Business" is of the present musical "bug three" and again was around \$2,000 last week at the Times Square.

"Rehear on Horseback" continues to top the non-musicals. Last week when the list was sagging further it advanced, grossing not far from \$20,000. "The Show-Off" likewise held its great rail at the Playhouse for \$14,000. "The Outsider" is the freshest hit. Last week it jumped too, going to better than \$12,000 at the 49th Street, the price being especially.

Closest to "Rehear" are "The Swan" which beat \$10,000 and "Cyrano De Bergerac" slightly better. "The Nervous Wreck" got about \$11,000, the same figure credited to "The Putters." All shows of the list are considered very big at present. "Tarnish" slipped to around \$6,500, but ought to recover. "Spring Cleaning" was not as much as most others and grossed closed to \$12,000.

Over all of course is "The Mirror." Len probably is to be blamed for the pantomime existing down a bit but it went to better than \$4,000.

"Able Ahead of Holdovers" are "Able's Irish Bred" the ran leader topped the holdovers, with over \$12,000 in "Rain" was a bit under that mark; "Seventh Heaven" got about \$2,000 and "Wildflower" dropped under \$12,000.

"The Song and Dance Man" with- (Continued on page 29)

ACTORS FORMING PLAN UPON STRIKE OCCURRING

Walter Hartwig Will Take Out Group of Professionals Ready for Any Theatre

Should there be anything more than talk to the Equity actors strike June 1, one group of English and American actors have settled upon a plan to continue working. The group's members were formerly in support of militant action, over here. The British of it are reported still embittered at Equity through the methods adopted to oblige them to join that organization when they first came over here.

Walter Hartwig, managing director of the Little Theatre Society of the New York Drama League, is backing the undertak. He will pilot the group on in, ready to play any theatre which the manager finds himself up against the strike situation.

The rep will include Kostov's "romances" and made up of playlets (or one-actors).

Hartwig has conducted the Little Theatre Society's tour in New York, helping himself well versed in handling a real rep of class.

'BEST PEOPLE' CLOSING

Chicago, March 17. The run of "The Best People" at the Adelphi has been extended to March 23. It was scheduled to close Saturday.

'Moon-Flower' Moving

On March 23, "Moon-Flower" will move to the Fulton for two weeks. If continued after that time it must seek another berth.

"Sitting Pretty," Comstock & Goss's musical, will follow "Moon-Flower" into the Fulton.

An Open Letter to the Actors' Equity

Ladies and Gentlemen:

Many of you know me personally. To those of you who do not, permit me to present my credentials. I first appeared upon the American stage in 1899 with Richard Mansfield, to whom I owe much of what I know proper appreciation of the mission of the theatre, the ideals of the actor and the rudiments of my art.

Of the 35 years that I have lived on the stage I have played 17 in America, so I like to call myself an American actor. Indeed, all my sympathies, ambitions and prospects are irrevocably bound up with your theatre.

Permit me, therefore, to address you upon the present crisis in our affairs.

The managers are prepared to grant all your demands except Equity shop. Pansy and consider if Equity shop is really desirable. Managers have been accused of wishing to "do what they please" with their actors. It appears that Equity has a similar ambition; there is very little difference between the exploitation of a section of humanity for individual gain and the same exploitation for collective gain.

In each case the value of individuality is treated with scant ceremony; and when a perusal, line of endeavor depends almost entirely upon the development of individuality, as in the case of the stage, then any coercion of individuality must materially damage and perhaps ultimately destroy that peculiar line of endeavor.

Equity shop has been described as an American. Liberty may be defined as the inherent right of an individual to develop himself or his own and the public good without impinging upon the same right of other individuals. It follows that a government founded upon the principle of liberty is based upon the right of an individual to develop individual subjects, conjointly with the aspirations and welfare of the whole people governed by it. When the sovereignty of the people is delegated to a government, any interference with individual liberty by any section of the people goes to the very root of the government's rights of their own delegated government. Properly speaking, those who coerce individualism in republican countries are traitors to the government which they represent.

The welfare of an individual can only become the business of other people when their own welfare is at stake.

The stage has never been in a more flourishing condition financially and artistically than at present. It cannot deny the sovereignty of your country for the supposed benefit of a handful of individuals and at the same time alienate the enthusiasm of all that is best upon the stage, and thereby destroy present day theatrical prosperity.

During the 25 years that I have been connected with the American stage the outstanding features of its development are five in number—their good, and their bad.

1st.—A vast improvement in the educational and social status of actors and actresses.

2d.—A continual and ever-increasing improvement in the literary and dramatic value of the plays.

3d.—A most satisfactory disposition among the best minds in the country to take the stage seriously.

4th.—A tendency to commercialize the stage at the expense of its liberating artistic aspirations.

5th.—(A direct consequence upon No. 4.) A lamentable loss of valuable tradition made manifest by ever-increasing incompetent production.

Individualism in the theatre will foster these first three good, and ultimately destroy these last two bad, tendencies.

The dignity of labor cannot be gaudy; nor the inspiration of art be over-estimated. It is comparatively easy to stifle labor. Attempts to do likewise by art must always prove suicidal. Anyone can be taught to labor, an artist is "born, not made."

If you really have the welfare of the stage at heart, if you truly love the development of civilization, let us be laborer or artist. Both are worthy and each, in its own way, glorious.

You cannot be both!

HUBERT DRUCE.

Seventh Heaven, Booth Theatre, New York City. Herbert Druce, now in London, is both a producer and an actor-manager and director. In London while a stage director, something around 110 actors and actresses owed their engagements to him. He made Norman Trevor a leading man and since then Trevor has been a feature player.

At that time Druce conducted the Royalty theatre, under a profit sharing arrangement with Tom B. Davis. Over there some years ago he produced an original and "M. Anderson" with Dallas Willford whom he brought over. In that production Druce acted as the representative of Frank Curzon, the English showman.

Mr. Druce is not opposed to Equity as an organization. He was formerly a member but withdrew shortly after Equity affiliated with the American Federation of Labor.

While he explains Equity is a fine line, he cannot understand how its members can be chased as traitors unionists. He believed the affiliation "impossible" because its interests are not concerned with the welfare of the stage.

"HIGHWAYMAN" IN N. Y.

The next production for the Vanderbilt, reported due here in four weeks will be "The Highwayman" produced by Lester Bryant, of Chicago, associated with Sam H. Harris.

Henry Schiller, night manager for the C. & L. restaurant at Seventy-second street, and Broadway, who has been a feature player since James Murray controlled the rights to "The Highwayman" and Fats Morgan's.

DALE RECUPERATING

Alan Dale, dramatic critic of the "American" and recently operated upon, is convalescing at his home. He will spend several weeks in Bermuda.

James Whitaker will not act as dramatic reviewer during Dale's absence.

Harriet Hester's Dance Program

Chicago, March 14. Harriet Hester of "Topsy and Eva" gave a solo dance program at the Little Theatre Sunday night.

Miss Hester is the second popular dancer to provide a solo program here, the first being given by the late Mrs. J. H. Hester.

The dance program was one of the best of the season, and the first of the kind here from New York City.

CHOO'S SUMMER CUTS

Bill Kent and Mildred Keats Leaving "Battling Butler"

Refusing to accept George Choo's "summer" cuts, which have already gone into effect, William Kent and Mildred Keats have decided to leave "Battling Butler" and resign.

Choo's "summer" rates have also been applied to the chorus, who, it is said, have been docked \$5 per week.

"Butler" has been struggling along on an average of about \$17,000 and is now doing around \$15,000 in spite of these "dog days."

BUZZEL VS. SCHWAB

According to a rumor in the Brooklyn (N. Y.) Supreme Court, Jesse Buzzel, father of Eddie Buzzel, former star of "The Gamblers" and "The Criminals," has been sued by a bill of particulars.

The alleged account is supposed to be a bill of particulars for the time when Buzzel's difference with Schwab & Russell, the producers of "The Criminals," was at its height.

'TARNISH' NOTES

Cromwell Thought to Be Slipping Overhead

A shake-up has taken place in the cast of "Tarnish" at the Belmont, with even the players themselves at a loss to know what it's all about.

Tom Powers, Farnia Marloff and Marion Lord were slipped, they noticed this week by John Cromwell, producer.

All three had been with the play since its opening.

Outsiders are inclined to believe that the shake-up has nothing personal behind it except that Cromwell is attempting to reduce the running expenses.

"Tarnish" has been doing remarkably good business and may run into the summer.

Marion Lord read her notice and walked right over to Mindlin, Goldreyer and signed up for "Pansy."

M. & M'S "PANSY"

"Pansy," by Herbert Hall Winslow, will be put into rehearsal next Monday by Mindlin & Goldreyer under the direction of Clifford Brown. The production opens Broadway town Easter Monday, probably in Atlantic City.

Philip Boysh and Ralph Slicker head the cast, which includes Marion Lord, Harry Minton, Edward Power, Martin Mann, Eleanor Wilson, Ruth Thomas, Ben Craddock and Connel Cantzen. The place was cast by William O'Reilly.

DITRICHTEN UPSET

"The Business Widow," with Leo Ditrichstein will close March 22. The star is dissatisfied with his role, which he considers secondary to that of Lela Fisher.

If the Shulsters decide to send it down it is likely that Miss Fisher will be started.

Bimberg Cets House Back

Oscar Morosini has relinquished the tenancy of the Belmont and the house according to B. K. Bimberg, its owner. Morosini retains all the house except the kitchen.

"Just," which moved up from the Village is reported.

COHAN'S RIGHT TO SING, FORCED TO SPEAK IN THEATERS

Julius Tannen Takes Merry-makers Into Theatre's Politics—Geo. M. Responds Briefly and to Point—May Go Abroad Next Month

NEWSPAPERS' 'NEEDES'

No Ads in "Journal"—No Publicity in "American"

Producers who have withdrawn their advertising from the "Evening Journal," despite the fact they are giving full copy to the "American" are not getting any publicity in the latter.

Several shows recently opening have not received a line of publicity via the "Sunday American," or even a note in the daily edition. Picture productions current on Broadway, or at least, remaining in the "Evening Journal," are getting the space in the news columns usually allotted to the theatres for feature stories.

"JAZZ KING" MARCH 24

"The Jazz King" with Lew Fields will open at Bethlehem, Park, March 24.

The production will head for Chicago, opening at the Princess, April 29.

Little Theatre Contest's Theatre

Walter Hartwig of the New York Drama League, who is producing the Little Theatre Contest, is negotiating for the Belmont as the house in which to present the contest.

May 19.

Kohn and Dill Closing April 12

Kohn and Dill will close their season in St. Louis, April 12.

April 12, 1924.

At St. Patrick's day celebration held at the Friars Club Saturday, the merry-making took a surprising turn when Julius Tannen called on George M. Cohan to lend the actors out of trouble. Tannen said the theatre is in a serious condition, that a captain was needed and Cohan was the man. He said he did not believe there is any actor with a scintilla of gray matter who does not love George Cohan.

Cohan, much embarrassed, refused to take the job. He said he had not been in the theatre for nine years ago, that no politics should enter the Friars Club. Tannen apologized, but Cohan did not like the idea. He said he would do anything to help the profession, but that he was against closed shop in the theatre. Cohan added, "I am human and subject to human mistakes. But until I realize I am wrong, I'm right."

Cohan was closing "The Song and Dance Man" at the Hudson Saturday, although it had been planned to produce the attraction in Chicago.

The personal appearance of Cohan would have insured the piece running through the season, but he decided to shut down after the Equity meeting voted for closed shop.

Cohan's old lie supporting players that they were not to believe his closing was spite work. He explained he must close up a lot of business matters.

He has other companies and also his flares in shape for a year's touring, which he plans to start closing up.

Cohan may be heard next month, to conduct a company to New York City.

THREE MORE SHOWS MOVING OUT THIS WEEK

'Topics' Departing with Cohan and Belasco's Shows—Cohan's to Storehouse

The week's withdrawals from Broadway listed up to Tuesday evening took in a trio of attractions, big money getters at the height of their runs.

One sudden closing last Saturday makes a count of four over last week's total.

Two of the successful three are bowing out after announcement that the Equity trust of closed shop is responsible. "The Song and Dance Man" was to have gone to the storehouse but the producers to the storehouse instead. "Laugh, Clown, Laugh" will make a short tour and will end the season in May.

"The Song and Dance Man" with George M. Cohan personally appearing was a sterling draw from the start, the attraction turning up its excellent trade on the road. For the first two months it averaged between \$15,000 and \$16,000 weekly and hit the \$17,000 mark once or more. Business eased off in the last three weeks but the gross has been between \$12,000 and \$13,000. The attraction could easily have remained longer. It completed its twelfth week Saturday.

SONG AND DANCE MAN
No disagreement here on this Christmas night premiere, although a majority of the reviewers believed Cohan was individually superior to the play. Catching the entire list of first string men, all were complimentary.

Variety (Rush) said the play "will last as long as Cohan remains in it."

"Laugh, Clown, Laugh" is the most successful production by David Belasco this season and is leaving at the end of its 17th week, whereas it might have runned through the season. The producer declares it will not produce any reason if closed shop is forced on the theatre and desire to cover the eastern territory with the show.

"Laugh, Clown, Laugh" averaged \$15,000 weekly, for most of the engagement, lately coming off to around \$12,000. The Belasco gross dips.

LAUGH, CLOWN, LAUGH
Superlative notices for Lionel Barrymore and Ian Keith. "Times" (Corbin) was emphatic when saying "few players will fail to see it," while "Mail" (Grant) asserted it was "overwritten."

All liked the presentation, the difference being in the degree to which it was carried.

Variety (Lait) enthused to the point of "a memorable and substantial triumph."

"Topic" of 1933 had a hard time the first three months and is going to the road after 18 weeks, and two more theaters. It opened at the Broadhurst with takings here averaging between \$17,000 and \$18,000 for a time, which was claimed to be the highest for any Broadway show. It moved to the Winter Garden, there with the aid of reviewed well and plunging from the apoplexy which a house, jumped \$10,000 a week for a time above the Broadway peak. Recently the pace has slackened.

TOPICS OF 1923
The dailies seemingly care for the musical, with the exception of "Times" which is termed it "finest of Shubert reviews." "Times" bemoaned its "poor humor," while the "World," "one of the very best." It opened Nov. 20.

Variety (Abel) was of the opinion that "the show has the consistent capacity with the big cast and chances are against it."

"The Song and Dance Man" was withdrawn from the Broadway circuit last Saturday evening having been scheduled to leave for a larger theatre. Brock Pemberton announced the show would go on and that another Broadway production would be secured. Judged from the business that is unlikely. During the eight weeks "The" was played

CRITICAL DIGEST

Opinions of the metropolitan critics on the new legitimate productions. Published weekly in Variety as a guide to the reliability of the critical judgment on plays expressed by the reviewers on the dailies.

The opinion will be repeated when a play closes on Broadway after a long or short run with the critics to be boxed at intervals, rated by percentage on their judgment as recorded.

We Moderns
Not a cordial reception for "The Chicago Interchange." "World" expressed the most favorable notice among the dailies with the remainder unconvinced as to its artistic qualifications. Most spoke of it as "Heavenly Dances," but the "Times" (Cohan) said "unlike" the "keynote of the reviews."

Macbeth
Long reviews with the notices the "Tribune" (Hammond) the most skeptical. The critics took something of a patronizing attitude toward Hackett in the title role, although he impressed favorably. "Times" (Corbin) was more than cordial in praising the production as a nearly adequate since Henry Irving.

The Lady Killer
Few of the first line men present and those who caught it unfavourably.

The average takings were \$3,500 weekly despite generous press praise and good press work.

MISTER PITT
Opening Jan. 22, the critics but averagely impressed, revealing "American" (Dale) least favorably inclined. "World" (Brown) said: "simple but profoundly moving," while all the notices qualified the piece in one way or another. Variety believed it "too drab for a long life."

\$1,800,000 PROFIT FOR "THE BAT" IN 5 YEARS
Closed Saturday in Washington—Bookings Canceled—One Company on Road

Washington, March 18.
With the profits estimated to have exceeded \$1,800,000 during the five years it has played in the Bat, under the direction of Waggoner and Kemper, its producers, closed its season here Saturday night.

Five years ago, the piece, under the title of "The Thief in the Night" was tried out here at the Belvue.

Early plans had the show continuing in Chicago, Cleveland, and New York, but the success of the piece made the scale the same as at the local Garden. \$150 top. This has been called off, which leaves but one company out, none playing the west, with two or three weeks to run yet.

MUNNIE'S MARRIAGE ANNULLED
Lynn, Mass., March 18.
The marriage of Marian J. Baldwin, 32, and Edward J. Munn, 31, was annulled by the Superior Court at Montreal.

The court held the marriage which took place March 12, 1929, was void without the consent of Miss Baldwin's parents. Miss Baldwin was 17 years old at the time. Munn did not contest the case.

MARC KLAW'S PREDICTION
San Francisco, March 18.
Marc Klaw, the producer, called for San Francisco to be closed last week. He is on a pleasure trip.

Klaw expressed the belief the actors' strike will not materialize.

NAT'L THEA. FORECLOSURE
Friday, the Shuberts, codefendants with others in a \$90,000 foreclosure suit by Kate Patton Property holding at \$10,000 per mortgage. Mrs. Patterson, a widow, for \$90,000, and her husband, a third, for \$20,000.

"ACROSS STREET" AT HUDSON
The "Song and Dance Man" now at the Hudson will be replaced by "Across Street" at Hudson Street.

"Across Street," previously announced, will continue at the Hudson at Hudson Street.

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PLAY BROKERS AGREE ON NOVICE PRODUCERS

Have Understanding Regarding Speculative Entry in Picture Rights

Established play brokers have entered into a sort of gentlemen's agreement whereby they will discontinue doing business with novice producers who want to merely speculate on the possible picture rights value of the plays produced by them.

Under the existing actors' contract a producer obligates himself to give 75 consecutive performances of the piece each season he retains interest in it and failure to live up to this rule meant means relinquishing his rights.

The newcomers are fast workers. They get the play on as cheaply as possible, and then dump it on the market, which is sufficient to cover the 75 performances and then dump it over to the picture man for 10 per cent. cut on the picture money.

Medicine stage pieces have been known to bring as high as \$25,000 which in some instances was justified through having happy titles or stories better adapted to screen entertainment than the spoken drama.

The brokers' league does not see it proper production and therefore neither the author or broker get as much return from the commodity and the picture man has probably gotten if the show had been staged by a seasoned manager, who figured the picture man was getting a bit higher than his checkbook.

KEANE'S MISPLACED KISS
Mistakes Society Woman for Play Heroine in Philly

Philadelphia, March 18.
Lowered lights, working on the orchestra floor and the uncertainty of the location of the heroine of the play out front resulted in Robert Emmet Keane kissing a local social lion during the evening performance at the Broad Street Theatre last week.

The incident took place during the third act of "Across the Street" during which the heroine occupies an aisle seat for the election in which she is to be elected.

Mrs. Keane was the recipient of the kiss and good naturedly overcame the shock by explaining and laughing the humor of the situation, although her feminine companion took exception and bawled out Keane.

The house manager is reported to have consumed some 30 minutes after the show, explaining and apologizing to Mrs. Keane while the local dailies entirely passed up the happening.

FLORENCE MILLS SHOW
For Chicago Early in Summer—Production by Woods

The new Florence Mills show will go into the Woods' Adelphi, Chicago, early in the summer, according to booking man Fred Woods.

The production will be made by A. H. Woods by arrangement with the Schencks. The revue was produced by Woods and is virtually the same as the colored floor revue at the Plantation cafe.

The color show was to be on Broadway later at the head of a show which has been written for her by Irving Berlin.

MOULAN DID NOT DEFEND
After his wife, Bernice Sherman Moulan, had agreed to waive alimony, Frank Moulan, the actor, last week in the New York Supreme Court, Judge Justice M. J. Patrick admitted the validity of the service of the complaint on him in her divorce suit. An injunction was granted against him from Broadway later at the head of a show which has been written for her by Irving Berlin.

PICTURE COMIC FOR REVIVAL
Oliver Morosco is after Johnny Hines, the picture star, it is said, to accept the star role in his contemplated revival of "Mie-Mie-Kendall," the Owen Davis comedy, which Morosco produced some years ago at the Lyceum, New York.

The revival of "Kendall" will not be made until Hines is free.

RUSSIANS HOLD OVER
About 25,000 Russians, who had been ordered to leave New York, were to have been deported last Saturday at the capital, but the order was not carried out.

Mrs. Stetson agreed to pay the rental of the house at 101 for the expense of the house for the next year.

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TAKE NOTICE!

THE UNDERSIGNED, OWNER AND AUTHOR OF "ABIE'S IRISH ROSE," NOW BEING PERFORMED AT THE REPUBLIC THEATRE IN THE CITY OF NEW YORK; AT THE STUDEBAKER THEATRE IN THE CITY OF CHICAGO, ILLINOIS; AT THE COLONIAL THEATRE IN THE CITY OF CLEVELAND, OHIO; AT THE COX THEATRE IN THE CITY OF CINCINNATI, OHIO, AND AT THE MAJESTIC THEATRE IN THE CITY OF BUFFALO, NEW YORK, GIVES NOTICE THAT SAID PLAY HAS BEEN DULY COPYRIGHTED BY THE UNDERSIGNED, AS OWNER AND AUTHOR, IN ALL COUNTRIES OF THE WORLD, AND THAT ANY PERSON, FIRM OR CORPORATION INFRINGING THE COPYRIGHT OWNED AND POSSESSED BY THE UNDERSIGNED WILL BE PROSECUTED TO THE FULL EXTENT OF THE LAW.

ANNE NICHOLS

O'BRIEN, MALEVINSKY & DRISCOLL

Attorneys for Anne Nichols

Dated New York, March 11, 1924

ADDRESS ALL COMMUNICATIONS FOR BOOKINGS TO

ANNE NICHOLS

210 WEST 46th STREET, NEW YORK CITY

STOCK PLAYERS GIVING TEAS' AND 'RECEPTIONS'

Revive Former Custom to Establish Friendly Relations With Patrons

Local stock companies are bringing back the intimate angle between the audience and players which was in vogue during the Dayton and Spooner eras in Brooklyn.

Several companies have instituted afternoon tea and state receptions with some out of town organizations also using this means to establish friendly relations and that certain community touch. The procedure was followed by the Grand Old of the new comers into the stock fold who believed it better to keep the personalities of the players a mystery. Now the time veteran showmen stated the idea was wrong and the result accentuated would actually substantiate them.

ALBANY STOCK

Harmonious Hall in May; Ran Year Before

Albany, March 18. Jacob Golden, manager of Troctor's Grand Old Playhouse in Troy, has been assigned to the local Harmanus Hall, Elm Street, by the Troyer house, in the same capacity, succeeding V. T. Lappeus who goes to the Grand Old.

Upon assuming management of the hall, Golden announced that a stock season would open there week of May 18. The Troctor office is now angling for a leading stock company to head the local company which, when headed by Troctor, has sustained a run of almost a year. The house, at present, is playing picture of the first half, Columbia school burlesque the latter half.

CANADIAN CO., STRANDED

Playhouse Members Still in Winnipeg Working Commercially to Earn Fare

Several members of the Playhouse stock, Winnipeg, which closed several weeks ago, are reported as being stuck in Winnipeg hiring out in commercial pursuits in order to earn their fare back to New York. The stock, which was stranded in New York, hoped after the first two weeks with the actors stringing along, to be able to return home. When the company shut down the members were stranded.

Equity brought back some of its members but the rest of the company were left flat.

HEVIA AT MONTREAL!

Harold Hevia, whose stock closed in Lawrence, Mass., last week, has gone to Montreal to look over the ground for a location for the company. He had in the past had stock in Canada from time to time which have proven profitable.

CORSE PAYTON IN B'KLYN

It is reported, Corse Payton will be in the Gayety, Brooklyn, for a summer stock season in May. The Gayety plays Mutual burlesque, but closes that month.

"NO STRIKE" THINKS KLAU

San Francisco, March 18. Before making a commercial tour, Klaw issued the opinion that there was no strike of the legitimate actors during the coming summer.

He further opined that the closing of theatres by Helmes and other managers would not reach serious proportions.

CLAIBORNE FOSTER'S NEXT

Clairborne Foster, who is with "The Lady Killer," which opened at the Grand Old of the new comers into the stock fold who believed it better to keep the personalities of the players a mystery. Now the time veteran showmen stated the idea was wrong and the result accentuated would actually substantiate them.

With John E. Kellard featured in "The Amber Fluid," the "Amber Fluid" was shown by Arthur Law at the Grand Old of the new comers into the stock fold who believed it better to keep the personalities of the players a mystery. Now the time veteran showmen stated the idea was wrong and the result accentuated would actually substantiate them.

On Thursday, Saturday and Sunday, the "Amber Fluid" was shown by Arthur Law at the Grand Old of the new comers into the stock fold who believed it better to keep the personalities of the players a mystery. Now the time veteran showmen stated the idea was wrong and the result accentuated would actually substantiate them.

The "Business Widow," with Leo Ditchstein, closed Saturday, a week ahead of time.

STOCKS

The Harder-Hall Players at the Trent, Trenton, N. J., will present "The Old Homestead," with Walter Ayers as guest star in the role of Uncle Josh, which he has played consistently since the days of Denham Thompson. The company, which is a new leading man and woman, Percy Allan and Roger Pryor have left recently to join the Garry McGarry Players at the Cattrick, Niagara Falls. The new woman lead at the Trent is Allylu Hall Players all last season and has since been in stock in Winnipeg, where the new male lead is Robert Brister, last with the Woodward Players in Kansas City.

Success has not smiled on Belle Bennett and her company that opened a special stock season at the Plaza, San Francisco, two weeks ago. The opening bill, "Little Time," drew a satisfactory attendance the first few days and then business flopped. The second week was "The Sun on the floor" with attendance even lower.

The company closed Saturday.

John Ivan, for several years a member of the Fulton Theatre Stock Company, Oakland, Cal., has gone to Chicago to join Margaret Anglin. He will play Fathoming in "The Great Lady Dedlock," and the poet in "A Charming Companion," both of which roles Ivan created at the Fulton Theatre. He plays in the Curran Theatre here about a year ago.

Troctor's, Troy, and Harmanus Bleecker Hall, Albany, will displace vaudeville with stock the latter part of the season. The summer stock policy at both houses has been in vogue for several seasons and has been found more profitable than vaudeville during the warm weather.

Detroit capitalists are building a new theatre for Jessie Bonstelle, the stock actress, to be known as the Bonstelle Playhouse. It is in an exclusive residential section.

William Norton is succeeding Ralph Rollins as lead with the Empire stock, Salem, Mass., next week.

Lillian Foster has succeeded Eva Norton as leading lady at the City, Newark.

A second company of the Harder-Hall Players is to open at the Opera House, Bayonne, Easter week.

Oliver Blakeney has joined the Circle Players stock at Dallas.

WALTER LAW KILLED

Chicago, March 18. Creating a sensation here was the murder of Walter Robert Law, 29, an salesman at 24th Street theatre, after the Law of the Law studios, New York.

He was discovered shot through the head and slumped over the wheel of an automobile belonging to Mrs. Delva Garner, twice divorced, with whom he had been on a party. Before the coroner's jury the woman admitted she was with Law at the time he was killed but could not give any details. She was held in the case.

"MR. PITT'S" ABRUPT STOP

Brook Pomeroy took off "Mr. Pitt's" at the Grand Old of the new comers into the stock fold who believed it better to keep the personalities of the players a mystery. Now the time veteran showmen stated the idea was wrong and the result accentuated would actually substantiate them.

Elizabeth Hines in "Some Day" will be in the Gayety, Brooklyn, for a summer stock season in May. The Gayety plays Mutual burlesque, but closes that month.

NAMES IN 'KLESCHNA' CAST

Lowell Sherman, Arnold Daly, and William H. Cagney, who is with "The Lady Killer," which opened at the Grand Old of the new comers into the stock fold who believed it better to keep the personalities of the players a mystery. Now the time veteran showmen stated the idea was wrong and the result accentuated would actually substantiate them.

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GIRL THROWERS

U. of Cal. Not Taking Chances in Marksmanship

San Francisco, March 18. Trouble is brewing between the co-ed actresses of the University of California who are rehearsing "The Merry Men" for production and the faculty. The girls are in contention in Faculty Glade on April 17-18, and it is all because the girls have no faith in their ability to hit the target aimed at or rather not to hit it.

The parent calls for the stoning of the girls, one of the principal girls in the pantomime of a medieval fairy tale. The students actresses planned to use real stones and hurl at the dyart played by Anita Avila, and to aim them that they would go will and not strike her. The practical-minded members of the cast, however, believe that if the girls throw so as not to hit Miss Avila they surely would hit her. As a consequence the committee in charge of the affair has been requested to order specially made "stones" composed of soft wood. The girls are not like cotton or elderdown.

Frances Hatch is supervising the production.

"CANDIDA" BY WOMEN

Troy, N. Y., March 18. George Bernard Shaw's "Candida" is an ambitious undertaking for any group of amateur players. The cast, a woman cast of amateur players Box and Candles, the dramatic society of the University of the College in Troy, essayed the experience and came out quite successfully.

Making due allowances for the limitations of the group, the production was a creditable one, reflecting credit on the young women who made up the cast. The production showed a cast almost letter perfect, (limit the pauses between the speeches).

Little of the jerkiness which frequently characterizes an amateur production was noticeable. The available were the fine voices and the slight and delicate.

Of the four young ladies in male character, Eleanor Best, playing the role of Candida, was the most convincing. Her voice, her carriage and voice. She made herself self-complacent, priggish and a little bit of a snob. The role of her heroines that Shaw intended to be taken by Elizabeth Hill, poet of Box and Candles. Miss Hill was a very good actress, but she was a little dramatic ally, but some of her mannerisms detracted from the character.

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The role of Candida was splendidly played by Frances Hatch. She was a very good actress, but she was a little dramatic ally, but some of her mannerisms detracted from the character.

The mannish secretary Prosperine was well sketched by Sylvia Hayth. She had a good deal of the best laughs of the play. The role of the secretary was well sketched by Sylvia Hayth.

Written before the days of prohibition, it nevertheless contains lines very pertinent to the present situation here. The R. P. L. college students are very much interested in drinking, literally before when Prosperine, after taking a drink, said to the girls, "I am not a drinker, but I am a drinker."

The piece only called for one setting and that a simple affair. It was given on a stage set with seating three or four hundred. Between the acts, a college orchestra played. The production was very well received.

The Denver Community Players put on three one-act plays at the University of the College in Troy, essayed the experience and came out quite successfully.

Elizabeth Hines in "Some Day" will be in the Gayety, Brooklyn, for a summer stock season in May. The Gayety plays Mutual burlesque, but closes that month.

LITTLE THEATRES

"The Sabine Woman," Leonid Andreyev's satirical comedy, was presented by the Skidmore Omnibus.

The presentation of two Spanish plays in the original at Brown University, Providence, last week, had men and women students together in a dramatic cast at the college. The plays given were "La Muñeca del Juleto" ("The Wisdom Tooth"), by Miguel Ramos Carquin, and "Sungers Gorda" ("The Comedy of a Slow Pouch"), by Joaquin and Berna Alvarez Quintana.

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Edman, Pauline Wagner, J. E. McCormick, Harold Townsend, Robert C. Johnson and Charles E. McCormick. The cast, Ruth L. Parker in director.

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CHEAP PICTURE HOUSES' NEW MARKET; PRICES IN SONGS' PRESENTATION

Publishers Approached to Contribute to Production Costs if They Want Their Numbers Used—Publisher Who Balked at First Songs Barred

Chicago, March 18. According to assertions being made strictly on the inside among the music publishers here, one of the principal Chicago exhibitors is demanding that if publishers want their numbers used in presentations in the firm's houses they will be required to contribute a part of the production cost. Some have been paid on this demand from \$100 to \$250 a week. One publisher declined to fall for the racket and unofficially his catalog has been barred from the firm's most important establishment specifically, and by inference from its other theatres.

The newest by-product of theatre income is managed this way: When a presentation production has been completed and the personnel materials developed, the firm (not the production department) invites various publishers to call. At the interview the publisher is informed of the details and the suggestion made that such or such a number in his catalogue be used in the picture and will be indicated if the publisher will contribute a specified sum toward the production cost.

If the first publisher declines to bite, they send for others on their list. They mail one or two will bite. They have even gone as far as to invite pretty much all the important publishers and branch offices in the city to take sides from which as will offer terms and then decide the presentation over to the publisher for as many numbers as possible.

Confronted with the situation, several Chicago music publishing managers wrote their home office in New York. In most cases the office gave instructions, not only that no money should be paid, but further that the Chicago picture firm be refused permission to use music upon which a price had been intimated in the sort of presentation hold-up described from Chicago.

MABEL NORMAND EAST

Until her next production is released Mabel Normand will remain in New York in seclusion.

"Mary Ann" is the title of Miss Normand's next feature, and was the one she was working on Jan. 1, when the Dines shooting in which she and Edna Purviance were connected, took place.

Sennett has a lot of money tied up in the film and wants to get it out, and Miss Normand will lend her aid.

The Dines shooting has been hushed up apparently, no one in the east has ever heard of the disposition was ever made of the matter.

TOM INCE'S LABORATORY

Los Angeles, March 18. Tom Ince intends to enter into competition with the local laboratories. He has purchased the equipment of the Famous Players Laboratories Corp., and will move it over to his studios at Culver City.

"INFERNO" AS SPECIAL

Charles "Inferno" will be released by Fox as a special-appeal. Harry Otto is directing.

Lila Lee Retiring

Los Angeles, March 12. Lila Lee, the screen star who in private life is Mrs. James Kirkwood, is to retire from the screen and, with the next few months, awaiting an interesting event. The Ince lot where the Kirkwood-Lee productions are being made, expect that at least another production will be finished before the vacation takes place.

Tom Ince's Son Breaks Ankles

Los Angeles, March 18. William Thompson Ince, the 16-year-old son of Thos. H. Ince, is at the Ince home in Beverly Hills and is being treated for a broken ankle from a broken chair.

TRADE SHOW STOPPED

Heirs Claim Share of Rights—Prepare to Film Olympic Games

Paris, March 10. After the guests had assembled at the Palais de la Mutualité last week to sample a private trade showing of a film adopted from Maurice's "Carmen," the local police appeared and an inspector untied the reels preventing the presentation.

The local agent, Rosenwald, offered to prove the production was Italian and executed after proper agreement with the holders of the copyright.

It appears that the heirs of the late composer, Bizet, caused the snafu, without warning the exhibitors claiming a share of the picture rights.

The French company, which has the concession for filming the Olympic games here during the summer, intends to introduce the picture as a reel portraying the origin of the Greek sports. This portion of the film is to be handled by Roger Ducet.

The exhibitors' syndicate is holding the picture in a bail for which members of the government have promised to attend.

During the week ending March 8 there have been presented, in trade shows, 15,000 metres of films composed with 19,000 metres of the previous week of which 6,000 metres were of French origin.

Trade shows have been curtailed owing to the Lent festivals and the commencement of carnival.

Wythe Williams, formerly Paris correspondent of the New York "Times" and recently representing the Philadelphia "Public Ledger," has been appointed advertising manager, in Europe, of the Inspiration Pictures Corporation, which company has opened a studio in Rome where the majority of its films will be produced.

Williams will have his office in Paris but expects to spend most of his time travelling.

FAMOUS-PLAYERS 70

Productions for '24-25—Start Drive in May—Way Houses Approached

With approximately 70 productions, about 15 more than issued in 1923-1924 and at the same time a former sales plan of selling pictures in blocks, Famous Players-Lasky will start their 1924-25 campaign.

The first sales drive will start May 1, for the sale of at least 30 of the 70 titles in initial block will be issued beginning Sept. 1, and the remaining 40 about New Year's.

Several of the outside Broadway houses have been approached by Famous on the idea of playing several of the more important features. This is an unusual proceeding on the part of Famous, who in the past have always held its products for the two Broadway houses, Hittite and Hivoli.

"Great Battles" in Two Reels

"Great Moments of Great Battles" is the title of a two-reel picture assembled by Charles Fensler for release by Famous Broadway. Broadway Fensler has control of the negatives of all the important boxing bouts held in Greater New York last year.

F. P. Double Production on L. I.

Famous Players has started two Paramount productions at its Long Island studios, "Montebank" and "Chiquita Woman."

SMALL HOUSES SEEK DECISION ON LICENSE

May Mean End of Little Theatre Groups Through Prohibitive Rentals

Pending the decision of the Corporation Counsel on whether entertainments constitute a violation of the theatre licensing law or come under the common show license, a number of the small picture houses have eliminated "amateur nights" and "amateur sports." Various Long Island and Brooklyn exhibitors have retained Raymond J. Wiley, attorney, to represent them in the test case.

Wiley contends the performances given by the amateurs cannot be construed as being professional since the participants are not compensated other than the winner, who receives a prize of some sort.

A number of the halls rent to amateur and little theatre groups and should be established that they are to be classified as theatres it would mean an increase in license fees of from \$50 to \$500 yearly outside of the building alterations essential to pass inspection as a theatre.

Some rentals undoubtedly have to go to prohibitive figures, may have meaning the end of the dramatic societies who would be unable to find a location in which they might "show."

The present rental figures range from \$15 to \$200 a week, with an additional fee to cover the stage crew. If the theatre regulations are established the rent figures must double or triple.

Ruben-Love for Whitman

Alma Rubens and Montague Love have been engaged by Whitman Bennett for a new production which will get under way at the Bennett studios, Yonkers, next week. The title has not been set.

COMMERCIAL EXHIBITORS ARE COULD BE EXPENSIVE FIRMS RENTS

Premium Rentals Principal Reasons—Neighborhood Fans Content to Wait—Prefer Regular Scale Rather Than Pay Higher Rate for Gate

Community exhibitors are shy of expensive first run pictures. No longer does a keen rivalry exist between competitive picture theatre owners for first release pictures. In many houses the picture that existed some time ago, The extra premium for this initial showing is said to have dampened the enthusiasm of the exhibitors with the latter taking the attitude they will no longer be whip-sawed by the distributing exchange.

Instead the exhibitors prefer to watchfully wait, willing for the second or third release and save money by dropping a few on the sly.

Many have taken the position the rank and file of neighborhood picture fans are satisfied to see their favorite attractions in turn in preference to a tilt of scale, usually necessary because of the increased rental for the first picture.

This is especially true with theatres of small capacity which in previous experiments have had to practically double the price charge to get off the net of playing the expensive picture.

Another controlling factor in the change of heart upon the part of small theatre owners is the inroads larger theatres have made in their territories.

In practically every community center there are at least one or more 2,500 or 3,500-seaters that can play the big pictures with presentations

ORGAN TWIN NOT NEW

Tried on Coast Years Ago and Proved Flop

Chicago, March 18. The Hulanek & Katz people and Jesse Crawford, organist at the Chicago, were peevish out of all proportion to the importance of the matter, when they read Variety's explanation of the mechanics of the Twin organ trick at the Chicago last week.

Then somebody remembered that the same idea was tried five years ago in Chicago by the same people, turned out to be a dead one, lasting only a month or so.

It also developed that Jesse Crawford was the Tivoli organist at the Tivoli about that time.

BUYS AND MOVES

"THEATRE" 3 MILES

800-Seater Opening in Mobile Suburb—W. C. Miles' Deal

Mobile, Ala., March 18. W. C. Miles, a showman, will open a picture and vaudeville theatre in the suburb of Prichard, three miles north of this city, Saturday (March 22). He has purchased a large building, will be broadcast by WEAH in the abandoned shipbuilding town of Chickasaw.

The building is being moved a distance of three miles by man and mule power. It will have a seating capacity for 800 people.

This is the only theatre in the growing suburb.

WM. DE MILLE BOOSTED

Now that William de Mille is back on the coast work will be started on "The Inside Story," by Clara Fenniger. May McAvoy will be starred and Ethel Wales will have a character role.

De Mille has been paid his salary boosted from \$1,000 weekly to \$2,500, and Miss Fenniger who was getting \$500, will now receive \$1,000.

Broadcasting Film Banquet

The annual banquet of the Associated Motion Picture Advertisers, will be broadcast by WEAH March 25, from 9 to 11, from the Hotel Astor, New York.

LONDON PICTURE FIRM EXPECTED TO SMASH

Commercial Concern, Backers, Withdraw Support—Parsons Debating Picture—Notes

London, March 18. Another sensation is being produced in the expected smash of the London picture producing house, this organization has, since inception, received its principal backing from a world famous commercial concern.

Beginning its career on the renting side it soon started out to produce and was responsible for the bringing over of several famous American stars and producers. Beginning with ordinary features it gradually worked up to "snares," but now its studios are silent, the commercial firm having withdrawn its support.

The present and extremely poor picture before "Anna Christie" at the Palace is being taken to the pier and be replaced with a poem by Gilbert Frankau. There is a publicist stunt.

The management request asks who consider themselves like Anna to walk up and the one most recent picture, "The Sign of the Cross," will be engaged to re-run at \$5 a minute before each presentation of the picture.

The inspired press stunt to the effect that "Sodom and Gomorrah" was an innocent and beautiful film has brought good business to the Philharmonie Hall and a great deal of disappointment to parent hunters after the film, the management of persons is to have a debate on the picture.

After spending some months in the Sahara making excursions for First National's "A Son of the Sahara," Edith Carewe has arrived in Paris. After a brief visit to Australia he intends coming here to settle the details of the motion picture version of W. B. Maxwell's novel, "The Ragged Messenger."

NINETY PER CENT EAST

Picture Business Too Widely Separated

A significant statement was made last week by one of the biggies, executives in the picture industry when he said, "In five years from now 90 per cent of the motion picture producing will be outside in the East."

He went on to state that the day of conducting a company in New York and spending money on a producing organization 2,000 miles away was over.

The fact that Famous Players-Lasky have come to the conclusion it can do anything in New York production, and that the picture east, including themselves, has lead many of the others to look toward the East as a producing center.

There will always be a number who will produce on the coast like William Ince, Joseph P. Schenck because of sums tied up in studio property. They, however, are independent producers and their films in New York are carried on by representatives.

TRIO PRODUCTIONS BANQUET

Washington, March 18. The Luncheon of Trio Productions, Inc., will be given at the banquet at the Washington Hotel with representatives of the producers and distributors in Philadelphia, New York and Chicago. Here to will the new enterprise success. Having taken over Preferred Pictures here, the new organization, of the Trio Productions, Inc., President, Eugene Marcus and Louis Karson, vice-presidents, and Arthur Neufeld, secretary, will be present to put new life in the state of the industry in this district, which comprises District of Columbia, Maryland, Virginia and Delaware.

The affair Monday night turned into a "lovefest" in honor of New Amsterdam.

Alice Mills for Fox Lead

William Fox has signed Alice Mills for the lead in the new Elmer Clifton production, "Under the Sun" at the New York studio.

Orville Caldwell, appearing in "The Miracle," will play opposite

\$953,000, BUT THE GOLDEN CARAT AT \$59,180

Contrast of Hearts' Papers' Plugging With "Gay White Way" at Capitol, and "Yolanda" at Cosmopolitan, \$11,200

Despite the fact that "The Great White Way" did not amass the record lately established by "Scaramouche" at the Capitol, the Goldenwyn Cosmopolitan picture, which received box-office receipts to the house, and by Wednesday of last week, when the receipts had topped \$20,000 on four days, it was assured of a second week. The Hearst papers gave the picture tremendous support, editorially and in the advertising columns, and the final on the week showed \$29,780.

There are 16 picture attractions at the Capitol on Broadway. Seven are in and out and picture houses, although two are all-time houses with earnings of \$150,000. Criterion and the Cosmopolitan are the only two.

Without sensational receipts, with the exception of the Capitol, the 16 picture houses on Broadway did not show last week exclusive of war tax. That is, they were considered the majority of the houses are of less than 1,200 seating capacity.

The nearest approach to the Capitol business was at the Mirador, where "Flamingo" was seen. It earned \$23,000, but at the Rivolt "A Society Scandal" got \$24,000.

The Taylor in the Metro picture, "Happiness," at the Rialto, failed to deliver the expected receipts, although the picture was doing a fairly low net of \$12,884. It was figured the Taylor name would be better off at a picture house with office. The picture with Miss Taylor for playing a girl of 15 did not ring the bell.

In comparison, the little Cusno, which the Hodkinson picture, "The Whirlpool," featuring James Kirkwood and Lila Lee, with the theatrical support of the Capitol, had a net of \$11,200. The picture was not particularly strong. Last week the picture drew \$11,200.

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production about as much as any of the other "Great White Way" pictures, but it was not in keeping. Drooped to \$11,200.

Criterion—"The Covered Wagon" (Paramount) (500; \$150). Record breaker got \$9,701 for first week of second year on Broadway. To remain until May 3, and to make \$50,000 to its credit in one house in one town will move on to make way for Mary Pickford in "Dorothy Vernon of England" (Metro).

41st Street—"America" (D. W. Griffith) (1,232; \$150). Business picked up somewhat, but fell toward final days. Final statement showed a little better than last week previous. Picture has been reported, partly added and some taken from it, so that last week's net income was somewhat over \$10,000.

Radio City—"The Name Is Woman" (Metro) (1,406; \$150). Fresh hit is getting by on heavy advertising and sale appeal. Letter largely responsible for Last week \$27,000.

Rialto—"Happiness" (Metro) (1,560; 61-55-90). Got worst play of any of four big picture houses.

Capitol—"A Society Scandal" (Paramount) (2,200; 60-55-90). Picture is getting by on heavy advertising and sale appeal. Letter largely responsible for Last week \$27,000.

Metropolitan—"The Covered Wagon" (Paramount) (2,000; 55-55-85). Very fair returns, with \$25,000 on week.

"3 WEEKS" IN CAPITAL MOPS UP WITH \$18,000

Otherwise Fair Week in Washington—"Happiness" Did \$9,000

While the legitimate houses were playing to practically nothing during the week, it was not so with the picture houses. The picture, which was seen, had a net of \$11,200. The picture was not particularly strong. Last week the picture drew \$11,200.

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SAM'S BUILDING HOUSE AND OPENS, IN 12 DAYS

Costly Fires Have Pursued Santa Monica Manager—Building Fireproof Theatre

Los Angeles, March 12.

James Sama has been opening picture theatres at Ocean Park, Santa Monica, since 1912. During that time he has visited his establishments 1/2 a time and destroyed 1/3 of the houses. After each conflagration Sama would rebuild or build immediately.

On Feb. 6 his house, the Rosemary, burned 1,165 and valued at \$10,000, was destroyed with two other houses, leaving Ocean Park

picture house, Sama, though losing \$75,000 as a result, the plate was not heartbroken. He decided to rebuild and construct a fire proof house. Before this building could be completed Sama figured it would take six months and he would have to build a temporary house.

He shopped around for almost two weeks before locating a site. This is finally got and he has been working on it for 12 days.

The new house is called the Rosemary. It seats 765 people, has a neat brick front and was erected at a cost of \$30,000. The other new house will cost \$25,000, fireproof, and seat 2,100 on two floors. Sama has cut the admission scale of the Rosemary from 10 to 25 cents and declares that when the new house opens July 25, he will have the good word of the people in the community and will be able to carry their patronage to the new Rosemary, as the temporary structure will be torn down.

PICKFORD AT CRITERION

"Dorothy Vernon" Opens May 4 at \$150 Top

A deal has been completed between Mary Pickford and Famous Players theatre for her latest production, "Dorothy Vernon of England." Under the arrangement the picture is to come to the Criterion for a run beginning about May 4, following "The Covered Wagon" at \$150 top.

Prior to the New York opening the picture will run at the Million Theatre, Los Angeles, and at the Famous Players theatre for her latest production, "Dorothy Vernon of England." Under the arrangement the picture is to come to the Criterion for a run beginning about May 4, following "The Covered Wagon" at \$150 top.

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BUFFALO'S WEEKLY SPLIT

Vaudeville and Pictures Stage Usual Battle

Buffalo, March 18. (Special to the Buffalo Courier-Express.)—The weekly split between vaudeville and pictures at the Buffalo theatres is about even. The picture business is about even with the vaudeville business. The picture business is about even with the vaudeville business.

Loew's State (3,000; 35-55)—"The Acquittal" and "Vaudeville." Business about even. Last week, \$17,000. "The Acquittal" (3,000; 35-55)—"Dangerous" and "The Acquittal." Business about even. Last week, \$17,000.

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BAD WEATHER BREAK COSTLY IN BOSTON

Down Grosses—Example: "Commandments" \$14,000; Should Have Done \$20,000

Boston, March 18. The same conditions which affected the picture business in New York, also affected the picture business in Boston. The picture business is about even with the vaudeville business.

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LOS ANGELES QUIET; "ICEBURG" TOPPED

Got \$29,000 at Metropolitan—"Flowing Gold" at Loew's State Puled \$21,500

Los Angeles, March 18. It was a rather quiet week for the picture houses, with only a few pictures being shown. The picture business is about even with the vaudeville business.

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BAD WEATHER BREAK COSTLY IN BOSTON

Down Grosses—Example: "Commandments" \$14,000; Should Have Done \$20,000

Boston, March 18. The same conditions which affected the picture business in New York, also affected the picture business in Boston. The picture business is about even with the vaudeville business.

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\$7 TO \$5 CUT DAILY FOR EXTRAS AT LASKY STUDIOS ON COAST

All Agencies Notified—Other Producers Expected to Follow Example—Some Have Paid Under Lasky—Commission the Same

Los Angeles, March 18.—The Lasky Studios, which have been cutting the daily cost of extras from \$7 to \$5, have notified all agencies that they expect other producers to follow their example. Some have already paid under the new rate, but the commission remains the same. The studios are expected to continue this practice for some time.

GRIFFITH'S "POMPEI"

Coming to Italy to Talk It Over with Italian Bankers

Los Angeles, March 18.—D. W. Griffith, who is in Italy to talk over the details of his new film, "Pompeii," with Italian bankers, is expected to return to Los Angeles in a few days. He is currently in Rome, where he is working on the film. The title may be "The Last Days of Pompeii."

FILM CO. CASE CONFIRMED

The Appleton Division has confirmed a New York Supreme Court order dismissing the complaint of the National Film Exchange, Inc., against the Appleton Division. The court found in favor of the Appleton Division.

After receiving three such films for distribution in various parts of the country, the Appleton Division notified the National Film Exchange, Inc., that it was withdrawing its agreement, whereby the Appleton Division had contracted to distribute the films.

HODKINSON AND CHADWICK

Hodkinson will shortly release a series of pictures showing the progress of the construction of the Eastern Production, Inc., and the following company.

Hale Directing for Vita

Los Angeles, March 17.—Alfred W. Hale, former star of the Vitaphone, is directing for Vita.

Hodkinson Film's 51 Days

Los Angeles, March 17.—Hodkinson's film, "The Eastern Production, Inc.," is now in its 51st day.

COSTUMES FOR HIRE

Los Angeles, March 17.—Costumes for hire are available at the Lasky Studios.

CORTEZ-AYRES MARRIAGE

Rapid Rise of Jack Stone, 47th St. Dancer

The marriage of Agnes Ayres and Ricardo Cortez, which took place last week at Hollywood, was the climax of a picture romance. The couple were married in a ceremony that was attended by many friends.

YOUNG STEWART SUES INCE

Wants \$50,000 From Brother-in-Law For Assault

George Stewart, the younger brother of Alvin Stewart, has started a \$50,000 damage suit against Ralph Ince, picture director, who is charged with assault.

FOREIGN MARKET

English Film Man Says It's Opening Up

Los Angeles, March 18.—A report from London says that the English film market is opening up. This is due to the fact that the British government has decided to allow the importation of foreign films.

WILKINSON MADE ASSISTANT

Detroit, March 18.—W. E. Wilkinson, for two years manager of the Detroit Film Board, has been made assistant to C. C. Pettigrew, general counsel for the city.

C. SHARPE ROUTED

Playing Famous Theaters in 4-Week Engagement as Special

Los Angeles, March 18.—C. Sharpe, the organizer, is touring the Famous Players houses in a feature attraction and is at present at McVey's, where he played to a full house.

Dolls for Exploitation

Doll reproductions of the Metro stars as a special exploitation stunt has been agreed on. A series of these dolls are to be turned out in the market.

Pickford Film on Special for Chi.

Chicago, March 18.—Lubliner and Tris have bought Mary Pickford's "Dorothy Vernon of Haddon Hall" for Chicago.

Cautioned on Sending "Names"

Los Angeles, March 18.—The collapse of the new motion picture ball called "A Night with the Stars of Greenland" prompted in Los Angeles several weeks ago.

LEE SUES BLANEY FOR \$30,000

Suit for alleged breach of contract has been brought by Joseph E. Lee against Harry Blaney. The damages asked are \$30,000.

ALASKAN FILM PLACED

Associated Film has secured the first sound picture for Alaska. It is entitled "The Last Days of Pompeii."

After Six Days in Pitt

Los Angeles, March 17.—After six days in Pittsburgh, the film "The Eastern Production, Inc." is now in its 51st day.

ORGANISTS IN CHICAGO

LONDON ORGANIST IN TIARADE ON OPERA STARS

Sir Richard Terry "Pans" Artists—Upholds Choirs—Causes Dissent

London, March 18.—Sir Richard Terry, organist of Westminster Cathedral, and one of the foremost musical men of the day, has been making a tour of the United States. He is currently in Chicago, where he is giving a series of recitals.

Malott's Touring

Buffalo, March 18.—Albert H. Malott is touring the Buffalo area.

Studio Watchman Killed

Los Angeles, March 18.—A studio watchman was killed in a fight with a burglar.

Blaneys Split

Los Angeles, March 18.—The Blaney brothers have split.

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The Ballad Sensation
"Mr. Rad"

TELL MY MAMMY TO COME BACK HOME

The Super Hit!
**LINGER
 AWHILE**

Music by
VINCENT ROSE

Words by
HARRY OWENS

AL JOLSON'S own
ARCADY
by **AL JOLSON**
and
BUDDY DeSYLVA

The Greatest Waltz Ballad Hit
When Lights

In every dance place you'll hear
"EASY MELODY"

SAN FRANCISCO
 antages Theatre Building
 BOSTON
 181 Tremont St.

DETROIT
 111 West Larned St.
 CINCINNATI
 267-8 Lyric Theatre Bldg.
 TORONTO—103 Yonge St.

LEO FE
 711 Seventh Avenue
 LONDON, W. C. 2, ENGLAND—128

al Of The Season!

io Man"

ME Words by IRA SCHUSTER, JOHNNY WHITE, Music by CLIFF FRIEND

The Season's Smashing Comedy Hit!

**MAMMA
LOVES
PAPA**

(Papa Loves)
(Mamma)

by Abel Baer & Cliff Friend

**SOMEWHERE
in
the WORLD**

*John Mc Cormack's
Master Ballad*

NAT D. AYER

it Since "Three O'clock in the Morning"

s Are Low

Words and Music by GUS. KAHN, TED KOEHLER, and TED FIORITO

Wherever there's music you'll hear
"EASY MELODY"

FEIST, Inc.

New York

1414 ADELPHI
1000 MARKET ST.
KANSAS CITY
63012 Theatre Building
LOS ANGELES
417 West 15th Street

CHICAGO
417 So. State St.
MINNEAPOLIS
121 East Avenue

1000 Market St.,
Australia, Melbourne, E-122 Collins St.

sphere, acting and looking the Russian camp in league with the agents of the Soviet, sent to recover the jewels.

One realistic possibility early it was one of these paper airplanes that roll back at the touch of a button and supposed to be blown out of solid rock.

It's a romantic bunch of bolism as a feature, but should be a box-office value on the prestige of the author and the "Post." Cuck.

CONDUCTOR 1492

Warner Inc. presents "Conductor 1492," starring Johnnie Hines, directed by Charles Hunt. New York, Warner Bros. Inc., March 19, 1924.

Johnnie Hines, who has been a successful actor in the past, is now a conductor. He is a young man who is a conductor of a street railway line, but he is a fast man that makes the picture good for any first run house.

It is a gag picture from beginning to end, and the audience will be bored with laughter but, all in all, something unusual at Low's Circle in New York.

Johnnie Hines is starred and he has some plays playing opposite him. This makes a double bill on the screen. It is "Hines' house" that gets the laughs. He is a young fisherman who comes to the country and gets a job as a street conductor. He manages to save the life of the young man who is the president of the road, and the young man is trying to get the outstanding two shares of stock that would break the tie in the board of directors, and in the end the president's daughter says she'll marry him.

That it is Johnnie Hines in a boarding house waiting in line to get a regular Saturday night bathing Hines—gargling with a disinfectant light. Johnny at a roller skate and a few other gags of that sort that put the picture over.

What a wonderful memory that Johnny must have to remember all of the gags that he pulls. He must have seen every burlesque show and vaudeville hall since the year one. He is pulling stuff that they would be afraid to show in the smallest small time today, but he makes 'em laugh with it, and that is the answer.

For thrills there are three stunts: The saving of the kid from the middle of the car tracks by hanging from the front of the trolley; an automobile chase with a miniature machine against a Mercer roadster; and a fire. Hines works in all three good and handles himself nicely. The others of the cast manage to fit the atmosphere nicely.

If you want laughs, play this one. Fred.

NOT A DRUM WAS HEARD

Fox presents "Not a Drum Was Heard," starring Charles Gibson, directed by John Ames Williams. New York, Fox, March 19, 1924.

Charles Gibson, who has been a successful actor in the past, is now a drummer. He is a young man who is a drummer of a street band, but he is a fast man that makes the picture good for any first run house.

It is a gag picture from beginning to end, and the audience will be bored with laughter but, all in all, something unusual at Low's Circle in New York.

Johnnie Hines is starred and he has some plays playing opposite him. This makes a double bill on the screen. It is "Hines' house" that gets the laughs. He is a young fisherman who comes to the country and gets a job as a street conductor. He manages to save the life of the young man who is the president of the road, and the young man is trying to get the outstanding two shares of stock that would break the tie in the board of directors, and in the end the president's daughter says she'll marry him.

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If you want laughs, play this one. Fred.

ing big dose of the right kind of heart interest that would have made the film an ice, but unfortunately all there is in a bit of snubbing.

Jones is gradually overcoming his problems of being too serious and restrained at all times, in the fat role of the erring son, regular pal, takes the acting part. Betty Barton is a charming heroine, and Frank Campanella is a very nice man who plays the part of the father.

The name, "The Blizzard of '12," is an appealing one, and the picture is a good one, but it is a bit of a snub in the line of the story.

It is a picture of a young man who is a drummer of a street band, but he is a fast man that makes the picture good for any first run house.

THE BLIZZARD

Warner Bros. presents "The Blizzard," starring Charles Gibson, directed by John Ames Williams. New York, Warner Bros. Inc., March 19, 1924.

Charles Gibson, who has been a successful actor in the past, is now a drummer. He is a young man who is a drummer of a street band, but he is a fast man that makes the picture good for any first run house.

It is a gag picture from beginning to end, and the audience will be bored with laughter but, all in all, something unusual at Low's Circle in New York.

Johnnie Hines is starred and he has some plays playing opposite him. This makes a double bill on the screen. It is "Hines' house" that gets the laughs. He is a young fisherman who comes to the country and gets a job as a street conductor. He manages to save the life of the young man who is the president of the road, and the young man is trying to get the outstanding two shares of stock that would break the tie in the board of directors, and in the end the president's daughter says she'll marry him.

That it is Johnnie Hines in a boarding house waiting in line to get a regular Saturday night bathing Hines—gargling with a disinfectant light. Johnny at a roller skate and a few other gags of that sort that put the picture over.

What a wonderful memory that Johnny must have to remember all of the gags that he pulls. He must have seen every burlesque show and vaudeville hall since the year one. He is pulling stuff that they would be afraid to show in the smallest small time today, but he makes 'em laugh with it, and that is the answer.

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If you want laughs, play this one. Fred.

work up. The cast is uniformly bad, the direction hopeless.

It's one of those pictures that men forget. It will be hidden by any intelligent endeavor, as it was at this house.

RIDE FOR YOUR LIFE

Warner Bros. presents "Ride for Your Life," starring Charles Gibson, directed by John Ames Williams. New York, Warner Bros. Inc., March 19, 1924.

Charles Gibson, who has been a successful actor in the past, is now a drummer. He is a young man who is a drummer of a street band, but he is a fast man that makes the picture good for any first run house.

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If you want laughs, play this one. Fred.

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FILM ITEMS

Additions to the cast to "The Enemy Ship," which James Cruze is to direct for Famous Players, was by William H. Huntley, Gordon and the De Witt Jennings.

The new executive of the Motion Picture industry is to be the president of the employees at a salary of \$25,000 a year. He is to be the head of the Motion Picture industry in New York.

The following picture is "Rides," in which Charles Gibson is to be starred, which has two stars, Frank Brown and Paul Price, who are associated with producing him. The title of the work version, which is being prepared by Scott Cowan for Famous Players, is "Charming Husbands." The picture was by Elizabeth Alexander.

Universal has appointed O. D. Chasley, manager of the Regent Theatre in Ottawa, Canada, director of exploitation. He leaves there this week to go to Los Angeles to take up his new office.

Agnes Ayres is featured in "The Quality of Mercy," which Joseph H. Herman has started directing at the Lucky Star, Los Angeles.

Commonwealth has appointed J. Lawrence Harn as supervisor of New Jersey territory for distribution.

The Strand, Hartford, Conn., has been taken over by Keith & Loftman. The house has been closed, it is renovated. It will open in two weeks with a continuance of its picture policy.

Just as we said!

The Corinne Griffith Productions, Inc., presentation of

"LIES OF THE FIELD"

Featuring CORINNE GRIFFITH and CONWAY TEARLE

Directed by JOHN FRANCIS DILLON

MILE A MINUTE MORGAN

Lumber camp story, featuring Matty Matson and Vernon Hill. Directed by Bert Phillips. New York, Warner Bros. Inc., March 19, 1924.

As stupidly and cheaply made a picture as has appeared since the days of the old Boston Herald. The story is full of inconsistencies and the direction poor. Add to this a mediocre cast and the cheapest kind of a production.

The story concerns the black sheep son of a wealthy lumber man. The son and his pal after a broke return to California from Monte Carlo. The bust used in this shot couldn't cross the Pacific on a parcel post.

The son (Matty Matson) is shown away in a rowboat aboard the ship. He has a black bag with him, and the old man in charge is worried in. The pair escape from the ship in a ridiculous manner and journey to a lumber camp, where they secure employment as lumber jacks.

Some pal through boasting invites him into a prize fight with the lumber camp champion. The hero loses the champ and wins the title. The boxing would be a caricature of your Aunt Ella's boxing days down. The other part is a professional with confidence and could lose to our hero in the latter stable hand. However, he is killed out.

Another "thrill" was the hero's fight with a bear and a lion. The hero jumped out of the bear's den, but he was killed by the lion. The hero has a black bag with him, and the old man in charge is worried in. The pair escape from the ship in a ridiculous manner and journey to a lumber camp, where they secure employment as lumber jacks.

Some pal through boasting invites him into a prize fight with the lumber camp champion. The hero loses the champ and wins the title. The boxing would be a caricature of your Aunt Ella's boxing days down. The other part is a professional with confidence and could lose to our hero in the latter stable hand. However, he is killed out.



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In Two Reel Comedies
You know who Harry Langdon is.
Not long ago he was making 'em lie down and roll over in the big time houses.
They'd start laughing as soon as his name went up.
"Picking Peaches" showed that he brought from vaudeville two big assets, Personality and Popularity. It is a great little picture comedy.
"Smile Please," is his next laugh-gusher.
How about 'em for your house?

How about 'em for your house?

JACK OBTHERMAN
Reel Revue
Talk, Singing and Pictures
21 Mins.; One

Jack Osterman has an excellent idea for comedy in his "Teel Revue," a motion picture containing a number of film stars who, when the lights go out on a screen, furnish Osterman with an opportunity for running free comment that's packed with smart humor.

The talk is marked with a pungent satirical strain that's away from the conventional vaudeville monologue stuff, but notwithstanding holds a sort of material that can't miss with any type of vaudeville audience.

Osterman appears in every scene showing the various pictures, and the talk is relative to his "via" to Hollywood."

He tells of how he made Busi Keaton yell at a story, and the

shows Keaton bored silly at Osterman's recital, with a stage hand giving Osterman the air at a nod from Keaton.

Other scenes show Osterman saluting Charlie Chaplin and Chaplin ignoring him, a burlesque box bout between Osterman and Tex Mix, Osterman "fraternizing" with Anita Stewart in a golf game, w Osterman acting as caddy, etc.

It isn't the first time a monolog has used a picture to comment on comedy—Jack Norworth did one several years ago, but Osterman's method of showing him on the screen with the film stars is different from anything resembling it in any form that has gone before. After the film stuff Osterman de-

...a ballad, reading it very well, with a line of crisp patter following.

He has developed a likeable elial style in this act, the best, incidentally, he has ever done.

The turn can go along and do his own anywhere. He went to speech at the Palace and held the house intact next to closing.

Bel

GEORGE LANE and EMILY BARRY
Comedy, Talk, Songs, Dance
16 Mins.; One
3d St.

George Lane is a funny comedian. He always was as far as he went. The more the pity that he hampered himself with a terrible female

himself with Miss Barry as a suitable wife. The routine he doing now with Miss Barry as a "straight" has not been changed a iota since he was of Lane and Morrell and Hendricks or with the other "straights" he had.

The fact the familiar gags as slick the way they did at the 23rd the last half is more of a tribute his delivery than the material. For her share Miss Barry essays a few and dance averagely and "see" parts.

Although they can probably get on the small time, a new set is advisable.

April

Two men in eccentric costumes who have a good comedy idea a

voices, mix comedy songs and ballads and at all times work together in a way that is not on a tactless or similar terms.

It looks like a new combination as far as the comedy is concerned. Their voices are the Jong and the Young, and when handling the comedy with ease, they may aspire to be the new duo to replace the old entertainment and surefire houses of the American scene.

DE VINE AND GOULD
Talk and Songs
12 Mins.; Three (Special)
American Roof

With the usual conversational act woven into a act with songs. Mar handles comedy as a lick later carrier. The offbeat songs are the bread of the low comedy and familiar songs the pop audiences should understand, since they have heard the songs before. The finish brings a change to evening dress and a slow over a medley duet that is

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WHERE THE
LAZY DAISIES
GROW

CLIFF FRIEND

HULA HULA
DREAM
GIRL

KAHN & FIORITO

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THE DAYS

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SWEEPING FROM
COAST TO
COAST

BURNETT, KERR & KIRKPATRICK

TWILIGHT
ROSE

A HIGH CLASS BALLAD
FOR THE SINGERS
OF BETTER
SONGS

DENNIS & MAGINE

FOX TROT
TANGO
**UNTIL
TO MORROW**

(HASTA MAÑANA)

GREAT MEXICAN
LOVE SONG

HEGBOM, VAN ALSTYNE
& GILLESPIE

THAT DAINTY WALTZ TUNE

BRING
BACK
THAT

OLDFASHIONED WALTZ

ALBERT HAY MALOTTE

THE NEW WALTZ BALLAD

ARIZONA STARS

CARL RUPP'S SONG SUCCESS

TWO MARVELOUS NEW MELODY NUMBERS

THERE'S
YES YES **IN YOUR EYES**

JOS SANTLY & CLIFF FRIEND

NOT YET SUZETTE

COOTS & COSLOW

WE HAVE JUST ACCEPTED FOR PUBLICATION ISHAM JONES & GUS KAHN'S LATEST & GREATEST SONG

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A NEW SONG BY YOURS TRULY

ERNEST R. BALL

Ask JULIUS P. WITMARK, 1650 Broadway, New York

BALTIMORE

POPIPS—"The Covered Wagon" (repeat engagement).
AMPHITHEATRE—"Blossom Time".
LYCEUM—"The White Sister".
ELM (8d week).
ACADEMY—"The Dover Road".
CENTURY—"The Shadow of the East".
METROPOLITAN—"The Light That Failed".
NEV—"Flaming Barriers".
FAIRWAY—"Fied Piper Malone".
REVUE—"Lilies of the Field".

Stuart Walker, having established his rep at the Academy with fair success, has announced a long list of forthcoming plays—a new one by Perone Mullar; "The Storm Bird," an English comedy, and a new play by Lord Dunsany among them. Current, "The Dover Road."

"The Covered Wagon" is playing a repeat at Popi's this week and next. Following the film comes "The Magic Ring." The Auditorium has "The Highwaysman" following the current "Blossom Time." Next week the Lyceum has the world premiere of the Warner Brothers' film, "Beau Brummel."

Since taking over the Hippodrome Fred Schaeffer has raised the night top to 65 cents, but with it all business has picked up. He's running a five-art Keith bill there in addition to a picture, while the Maryland continues with its nine-art big-time policy.

Henry Kelly, who sang for two seasons here with the De Wolf Hopper Opera Co. in the baritone roles, is at the Century for an indefinite run, having been in four weeks already. A woman singer is being booked with him week by week, the woman chorine and Kelly continuing.

INDIANAPOLIS

By VOLNEY B. FOWLER

MURAT—"Dark Englishes"—Follies.
CAPITOL—"Radio Girls".
LINCOLN—"Squarer".
SHARPER—"Big Sensation".

At the downtown picture houses this week, Colonel, "Thy Name Is Woman"; Apollo, "The Shadow of the East"; Circle, "Lilies of the Field"; Ohio, "The Shepherd King"; Mr. Smith's, "Reno"; 1st, "The Phantom of the Opera"; Crystal, "Woman to Woman."

Continuation of announcement by a local syndicate which purchased the 39-year lease of Famous Players-Lasker upon the south half of the Hotel English property that the would be hotel, built on the site came late last week.

The syndicate announced that the structure will be remodelled on the interior for hotel purposes on upper floors and stores on the first floor. The property had been part of the Hotel English before Famous

Players took it over several months ago.

Two of the season's most important bookings have been cancelled. Ed Wynn will not be at English's the last half of the week of March 31, and Ethel Barrymore cancelled her engagement at the Murat the same three days. No reason was given for the Barrymore call-off.

Although the critics hailed the show with delight and patrons almost universally spread favorable word-of-mouth advertising about it, "The Lady in Ermine" played to one of the worst weeks of the season at the Murat last week.

NEW ORLEANS

By O. M. SAMUEL

TULANE—San Carlos Opera Co.
ST. CHARLES—Singer Players in "Madeline and the Movies".
STRAUD—"Shadows of Paris".
ZIBERTY—"The Bad Man".

Alice Gentile has completed her contract with the San Carlos Opera Company and left it in this city.

Velma Sutton is singing at the Strand.

The San Carlos played to nearly \$1,000 in its first week at the Tulane and may do even better this week.

The Ukrainian National Chorus warbled at two performances in the Shrine Temple here very few heard them.

Variety-Clipper Bureau,
WASHINGTON, D. C.
Evans Bldg., New York Ave.

By HARDIE MEAKIN

Interest for the current week is divided three ways, with possibly the greatest manifested at the National with "The Changelings." The others are the Moscow Art Theatre Co. at Poli's and "The Highwaymen" at the Belasco.

A new one, "The River's End" by James Oliver Curwood and

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dramatized by Daniel Kusell, also presenting, next week at Belasco, "The Magic Ring" at National and "Trene" at Poli's next week.

The films for the current week are "Thy Name Is Woman," at Loew's Columbia; "Women Who Give," at Loew's Palace; "Three Weeks," in its second week at Moore's Rialto, and Constance Talmadge in "Dangerous Maid" at Crandall's Metropolitan.

A new triple manual console for the pipe organ has been installed in Crandall's downtown house, the Metropolitan.

Daniel Breeskin, conductor of the orchestra at this same house, spent the greater portion of the past week in New York lining up new music.

Daniel V. Arthur was here all last week with his wife, Marie Cahill, who topped the bill at Keith's. Miss Cahill was ill throughout the entire engagement, coming close to collapsing on two occasions, but she kept going and missed no performances.

Mark Gates has a son, and although that youngster is but tottering around, Mark is contemplating the purchase of a fully equipped electric train. It has been stated that father's have more fun running these things than do their kids.

Another member of the Crandall staff has been on the sick list. John R. Upperman, manager of the Apollo, a neighborhood house, is now convalescing from a bad attack of the grip.

Director Wild of the Rialto orchestra put in a new overture for the second week of "Three Weeks" (that comes close to being a "run") at that theatre.

Leonard Hall was the disconcerting voice on A. H. Wood's new play, "Kelly's Vacation," last week at the

Belasco. Hall said the last two acts were thin.

Lawrence Deatus is sitting back this week with an expression indicating the completion of a bit of good work well done. The Fashion Show he staged at his theatre, the Palace, during the past week went over big and was listed as one of the best added features put across here in so is time.

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Isn't it great to have the public and all performers like you? Well, I'll tell you what will make everybody like you. When I started doing a single I wore a 7 1/4 hat. I have improved 100% and still wear a 7 1/4. That's why everybody likes

BILL ROBINSON

My body and soul belong to
SMITH & FORKINS

BROOKLYN, N. Y.

By ARTHUR J. BUSCH

The Majestic makes its transformation from the sublime to the ridiculous by harrowing "The Greenleaf Village Follies." Next week "Blossom Time."

Francine Larrimore in her new vehicle opened Monday at Montauk. The play is "Nancy Ann" by Dorothy Heyward. Next week "Laugh, Clown, Laugh."

Teller's Shubert houses a road company of "So This Is London" this week, with Chauncey Olcott in "The Heart of Paddy Whack," next week.

The Shubert-Crescent having had its fling with feature pictures, turns its attention this week to the legitimate by housing "The Kreutzer Sonata" with Bertha Kalich.

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BUFFALO

By SIDNEY BURTON

MAJESTIC—"Able's Irish Rose," Seventh week to record business. SHUBERT TECK—"Lady in Ermine." Attraction "There," but town doesn't know it. Lauder next first half. Sothen and Marlowe last half.

HIPP—"White Sister" (film). LOEW'S—"Conductor 1922." LAFAYETTE—"Painted People." GAYETY—"Columbia" "Jig Time." GARDEN—"Mutual" "Struttin' Along."

ACADEMY—"Burlesque and pictures."

Close observers of the local Sunday situation are expressing doubt as to just how long the present condition will continue. For the past six months Buffalo theatres have been wide open Sundays for everything except legit performances. Despite ominous rumbles on the horizon from the direction of the church organizations, no cloud has yet appeared in the fair weather sky of capacity Sunday business. Recent utterances from local pulpits, however, have indicated that some action to close the town is being contemplated by the churches and will be acted upon shortly.

In the face of this the Gayety (Columbia burlesque) in what is generally conceded by local showmen to be an extremely ill-advised announcement publicly advertised in the newspapers that the weekly attractions will open their engagements Sunday evenings instead of Monday, with the statement that the regular show will be given. The move is now standing by watching for developments.

Allan S. Moritz has taken over the New Haven, Conn. office of Universal. Edwin O. Weinberg has resigned as manager of Universal's West End theatre, London, and is back in New York.

DETROIT

By JACOB SMITH

SHUBERT-DETROIT—Lauder. Next, "Sitting Pretty." NEW DETROIT—"Vanities." Next, "Banyole." MAJESTIC—"Nearly Married." Next, "Connie Goes Home." GARDEN—"Grounds for Divorce." Next, "Polly Preferred." Return.

Music, March 24, one performance. Photoplay—"Hunchback," fourth week at Adams; Tom Mix at Fox-Washington; "Marriage Circle," Broadway-Riviera; "Lilies of the Field," Capitol; "When a Man's a Man," Madison; "The White Sin," Colonial.

Consolidated Theatres, Grand

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Beautiful Shoes

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Open until 9 P.M.



Rapide, have leased the Isle theatre from John T. Goodspeed.

Phil Gleichman, of Broadway-Strand, confirms report that he is to build a new downtown theatre, seating 2,500.

Dave Fairmyer succeeds W. E. Wilkinson as manager of the Detroit Elm Road of Trade.

KANSAS CITY By WILL R. HUGHES

SHUBERT-Jolson in "Rumbo." SHUBERT-MISSOURI—"Cat and Canary." GAYETY—"Happy Go Lucky." GARDEN—"Musical stock." LIBERTY—"The Marriage Circle" picture.

ROYAL—"Saramouche," film. NEWMAN—"The Greatest Love of All," with George Hearn and company of players.

The "Star" critic in his Sunday page, before the opening of Zerkfeld's "Follies," at Shubert, commented a large part of his space in praising the show on account of the \$4.40 top, and calling attention to the fact the attraction was sung by Will Rogers and others from the New York cast, also minus Sam Bernard and Gilda Gray, in the show during the Chicago engagement.

In direct contrast the same writer gave words of praise to the coming engagement of Al Jolson, who follows the "Follies" and predicted capacity business. The information

regarding those missing from the "Follies" program, may not have hurt Jolson, but it did not help, and some could be had at practically all the performances, although the show did an enormous business, on account of the tilted price.

The Shubert-Missouri will close for the season after next week's engagement of "The Cat and the Canary." It was announced but a few weeks ago the Shubert management would send all dramatic attractions to the house in an attempt to establish it as a regular dramatic house, but the plans have been changed and the bookings transferred to the Shubert. The Missouri has tried every thing but burlesque this season.

Fred Spear, publicity manager for the Orpheum, is looking after the advance press staff for the coming engagement of the Chicago Opera company, at Convention hall.

SAN FRANCISCO

The Zerkfeld production, "Follies," which opened a limited engagement here last week at the Columbia, is playing at a \$4 top rate. This has caused considerable comment, as the show is reported to have charged but \$1.20 top in Los Angeles. Smaller capacity here is said to be the reason for the boost.

Three more theatres have been over by the National Theatre, Inc. of which J. R. Crook is the head. The houses are all located in Chen,

and include the Majestic in that town. The same policy of pictures, vaudeville and occasional road shows will be maintained.

The Ferris-Hartman light opera company, at the Casino, spent last week on the road to permit the house to be used by Kleiner Duse in four performances and by the Chicago Grand Opera Co. for three. Hartman's organization played as far as Fresno.

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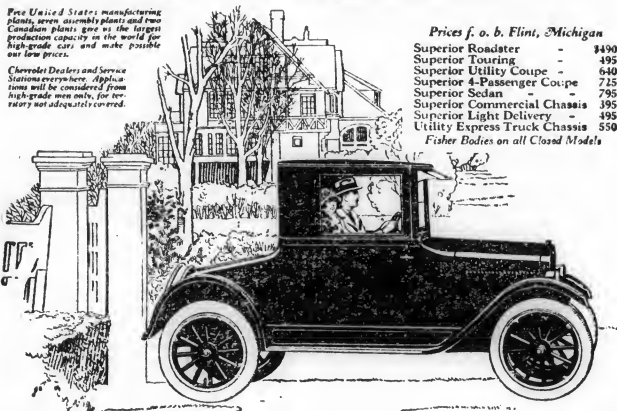
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Fisher Bodies on all Closed Models

ROSEANNE

(Continued from page 37)

was a known failure. Roseanne was expected to give a show in this house of the highway and he expected to drive away with a truck and a lot of money.

Had this come to pass, Roseanne would have been a success. But in the end, Roseanne was a failure. She was a failure in the eyes of the public, and she was a failure in the eyes of the public. She was a failure in the eyes of the public, and she was a failure in the eyes of the public.

After the Boston engagement, Roseanne could have come back to New York and possibly turned the trick, but he had a different plan. He had a different plan, and he had a different plan. He had a different plan, and he had a different plan.

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used, it might have been able to show it by the same old money and spots.

As it was presented upon a 10-foot platform, it was a very different thing. It was a very different thing, and it was a very different thing. It was a very different thing, and it was a very different thing.

In the past, in addition to Charles, there were two players who stood out. They were Rose McGowan, who played the title role, and Dorothy Fiddie, who played the title role.

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JULES MURRY'S IRIP

It is Woodstock will, after it is the student bookends in the absence of Jules Murry, who will go to the top of the hill.

After Managing Miller Theatre, Jules Murry has succeeded Tommy. He has joined the company of the Miller Theatre.

"Nervous Wreck" Leaving Chicago. Chicago, March 13.

As the result of falling out of business, the Chicago company of "The Nervous Wreck" will shortly leave the Harris.

The Laughing Lady, with Ethel Barrymore, will follow it in the two weeks. After which Jane Cowie to Boston and Detroit will be the it.

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HENRY W. SARGENT
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"ABIE'S IRISH ROSE"

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CORINNE GRIFFITH

in "Lilies of the Field"
with LOWMYER TAYLOR
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EDDIE CANTOR in
"KID BOOTS"

with MARY EATON

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Mat. 2:15
"HELL-BENT FOR HEAVEN"

with AUGUSTIN DUNCAN

GLENN ANDERSON and GEO. ABBOT

LIBERTY THEATRE

Evening 8:15
Mat. 2:15
DOUGLAS FAIRBANKS
in "THE THIEF OF BAGDAD"

"HOME, JAMES, FOR ORLO"

Orlo, the great musical piece, which Harold Bird will re-open the ranks of the musical piece, which Harold Bird will re-open the ranks of the musical piece, which Harold Bird will re-open the ranks of the musical piece.

PILM NOTES

Charles Smoll has resigned from the Fox stockholder's list to become publicity director for the Greenwich Village Board of Trade.

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GLOBE Theatre, 42nd St. E. 10th St.

THE GREATEST MUSICAL COMEDY
CHARLES DILLINGHAM Presents

FRED STONE

in "STEPPING STONES"
with DOROTHY STONE

Music Box Theatre W. 42nd St. E. 10th St.
Evening 8:15
Mat. 2:15
It is a Show That Has No Equal

SAM H. HARRIS Presents

THE GREATEST MUSICAL COMEDY
CHARLES DILLINGHAM Presents

MUSIC BOX REVUE

Staged by Howard Short

7th APOLLO West 42nd St. E. 10th St.
Evening 8:15
Mat. 2:15
Philip Goodman Presents

HADGE KENNEDY

in "POPPY"
with W.C. FIELDS

KLAW Theatre, W. 42nd St. E. 10th St.

Stargate and French Will Be Delighted to Have You

MEET THE WIFE

with MAHY BOLAND
In Lynn Starling's Laughing Jesters

MOONLIGHT

A MUSICAL COMEDY GEN
AT THE LONGACRE THEATRE

W. 42nd St. E. 10th St. Mat. Wed. & Sat.

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W. 42nd St. E. 10th St. Mat. Wed. & Sat.

SPRING CLEANING

with VIOLET HEMING
ESTELLE WINWOOD
with A. E. MATTHEWS and Others

GAIETY Theatre, W. 42nd St. E. 10th St.

Mat. Wed. & Sat. 2:15

"WE MODERNS"

A New Comedy by ISRAEL ZANGWILL

PLAYHOUSE, 42nd St. E. 10th St.

STEWART AND THURMAN
The Comedy Hit of the Year

THE SHOW-OFF

by GEORGE KELLY

AHEAD AND BACK

Jack Hyman has been engaged as company manager for Myron Fagan's "Two Strangers From Nowhere." He will also do the publicity.

Harry M. Burnside has switched over from the Carroll feature to become general press correspondent for "The River's End."

"Just Married" Bound for Coast

"Just Married" re-cast by Hurlst and Seaton, will reopen at Johnson, Pa. today (March 19). Donald Brian and Vivian Martin are the leads.

The attraction has been rated to the coast.

Lina Bonner, recently engaged to handle special exploitation work for the Louis H. Mayer Productions, is at present concentrating upon the film "Myra Samuels."

The new feature of Edgar Johnson known as "Swords and Ploughshares" has been renamed "Short of America."

BRIGHTEN YOUR OFFERING—"PEP UP" THOSE OUT FRONT—BRING ON THAT SWEET APPLAUSE

Sing 'Em the Great "Cheer-Up" Song

"YOU CAN'T BLAME YOUR UNCLE SAMMY"

(IT'S THE COMPANY THAT HE'S BEEN IN)"

By AL DUBIN, JIMMY McHUGH and
IRWIN DASH

A TIMELY AND VIGOROUS SONG THAT WILL BRING 'EM TO THEIR FEET. THE SULTAN OF ALL SHOW-STOPPERS. REPLETE WITH TOPICAL LINES OF VITAL MOMENT. A SONG THAT'S DIFFERENT AND ONE THAT WILL TICKLE YOUR AUDIENCE AND PUT 'EM IN GOOD HUMOR. WATCH 'EM QUIVER, QUAVER AND QUAKE.

READ THESE CHORUSES:

You can't blame your Uncle Sammy
For he's been mighty good to you;
If you are disgusted with one or two he trusted
Think of the rest who are doing their best;
This land that gave us birth is the greatest one on earth
And if things go wrong, just take it with a grin
'Cause you can't blame your Uncle Sammy.
It's the company that he's been in.

You can't blame your Uncle Sammy
For everything that others do,
Half of us are beggars, the other half bootleggers;
Since that July, that we went extra dry
Pro'hibition may be fine, but a little beer and wine
Would be welcome more than home-made rye or gin.
But you can't blame your Uncle Sammy.
It's the company that he's been in.

You Can't Blame Your Uncle Sammy

(It's The Company That He's Been In)

By AL DUBIN
JIMMY McHUGH
IRWIN DASH

March

When you think of all the bon-its that the soldiers did get!

Are you feel-ing low? But, had kind of stum! Now you paid your in-come tax-as yet! Don't it make you boil!

When you think of all the bon-its that the soldiers did get!

get! We tangled up in foreign bow-les, find it seems a shame. But tell me what to blame!

You can't blame your Uncle Sam-my. For he's been mighty good to you. He can't help con-

el-gars, as long as pol-i-ti-cians do what they do, to the day White and Blue. You're all-ways been the goat, cause you go and give your vote to the men who pick your pocket with a grin. But you can't blame your Uncle Sam-my. It's the company that he's been in.

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You can't blame your Uncle Sammy
For he's been mighty good to you;
Just look at the bright side for that's the only right side
Things may be bum, but the good things will come;
I know a dollar bill doesn't go so far and still
When you think of German marks you have to grin,
Now you can't blame your Uncle Sammy,
It's the company that he's been in.

You can't blame your Uncle Sammy
For he's been mighty good to you;
Life is just a scramble, a game that is a gamble,
One man will train to develop his brain
For twenty per he frets, while a guy like Firpo gets
Eighty thousand just for one sock on the chin,
But you can't blame your Uncle Sammy,
It's the company that he's been in.

You can't blame your Uncle Sammy
For everything that others do,
Read about the capers of some folks in the papers,
Murders and say, a divorce every day,
Why, even preachers doubt what the Good Book is about,
While those bobbed-haired baby bandits take your tin,
But you can't blame your Uncle Sammy,
It's the company that he's been in.

MANY MORE CHORUSES, DOUBLE VERSIONS, ETC., NOW READY—ORCHESTRATIONS IN ALL KEYS

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MUSIC PUBLISHERS
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NEW YORK CITY

"THE HOUSE THAT JACK BUILT"

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It's

10c WEEKLY

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about

CARNIVALS

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and

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America's Oldest Amusement Paper

The only paper in the world devoted exclusively to Out-Door Amusement.

OUT WEEKLY, 10c

EDDIE MACK TALKS

No. 170

We have spoken so much about our clothes, let us now introduce our HABERDASHERY DEPARTMENT.

Everything that is needed to complete your wardrobe, whether formal or informal, is now on display.

MACK'S CLOTHES SHOP

MACK BUILDING

166 West 46th Street
Just a Step East of Broadway

BOSTON
By LEN LIBBY

Fred Mack, here for several weeks with "The Covered Wagon" at the Majestic, is back in town with "The Ten Commandments" at the Tremont.

Teddy Baxter, who on his last trip here stayed many weeks with "East Is West" at the Shubert, is in ahead of "In Love with Love," which opened at the Wilbur Monday and will remain here as manager the two weeks the show plays this city.

The first night performance of "Dangerous People," which will come into the Selwyn next week, will be a benefit performance for Fred E. Wright, the manager of the house. His benefit will be the first of the season, and besides an important occasion for Fred will also serve to notify those who follow the theatre closely that the season is waning.

"Topics of 1923" at the Shubert next week replacing the "Greenwich Village Follies" and on the same night "One King" will open at the Colonial.

SYRACUSE, N. Y.
By CHESTER B. BAHN

WETTING—Dark until 22; Jane Cowell, 24-28; 27, Dennis Dawn Danes; 28-29, Greenwich Village Follies.

SPRING—First half, "When Man's Man's"; last half, "The Man Life Passed By."

EMPIRE—First half, "Wild Oranges"; last half, "Leavenworth Case."

ROBINSON-HECKEL—"Don't Call It Love."

CIRCUS—"Just a Wife," REGENT—"The Song of Love."

It's spring fashion week in Syracuse and local theatres are capitalizing it by introducing fashion shows in co-operation with local department stores and specialty shops. R. P. Kohn's is showing fashions using 20 models. The Empire added a fashion show on Tuesday, while the Strand will follow suit Wednesday.

The Strand, recently taken over by the Harrison-Peter combine, will reopen Saturday.

The Rivoli, second run house and the Strand, first run, are conducting war in the local papers. The Rivoli started the ball rolling by advertising that both "The Hunchback of Notre Dame" and "Scaramouche" would be shown there this season at popular prices. The Strand had both of the pictures, showing them at advanced prices and with the guarantee that they would not be shown here otherwise this season. The Rivoli, incidentally, appeared in the local papers before "Scaramouche" had wound up its Strand engagement. The Strand on Monday featured this in its display pages:

"Owing to misleading advertising which has appeared in the local papers, the Strand would announce: The Hunchback of Notre Dame will not be shown in Syracuse until after May 21, and 'Scaramouche' will not be shown until after May 19."

Operators of first run houses have been proved frequently in the past

by the similar tactics of second run houses, men, but this instance is the most flagrant. Usually, the second run houses have limited their announcements to slides and paper in the lobbies. This is the first time where there has been a resort to newspaper space.

Exchange representatives are held as more or less responsible for the evil. One second run manager, taken to task, produced a letter from a Wilcox company, suggesting that this practice be followed so that the second run house could get the maximum of advertising at the first run house's expense. That manager, it might be added, has since lost his job.

The stock company which DeWitt Newing will install at the Wieting on Easter Monday will be known as a Wilcox company, meaning that Wilcox, having secured his release from a Keith vaudeville contract, will be featured.

Kenneth R. Kosselader has been picked for the feminine lead in "Teatime in Tibet," a musical comedy to be produced by Thompson and Bones, of Syracuse University, at the Wieting, April 9-10.

NEWS OF DAILIES

(Continued from page 7)

have been received at the city hall about Eugene O'Neill's play that the mayor has ordered an investigation.

Gatti-Casazza, general manager of the Metropolitan, had his contract extended until May, 1929.

Lee Baker, Mary Newcomb and Dean Tashman are to leave the principal parts in Leon Gordon's new play, "Garden of Weeds."

George Drew Mendum has been made a life member of Equity. She is a niece of John Drew.

Georgette Leblanc's repudiation at the Booth has been postponed to March 22.

Tom Jones, musical director, is writing the lyrics for the musical version of an O. Henry story which Bob Nelson will produce is viable.

The annual benefit performance of the National Vaudeville Artists will be held May 11. Simultaneous performances will be given at the Metropolitan, Madison and New Amsterdam.

Edward Rosenbaum has purchased the Great Neck Theatre at Great Neck, L. I., for \$115,000. There were a number of lesser bids.

"Spot of Clay" is the title of a new picture to be produced by Cecil De Mille for Paramount. The adaptation will be made by Benita Marie Day.

"Keep Cool" a revue to be produced by the Ethel Production Co. went into rehearsal Monday.

"What Women Want" by Roy Bryant will be produced at the Central, Chicago, April 29.

Henry Miller has decided to continue the run of "The Merry Wives of Windsor" and has played seats for sale for four weeks in advance.

Walter Brooks and Louis J. Lapham have formed a producing firm known



MANTELL'S MANIKINS

Last week (March 10), at the State, New York, the "DAILY NEWS" gave me a good percentage, also at the Broadway, New York, recently, but the audience always gives me 100% of appreciation and applause, and the business growth in 1924 for entertainment.

MANTELL'S MANIKINS, THE 100% ACT
METROPOLITAN, BROOKLYN, NEXT WEEK (MARCH 24)

as the Inquith-Brooks Productions, Inc. The new firm will produce a musical comedy in April.

Acting Lieut. Patrick G. Fitzgerald, musical director of the police department, in behalf of the police band has asked Commissioner Enright for a two months' leave of absence for himself and the band to make the proposed concert tour. The commissioner has not yet given his consent.

Jaguar Gadowsky will have pictures to appear in a new play entitled "Easy Living."

Federal Judge Honley has granted Carlo Cantoni, producer of the musical comedy, "Paradise Alley," until March 25 to file answer to the litigation proceedings brought by Hale Francis, Eastern Pa. playwright, who alleges he wrote the piece under a contract calling for its production in Philadelphia.

George Randolph Chester, novelist and short-story writer and author of "Del-tich-Quick Wallingford," left his entire estate of \$4,000 in personal property to his widow, Lillian E. Chester, in a will filed for probate last week.

Mutual consideration was shown that week by both sides in the divorce suit of Mrs. Bernice Mershon Moulton against Frank Moulton, actor. Mrs. Moulton, through her attorney, announced she was able to get along without alimony and Moulton, in turn admitted he had been properly served, which made easier the progress of the undefended suit.

The broadcasting by the nine British stations Thursday was heard as far north as Toronto, as far west as (Unimol) and as far south as Covington, Ky., according to telegrams received in New York.

Michael Casamano, the mysterious figure alleged by the U. S. Govern-

Footlight Footwear!

CAPEZIO

America's Master Maker of Theatrical Footwear to many well-known stage companies. Has consolidated his 129 W. 46th St. shop with his new retail shop for street, evening, theatre and ballet footwear, now located at 1551 Broadway, at 50th St.

Winter Garden Building

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CAPEZIO

Guerrini & Co. The Leading and Largest ACCORDION FACTORY in the United States. The only Factory that makes any and all kinds of instruments.

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SHADOWGRAPH

of the type used in the current Ziegfeld Follies is a patented illusion, the property of the Ziegfeld Corporation, New York, and that the exclusive rights to its use in America is at present controlled by Ziegfeld Follies.

The effect, which is seen by the audience through colored spectacles, is fully protected by United States Patent number 1,481,905, of January 15th, 1924.

Mr. Florenz Ziegfeld, Jr., and the Television Corporation hereby give notice that they will prosecute and hold liable for damages anyone contributing to the infringement of this act, whether theatre owner, producer, or performer.

Full information will be supplied gratis by the TELEVISION CORPORATION to anyone interested.

by the TELEVISION CORPORATION

FLORENZ ZIEGFELD, Jr.

Vaudeville's Most Pretentious Production

JACK

LORETTA

PATTON AND MARKS

IN

"Home Sweet Home"

FROM

MEMORY'S SWEETEST WORDS

A MUSICAL FANTASY IN SIX SCENES

No act, offering or production since the inception of vaudeville, has attained the heights of artistry that is reached by this production; this is attested to by Press, Manager and Public.

This Week (March 17), KEITH'S ALHAMBRA,
NEW YORK

Next Week (March 24), KEITH'S PALACE, NEW YORK

Direction HARRY WEBER

MARGARITA

PREMIERE ANSEUSE

HEADLINING AT

B. F. KEITZ'S (NEW YORK HIPPODROME) This Week (March 17, 1924)

Accompanied by JOSEF MARTIN at the piano

LETTERS

When sending for Mail to VARIETY, address Mail Clerk, PUBLISHER, ADVERTISING or CIRCULAR LETTERS WILL NOT BE ADVERTISED. LETTERS ADVERTISED IN ONE ISSUE ONLY.

All Newman
Alexander P.
Alexander Max
Alvin Fred
Alvin Max C.
Amold J.
Arthur Jack
Avis Edward

Bartholomew
Bartholomew
Bartholomew
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Rabson B.
Baron Dilla
Baron Victor
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We are open to rent to a very desirable tenant for office use only, third floor of this building, as our stock department has been moved to another building.
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BURLESQUE ROUTES

(March 24-March 31)

COLUMBIA CIRCUIT

ALL ABOARD—21 Gayety, Kansas City, 31 L. O.

ALL IN FUN—24 Auburn, 25 Columbia, 26 Cincinnati, 27-29 Detroit, 30-31 New York, 31 Empire, 32-34 New York, 35-37 New York, 38-40 New York, 41-43 New York, 44-46 New York, 47-49 New York, 50-52 New York, 53-55 New York, 56-58 New York, 59-61 New York, 62-64 New York, 65-67 New York, 68-70 New York, 71-73 New York, 74-76 New York, 77-79 New York, 80-82 New York, 83-85 New York, 86-88 New York, 89-91 New York, 92-94 New York, 95-97 New York, 98-100 New York, 101-103 New York, 104-106 New York, 107-109 New York, 110-112 New York, 113-115 New York, 116-118 New York, 119-121 New York, 122-124 New York, 125-127 New York, 128-130 New York, 131-133 New York, 134-136 New York, 137-139 New York, 140-142 New York, 143-145 New York, 146-148 New York, 149-151 New York, 152-154 New York, 155-157 New York, 158-160 New York, 161-163 New York, 164-166 New York, 167-169 New York, 170-172 New York, 173-175 New York, 176-178 New York, 179-181 New York, 182-184 New York, 185-187 New York, 188-190 New York, 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RIGHT OFF THE DESK

(Continued from page 9)

birthday arrived. It was a peculiar trick of fate that the last birthday I spent in the hospital I could sit up, and on my first out of it I had to be in bed all day. A dandy case of Sixth Avenue flu preventing my getting up. But, like Mary Tudor, I received the cabinet at my bedside and also a lot of flowers, wires, candy, cakes and gifts. I had a cake with so many candles that it looked like a torchlight procession, and just try to laugh that off.

I started my reminiscing of other birthdays, of my first in the hospital, which everyone was sure would be my last, of my second there which I stated might be the final one, of my third when I had begun to improve and my friends gave me a wonderful celebration, of the one a year ago, the first for which I had been able to sit up in four years.

I wonder if other people check themselves up on holidays and try to see how many they can remember and what they were doing on that day each year. I wonder—

If Mrs. Judge Weeks now traveling in Egypt; Mr. and Mrs. John Cort and Major General Wittenmeyer remember my birthday luncheon in Belmont's five years ago?

If Amelia Bingham recalls our joint party at her home six years ago and that Mr. and Mrs. Charles Chaplin were present? It was the last time I saw the famous editor.

If Mr. and Mrs. Charles Bray recall the birthday dinner they gave me eight years ago and that Sylvia Hahlo and John Pollock were in the party and that I won everybody's money playing poker?

If Irene Franklin remembers our celebration at the Hermitage 10 years back, and both of our husbands were at the gathering?

If Floyd Scott could bring to mind dining with me at the Baltimore Hotel in Kansas City 11 years ago, when I was in advance of the "Passing Show," and our surprise on walking into the dining room to find that a waiter who had known me for years had apprised the management that it was my birthday and that they had prepared a birthday dinner for me?

If Jennie Jacobs and Sophie Irene Loeb remember that it has been 15 years since we celebrated my birthday with a dinner at Guffanti's?

If Mr. and Mrs. Ed Hyman recall the birthday dinner they gave me at their home 17 years ago, and that Mr. and Mrs. Kerry Meagher, both deceased, were present?

If Lulu Benson (Mrs. Sam Rice) can picture as vividly as I can my birthday celebration of 18 years past? My wife Walter Hill remembers that one, too.

If Toni Ryan remembers the ring that his dear departed wife and he sent me from Denver 20 years ago? (Incidentally, that ring is the only piece of jewelry left from the wreckage.)

All actors who want a chance to meet people who have meant a lot to their careers, please rise their hands. Good; then go to the newspaper women's annual ball at the Astor hotel Friday night, March 21. And talk nicely to those girls, too, for they have been the means of bringing us many talented stage people before the public as the managers have.

Nobody will be punishing himself by going, for there is to be a good dramatic entertainment, a hot supper and everything else that goes to make a ball worth \$7.50, and the newspaper women have acquired the reputation of giving the best conducted, most entertaining affairs of the season.

This came dawn near being "Bedside Chats" again this week. It has always been a custom when going out to bring back something, and while I didn't exactly bring the bacon home, it took a lot of "bakin'" to get rid of what I brought home.

RADIO MENACE

(Continued from page 1)

but I'm inclined to believe so. It costs us from \$50,000 to \$50,000 a month to run our business. That is the average, I believe, for every class A publisher.

In other words, the 10 largest firms expend three-quarters of a million dollars a month to operate. It does not include the lesser firms.

"And that's the reason why we do not look forward to a million dollars a year from radio, but a mil-

lion dollars a month is we are to exist.

"Maybe this incident means something. I was the guest of one of my closest friends, the largest manufacturer of silk handkerchiefs in this country. We had a dinner engagement at his home but he was detained a few minutes and I got there first. He no sooner came into the door than he went to the radio set remarking, 'Let's see what's in the air' without even pausing to take off his hat and coat.

"That surprised me. I inquired

how long had he owned that radio set. He told me since last summer. He also has a piano and a talking machine. I asked him how long ago it was that he bought a record or a piano roll. That stumped him for a moment, but after thinking it over he admitted it wasn't such a long time ago or about the same time he acquired the radio receiver.

"That can mean only one thing, can't it? Here, we big publishers maintain from 16 to 20 branch offices hoping to make a song a hit all over the country and the public is satisfied to have the radio furnish it with its musical entertainment."

"I know one thing: If the publishers don't control this radio thing in three years, I'm going to leave the music business. Yet, those radio broadcasters try to tell us they are helping to popularize our songs. Some of them go so far as to try to run our business. We don't attempt to tell them not to sell their tubes to such and such people, but they try to advise how we should go about exploiting our songs."

From the "mechanicals" viewpoint, the argument is that the publishers in the past few years have gotten to expect more and more from the record and radio royalties which they deem should be an incentive by-product to the revenue of the music publisher from the sheet music sales. What was the condition years ago when sheet music sold, but the publishers really have been counting overmuch on the income from the "mechanicals."

Radio as Opposition

E. C. Mills, the executive secretary of the Music Publishers' Protective Association, who has studied the radio situation from all angles, the least of which is not the broadcasters' attitude, knows as much about radio as any man in the field. From weekly discussions every week, and sometimes twice weekly, with Mills, the latter's insight on radio has proved to be most acute. His reports of conferences with broadcasters and radio manufacturers' executives and his general knowledge of the show busi-

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ness has qualified the executive secretary of the M. P. P. A. to speak authoritatively and with no small amount of conviction on radio.

Mr. Mills grasped something which even the technical radio experts have overlooked; that the reason the American Telephone and Telegraph Company is so much concerned with radio is because its very first thought has been that radio in time will compete with the telephone and telegraph as a means of communication.

Radio broadcasting as a means of entertainment corresponds to the old days of the cylindrical Edison

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A GOOD MOVE

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GUY PRICE, LOS ANGELES "HERALD", says:

"Billed as a feature act, B. C. Hilliam and company in 'Hilliamesques of 1923' are dangerously crowded for headline honors by Lalor and Mercedes and LE MAIRE AND RALSTON, sparkling skits of wit and comedy, which may be considered as the high lights rounding out a pleasing vaudeville repertoire at the HILLSTREET, LOS ANGELES, last week.

phonograph record, when the squeaky voice announced, "This is by the Edison Phonograph Co., etc."

The progress in recording processes to register the finest tone variations on the wax is now well known.

That is why radio, despite its neat and polished receiving sets of the day, presents the same parallel, says Mills. There is no question that this apparatus will be obsolete two years from now. The progress of radio is more sensational than any other similar contribution to the civilized world's inventions.

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David Saranoff, the vice-president and general manager of the Radio Corporation of America, and one of the ablest technical executives in America today, reiterates his belief that it is only a question of a few years when there will be only three broadcasting stations in this country, located on the Atlantic and Pacific coasts and in some central city like St. Louis or Chicago for the purpose of broadcasting entertainment.

Saranoff admits that he hopes his corporation will control those stations on the ground that economic pressure will eventually lead to such a monopoly. Then, and only then, will radio be able to pay the Al Jolson's and the Rachmaninoffs and the Schumann-Heinkes for their artistic services.

Radio Paying Talent

Mills is concerning himself with the angle of paying talent on the promise that not until the broadcasters accede to such plan will they also pay for the use of the copyrighted music. Saranoff, despite his extreme friendliness for the music men, argues against the paying of a \$5,000 annual license fee for the WJZ station in New York on the premise he would also have to pay the promulgators of such music if he paid for the use of the music. However, lately Saranoff proposed to pay the American Society of Composers, Authors and Publishers, \$35,000 a year for seven stations operated by the Radio Corp., but insisted on a five-year blanket contract. The A. S. C. A. P. has balked at such a long term.

Mills' contention is that as soon as the musicians also balk at donating their service gratis for the radio, the broadcasters will commence paying everybody. That will be an important issue at the May convention of the American Federation of Musicians. President Joseph M. Weber of the A. F. M. and Mills will both address the meeting on that proposition.

ACTORS' STRIKE

(Continued from page 1)
The managerial factions, producers feeling is the first step in disposing of the Equity problem. If the factions remain apart, showmen are again veering to the opinion that a strike will occur and a bitter fight will result, with actors and managers lined up on both sides.

Shuberts' Reasons
It is understood by insiders the Shuberts are bent on keeping their theatres open because of the ill effect a fight with Equity would have on a proposed financial deal which is pending. The deal has to do with placing the Shubert properties and

enterprises under one incorporation to be underwritten by downtown bankers.

Some of the adicals in Equity are not as confident of the Shubert attitude as Equity's leaders. They intimate the Shuberts might be playing possum and that when the basic agreement expires, they will join the other managers. That suspicion is based on the special agreement signed by the Shuberts with Equity in 1921, after Equity alleged the Shuberts had breached the basic agreement. The special agreement is supposed to expire with the 1923 strike settlement, June 1, but a clause in the subsequent document signed by the Shuberts is either framed or refers to some under cover matters, discussed between Lee Shubert, John Emerson and Frank Gillmore early in 1921, at the time the Shuberts signed on the dotted line.

The clause reads:
"As long as this agreement is lived up to, the charges brought against the Messrs Shubert on Jan. 13, 1921, will not be pressed."

Really Closed Shop
Discussions over "Equity" Shop in the past two years have at times been heated and Equity leaders have admitted their idea is really closed shop. Equity's insistence, however, that its membership rolls would be kept open has left the organization open to the charge it is an "actor factory," willing and anxious to accept anyone who will "kick in" with \$15 a year, and keep on paying dues, not counting initiation.

The requirements for membership are slight. That the rolls would be kept open indefinitely is questionable, however, for the result would be a crowding of the professional field.

Under such system more actors than ever would be laying off, the condition already being that there are more actors than jobs.

80-20 Casting Split
In managerial circles where it is felt a settlement will be made, the proposal of an 80-20 split in cast-

ing is expected to be finally accepted by Equity. Under that plan casts would contain four Equity members out of every five players, the fifth person being an independent (either Fidelity or without affiliation). The proposal would mean that Equity will carefully scrutinize casts.

It is believed if closed shop does not materialize Fidelity will close its membership books. Fidelity would have attained its purpose. The organization will not go out of existence. Though it has never proselytized its members will likely continue the league indefinitely.

Equity's Inner Ring

Equity's inner ring of about 250 actors supposed to be pledged to follow the leaders, came in for criticism from one of the smartest managers on Broadway. The so-called "Broadway Bloc" takes the position that they are needed by the producers who would not be able to make a real presentation without them—three or four in each dramatic show. The managers declared producing is really a school for actors and that there are very few players who can act without being carefully coached by the director and master.

The "steam roller" at the Equity meeting Sunday of last week is now known to have crushed down a score of objectors to the closed shop. In addition to the several who did have their day, there were present actors who planned to speak their minds. Equity "operators" spotted them and ordered the meeting in such a manner the

conservatives never had a chance.

Since the closed shop matter has grown hot there have been a number of proposals for co-operative shows next summer in the event of a strike. A Mentime players in attractions which look set for continuation through the summer, view the strike threat distastefully.

JOHNSON'S "SHEEP"

(Continued from page 1)

Johnson is reputed to be worth about \$100,000—he writes continually, and is one of the most active newspaper men in the west.

"Coming Home," another dramatic product of his pen, was put on for a week by the stock players at Elitch's Gardens, two years ago. It was not a howling success and was never put on the road.

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Marty Sampter won the Flax's
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Meyer North, second and Jack Lott,
third. Lott run went to Charlie
Pope who ran a string of 8.
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FIGHT FILM PROBE
(Continued from page 19)
committee what the conversation
was that you overheard?
Miss Stinson—I was about a
jargon for his brother-in-law.
Senator Wheeler—Do you recall
the name?
Miss Stinson—I think the name
was Solomon.
Senator Wheeler—You are not
sure about that?
Miss Stinson—I am not so sure.
It was his wife's brother, in the
penitentiary.
Senator Wheeler—Do you know
what he was in for?
Miss Stinson—No, I do not.
Senator Wheeler—Now what was
the conversation that took place
that you heard there?
Miss Stinson—Well, it was a
discussion of how they were going to
get a parole for him from the De-
partment of Justice.
Senator Wheeler—Can you tell

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talking about—"my being a third
party, he was afraid to talk about it
He said, "With reference to this
matter, how is it getting along?"
And Mr. Smith said, "Well, I don't
know." And at that time—that is
when we first met him, he was un-
derstand, and at that time that is about
all that was said. I said, "What is
it he wants?" He said, "He wants
his brother-in-law out of jail."
And later, in the theatre, the specific
conversation to which I refer took
place. As I say I can't give it ver-
batim. He said, "When is it going
to be arranged to get this man out
of jail?" And then Jess committed
himself. "We are working on that
now." He said, "Well, you know I
am very anxious to have it con-
summated," or about those words.
That was the discussion.
Senator Wheeler—Did you talk to
Jess Smith after that?
Miss Stinson—Yes, we discussed
it, and he said they got a lot of them,
referring to different people, of
course.
Senator Wheeler—Was there any-
thing said to you about any money
transaction in connection with it?
Miss Stinson—He said, "It is aw-
ful cheap."
Senator Jones of Washington
Was that all he said?
Miss Stinson—He said, referring
to him, "He wants a lot, and he is
awful cheap."
Senator Jones of Washington—Is
that all he said about it?
Miss Stinson—"But," he said, "I
think we are going to do something
for him."
Senator Jones of Washington—
Did he tell you what steps were be-
ing taken?
Miss Stinson—No; he didn't go
into that.
Senator Jones of Washington—
Nothing about what was being done?
Miss Stinson—No.
Senator Jones of Washington—
Did he say at any rate he would
have to pay something?
Miss Stinson—Why, he said he
was awful cheap and wanted some-
thing for nothing, and he said, "I
don't know whether we are going
to bother with him or not. He is awful
cheap and wants something for
nothing."
Senator Jones of Washington—
That is all he said?
Miss Stinson—Yes.
Senator Jones—Do you know
whether a parole was granted in
this case?
Miss Stinson—No.
On the following day the marriage
testimony of Gaston B. Means was
taken. The following acts forth in
full the questions and answers as
given as taken from the official re-
cord.
Senator Wheeler—Now M.

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Means, you know something of the Dempsey-Carpenter fight film, do you not?

Mr. Means—No, I don't know anything about the fight.

Senator Wheeler—You know that money was collected for the showing of those pictures, do you not?

Mr. Means—Yes, Senator Wheeler—And was money handed over to you in connection with those fight pictures?

Mr. Means—So I was advised and told that that is what it was for, Senator Wheeler—And to whom did you turn it over?

Mr. Means—Jap Muma.

Senator Wheeler—How much was it?

Mr. Means—He gave me part of the

pictures or controlled them.

Senator Wheeler—And who did he tell you that he represented in that?

Mr. Means—Senator, he never said a man understands a situation. A man don't have to tell me a statement. I can't say that Jess Smith ever said that he collected it for himself, I could say, Whether he ever gave any money of that to anybody else I don't know of my own knowledge.

Senator Wheeler—Yes, but don't you know as a matter of fact that the attorney General himself—let me ask you this—Where was the picture first shown?

Mr. Means—New York City, as I

understood it. Oh, it was shown here in Washington.

Senator Wheeler—Whereabouts?

Mr. Means—In Mr. Ned McLean's house.

Senator Wheeler—Who was present?

Mr. Means—The President, Secretary Hughes—

Senator Wheeler—Who was that?

Mr. Means—I will give you the rest of them here in one minute. (Referring to Jess Smith, who was present when they were first shown at Ned McLean's house, is that correct?)

Mr. Means—Yes, they are the people who were present when they were first shown at Ned McLean's house, Jap Muma, Howard Mannington and Will Orr, the owners of the pictures, And those present at the time the pictures were exhibited here in Washington—I don't see that.

Senator Wheeler—Let us not get this straight. They are the owners of the pictures?

Mr. Means—Yes.

Senator Wheeler—Now let me ask you if your investigation did disclose this, that Jap Muma represented Ned McLean?

That Jess Smith represented himself and

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Mr. Means—Yes.

Senator Wheeler—Now let me ask you if your investigation did disclose this, that Jap Muma represented Ned McLean?

That Jess Smith represented himself and

of Jess Smith's one time, and friend of the Attorney General.

Senator Wheeler—Was he once Secretary to Governor Whitman.

Mr. Means—He was once Secretary to Governor Whitman, private secretary to Governor Whitman.

Senator Jones of Washington—Now these are the people who were present when they were first shown at Ned McLean's house, is that correct?

Mr. Means—Yes, they are the people who were present when they were first shown at Ned McLean's house, Jap Muma, Howard Mannington and Will Orr, the owners of the pictures, And those present at the time the pictures were exhibited here in Washington—I don't see that.

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Harry Daugherty? And who were the other fellows there?

Mr. Means—Howard Mannington and Will Orr.

Senator Wheeler—Do you know who Howard Mannington represented?

Mr. Means—No, I do not.

Senator Jones of Washington—Well, now, do you know this other representative?

Senator Wheeler—Do you know what that is?

Mr. Means—No, I don't know that. I don't know that of my own knowledge there, Senator.

Senator Wheeler—Now you made an investigation to find out where the picture was first shown, did you?

Mr. Means—No, Jess Smith told me this.

Senator Wheeler—All right, what did he tell you?

Mr. Means—You see, when they exhibited these pictures it was against the law to transfer fight pictures from one state to the other.

Senator Wheeler—Transfer them in interstate commerce.

Mr. Means—Yes, that was the law, and when the pictures were shown that night—

Senator Wheeler—And they were first transferred from New Jersey to Washington?

Mr. Means—Yes.

Senator Wheeler—That was the first transfer?

Mr. Means—That is the way I always heard it.

Senator Wheeler—And they were first shown in Ned McLean's house in the presence of the Attorney General?

Mr. Means—Secretary Hughes, the Attorney General, Mr. Daugherty, Mr. McLean, Jap Muma, the President, and Will Orr were present.

Senator Wheeler—And was Jess Smith there?

Mr. Means—Yes, Jess Smith was there.

Senator Wheeler—And Jess Smith gave you that information?

Mr. Means—Yes, that was when they started to investigate the Attorney General. He was very anxious to know what the committee said as to the facts in regard to the Dempsey-Carpenter film pictures.

Senator Wheeler—Yes. Now just one more word and I am going to close, and we will start on this next time you are on the witness stand. You turned over money to Jess Smith on those pictures?

Mr. Means—Yes, sir, money was turned over to him.

Senator Wheeler—Yes, sent to you?

Mr. Means—For that—Jess Smith told me afterwards it was money in connection—his share of money in connection with the showing of the Dempsey-Carpenter pictures.

Senator Wheeler—How was it sent?

Mr. Means—In cash, sir.

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WORDS AND MUSIC BY WALTER DONALDSON

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"MY PAPA DOESN'T TWO TIME NO TIME"

My Papa Doesn't Two-Time No Time

Words and Music by
WALTER DONALDSON

VOICE

Oh you ag-gra-va-tin pa-pas who was running wild
Ev- 'ry ag-gra-va-tin pa-pas
From dixie in Tim-ber-see
Right now is just as mild
Till a-bout her man
As the meek-est lamb
When you hear some lit-tle Ma-mus'
Ev- 'ry lone-some lit-tle Ma-mus'
Just like miss Jen-ny Lee,
Just hear her bug a-bout—
It's bug-ging con-stantly—
She's a-bout her man
Those
had so much to tell
They heard Miss Jen-ny
Since they heard Jen-ny
shoot well
My pop-a-doo two time no time
And if he ever does two time no time
Then he's never long no two time no more
in just a good time mamma but
There'll be no two time pa-pa for
me

CHORUS

My Papa Doesn't Two Time etc. 2

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NEW YORK CITY, WEDNESDAY, MARCH 26, 1934

48 PAGES

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The master minds are said to be a couple of smart fellows in this line. If the stock doesn't "move" fast (Continued on page 32)

AUTHOR'S WIDOW AND "KLESCHNA"

Mrs. McLellan Coming Over—Also Madge Lessing

London, March 25.

Mrs. C. M. S. McLellan, widow of the author of "Leah Kleschna," sails April 22 on the "Celtic" to assist in the William A. Brady revival of the play, in which Lynn Harding will be featured.

Madge Lessing, former wife of George McLellan, brother of the author, sails on the "Deutschland" in April.

"CHATS" ARE OUT

Shuberts' Small Time Money Maker Generally Objected To

"Intermission Chats," a throw-away used in Shubert theatres for the past several years are out, so far as distribution in the houses is concerned. The program publishers objected, claiming the "Chats" interfered with selling advertising because the audiences were entertained by the descriptive matters in the throwaways and did not peruse the programs.

The "Chats" is a money-making printing scheme framed for Shubert houses. Each attraction was charged \$25 weekly for the service, without solicitation by the Shubert press agent, although one of the department's main lines.

Heretofore a number of producers are billed for the service, objected to the charge and refused payment. It is understood the "Chats," a modified press sheet, is being distributed in hotels and public places.

JAPANESE INSPECTING AMERICAN THEATRES

Land of Nippon Will Adopt More Modern Equipment and Scenery

San Francisco, March 25.

Japanese theatrical men are beginning to migrate to these shores to study American methods of production, stage equipment and management.

Within the past three months no less than half a dozen well known figures in the theatrical world of Nippon have arrived in San Francisco as the first step in a nation.

The latest is Ichio Urushibara of the Nipponi Amusement Co., Tokiwa Amusement Co., and Yenkatsu Troupe of Tokyo. Soon after his arrival, Urushibara spent half a day with Cliff Work, manager of the Golden Gate, inspecting the house equipment and showed keen interest in the counter-weight stage system, electrical apparatus, coin machines and scenic investments.

According to Urushibara, the small inn houses of Japan do an average daily business of \$100 at (Continued on page 40)

DOES OWNER OWN, OR WHO'S THE BOSS?

Chicago, March 25.

The Shuberts own the Princess here. A. H. Woods, "Hot Light Annie" is playing there. By edict of J. J. the Woods' general manager here, Lou Heinemann, is not permitted (Continued on page 42)

ACT IN 2 LANGUAGES

Louise Lovely Playing in French and English, Captives Montreal

Montreal, March 25.

Playing her vaudeville act at the Imperial in English and French, Louise Lovely, the picture star, has become a local sensation this week. Montreal is normally 74 per cent French-speaking and the show-business audience this year, says, have been over one-half from that number.

"Whoopee" is her favorite number here. Miss Lovely says she will play her act in Paris during the summer.

WILL PADLOCK SHOW SHOP DOORS

Mayor Calls Theatre Managers Before Him—Tells Them He Will Discard Censoring and Close the Houses—Bans All Profanity and Underdressing—Cites Ted Lewis 'Frolic' as Instance

'BLUE' LYRIC THE CAUSE

Boston, March 25.

Saturday a vaudeville man was singing a popular song at a dinner attended by Mayor Curley. In the middle of the chorus the mayor stopped him, saying: "We've had enough of that" and then making reference to the blueness of the lyric.

Following this happening the (Continued on page 44)

CONGRESSMAN BLOOM'S SEAT CONTEST MONDAY

N. Y. Representative Will Have Two Hours for Argument—Warm Debate Expected

Washington, March 25.

It is expected that the battle on the floor of the House for the seat of Congressman Sol Bloom of New York City, known as "the theatre's congressman," will be waged next Monday.

Each side will be allowed two hours in the final test, with the Congressman from New York looked to for something out of the ordinary in the fight he will wage on that day to hold the congressional seat he was elected to.

It is doubted if strict party lines (Continued on page 42)

Spanked 19-Year-Old Wife

San Francisco, March 25.

Thomas M. Bessidine, a playwright, believes in his losses of his own home. His first wife, Mrs. Bessidine, was a divorcee upon her first marriage. In court testimony she had admitted to a "whore" life.

Mrs. Bessidine is 19 years old.

UNITED STATES MAY ENTER INTERNAT'L COPYRIGHT UNION

Bill Introduced Authorizing President to Effect Admission—Would Permit Copying of Original Dance Steps—Protection 10 Years After Death

MINORS FOR "PICKINGS" IN COAST CABARETS

Remineration Consists of Coins Tossed by Patrons with Grownups Profiting

Los Angeles, March 25.

The strict enforcement of the California law regarding the appearance of children on the stage is not carried out in a number of cabarets in this city and its vicinity. Youngsters appear at all hours of the night and receive as remuneration what coins are thrown to them on the floor by the patrons of the place.

The cafes have been so using a large amount of entertainment gratis by allowing youngsters and others who will appear just to see how much they can secure via the coin-throwing method.

The children are taken from place to place by grownups posing as parents, who in most instances are relying upon the night-life craving power of the minors for their livelihood.

It is not unusual to see two four and five year old work on the dance floors around midnight after having visited other places about the city.

DOUBLE DISAGREEMENT

Vaudeville Appearance Off of Laurette Taylor and Margot Kelly

Plans for the appearance of Margot Kelly and Laurette Taylor in a vaudeville version of "Merrill's Progress" for vaudeville are off.

It appears the suggestion for Laurette Taylor was made by Miss Taylor, but there was a disagreement over the matter of equal billing. The question of equal salaries also entered, as did the apparent disposition of the producers to give Laurette Taylor priority in opening.

Miss Kelly is about to appear in "Earth Spirit" and to be a dramatic German play at the West End theatre for her first appearance.

Miss Kelly is about to appear in "Earth Spirit" and to be a dramatic German play at the West End theatre for her first appearance.

Variety-Clipper Bureau, Evans Bldg., Washington, March 25.

A bill authorizing President Coolidge to effect the admission of the United States with the International Copyright Union, and which is expected to receive considerable support, was introduced in the House of Representatives by Frederick W. Hallinger (R.) of Massachusetts yesterday.

The Dullinger bill, if passed, will place all domestic, as well as foreign copyright material on an entirely new basis, a basis which the writers of this country have been striving to secure for a considerable period (Continued on page 32)

60-YEAR OLD ACROBAT, ON COMEBACK, KILLED

Mike Carletta, "Human Dragon" Fell to Stage While Practicing

Chicago, March 25.

Mike Carletta, billed as "The Human Dragon," tried to come back at the age of 60 after a 10-year rest (Continued on page 32)

40 HOURS ENOUGH

Sign Painters Declare Saturday Afternoon Holiday

Here's another thing for Broadway house managers to worry about.

The sign painters have agreed not to work on and after April 1. They will not work Saturday afternoons.

Attractions moving in or out will be principally affected and orders for new boards must be placed early. Last minute switching of attractions must be provided for in advance.

The sign painting bunch say they work 40 hours a week and that's enough.

It's a hard regulation and can't be broken.

COSTUMES

Who will make your next ones? Those who have bought frames say—

BROOKS-MAHIEU
1114 Broadway, 2nd, 5th, 6th, N.Y. City
11,000 Costumes for Rental

TITLED LADIES "FIRED" FOR NOT ATTENDING REHEARSAL

Lots of Royalty Mixed Up With "Chiquita"—Hugh Quelcett Didnt Seem to Be Impressed, However, and "Fired" Culprits

London, March 25.
"Society" is up against a production which does not care whether its people live in Mayfair or Shoreditch. At the first rehearsal of "Chiquita," the musical play by Vincent Foy, the brother of Victorians' Champion, due for production at Covent Garden, March 29, many members of the beauty chorus were absent.

The culprits include the two daughters of the Earl of Lovelace, Lady Evelyn Graham and Lady Lily Allen, Lady Diana King, and Lady Eleanor Smith.
They were promptly "fired" by Hugh Quelcett, the producer, who said if they could not turn up for the first call they could stay away altogether.

About fifty society beauties attended the first rehearsal at the Palace.

NEW REVUE SCORES AT HIPPODROME

"Leap Year" Opened Big in London—Robey Speaks Well of Americans

London, March 25.
"Leap Year" opened to a sensational hit at the Hippodrome last Thursday night.
It's a stupendous production.
A distinct score was made by George Robey who was happily cast at all times, while no other impression was made by the Gertrude Hoffman Girls (Americans). The Hoffman Girls will be a rage here.
The Hipp is now housing its biggest and best revue.

Last week the show had its first night at Liverpool. Foy then waited a story of a premiere when Robey made a speech. He said it was not required to express thanks of the entire company but he wanted to bespeak a good word for the Americans. Miss Hoffman and her girls.
As Robey has been talked about for his reported antipathy to Americans this report of his friendly remarks brought about a change of opinion in many quarters, with an oft repeated query if Robey has not been liberally maligned.

FRONDAIE'S STORY

Rewriting the Triangle in Customary French

Paris, March 25.
Georges Frondaie's "La Marche au destin" followed at the Theatre de la Renaissance satisfactorily.
The piece concerns George, an hapless man who is drawn into the life of Stephane, a wealthy married woman, and she reciprocates his infatuation. Her English husband, learning the truth, proposes divorce, suggesting his wife marry the adventurer.

Up to the legal separation George spends all his means to sustain appearances and hesitating to confess his poverty, he draws himself under the guise of an accident.
Charles Boyer plays the lover, Arquillieres (president of the French Society of Actors) is unnatural in the role of the English husband, while Germaine Dermoz does nicely with her conception of the wife.

MULTIPLE AUTHOR

London, March 25.
F. G. Weston is now announced as the author of "Kate" at the Kingsway. This name-concoction stands for at least five people—so it is rumored.

THE TILLER SCHOOLS OF DANCING

143 Charing Cross Road
LONDON
Director, JOHN TILLER

3 WEST END HALLS LEFT FOR VAUDEVILLE

Palladium May Be Continuously Revue—Changes With Years

London, March 25.
It is understood to be Charles Guitler's intention to turn the Palladium solely into a revue house. This will leave only three music halls in the actual West End, Coliseum, Alhambra and Holborn. The other houses of the type near central London are the Bedford, Empire (Islington), the South London, and the Metropolitan.
A few years ago were the Alhambra, Empire, Holborn, Pavilion, Tivoli, Oxford, Canterbury, Gaiety (under the arches), Gaiety (in the road), and the old Middlesex.

Of these, the Middlesex is now the Winter Garden. Gaiety, Pavilion and Oxford play anything with money in it; Empire is musical Comedy; the two Gaiety are pictures and the "Arches" one is soon to become a dance hall. The Canterbury plays a few minor vaudeville turns and pictures.
This is all coupled with the fact that suburban halls have developed strong penchant for the legitimate and revues.

MACKENZIE'S NEW OPERA

"St. John's Eve" at Manchester—Libretto by Eleanor Farjeon

London, March 25.
The next new opera to be added to the repertoire of the British National Opera Co. is "St. John's Eve," composed by the veteran Sir Alexander Mackenzie.
The libretto is by Eleanor Farjeon, dealing with the legend of the magic moon lit by the bloom of the elder-tree on the eve of St. John.

The first performance is fixed for the Manchester opera house, March 28, and later it will be done in London.

During the two years of existence the B. N. O. Co. have founded many new opera which they mingled with the standard ones—far better or worse.

AMERICANS IN EUROPE

Paris, March 17.
In Paris last week Louis Albert, Hy Mayer, cartoonist; Michael Meisner, producer; Archibald Selwyn Percy N. Purber ("Trans-Lux"); Light Screen Co. of N. Y.; T. Russell Palmer (George East); Clara Rabinowitz, pianist; Hiram Percy Smith, producer; and "The Reluctant"; Jules E. Brulatore and wife (Hilpe Hampton).

SUMMER TIME SAVING

Paris, March 18.
The change of the legal hour, putting the clock forward an hour to save additional daylight, will take place this year so far as concerns France, Belgium and Holland, on March 29.
The English change is maintained for April 12.

George White Coming Back

London, March 25.
George White arrived here last week from Paris and says he will sail to New York April 2 on the "Olympic."
White denied any activity here other than to look around and "buy a few costumes in Paris."

"Commandments" Hit at Oxford

London, March 25.
Famous Players' "Ten Commandments" played a profound impression which it opened at the Pavilion March 18.
Louis Delluc Dies
Paris, March 25.
Louis Delluc, French picture producer, died March 22 at the age of 40.



I thought the boat trip was great! I had the nicest time. Van says I'll like the ocean more when I get on a boat that has keys that open the smoke room three miles out.

I was at the races; I was muddy at the races. Harrison and Dukin was at the races, too, they was. Charlie made us half all the way out, and when he told us about the luck he had, as he was our banker, he made us owe all the way back.
Van owes Joe Morton twenty dollars and he keeps forgetting to send it to him, and he won't send it unless Joe writes and says he read this in Variety, as Joe says he never reads the Variety. Van says he lets he'll get a letter from Joe. Van says he paid a thousand dollars for charity in his income tax and the man wanted the name of the charity and Van said: "Some actors that can't write their own stuff."

JEAN MIDDLETON

Orpheum, New Vaudeville, Musical Care, Direction EDW. S. KELLER.

ITALY DISPUTES FRENCH CLAIM TO SO. AMERICA

Italian Professionals Most Successful, Rome Agency Man States

Looks How, of the How & English local show agency, takes exception to the Paris claim in Variety that France has sent most of the artistic performers to South America.

Mr. How states Maria Melato (described as the "Gaiety" Harrymore of Italy) has a tremendously successful tour of that continent last year, while Zaccari also was a visitor upon a similar enterprise, and "Cicciotti" returns his company there for the second time.

Sainati, who How asserts, made more of a success with "The Gringo" which played in Rome than that organization was able to make in New York, will undertake a South American tour this summer, as will Gandusie, the actor.

NEGLECTFUL POET

Paris, March 20.
Maurice Rostand was sued by his English tailor for payment of suits made in 1916. The London firm claimed the money in pounds sterling, but counsel for the youthful poet demurred on the ground of the exchange being higher now than when the clothes were delivered.
The court ordered the bill be settled at the rate of the English pound prevailing at the time the goods were sent home.

SUNSHINE FOR VAUDEVILLIANS; ENGLISH FILM HOUSES USING ACTS

Over 90 Vaudeville Shows Counted One Week—Everything Replacing "The 'alls"—Circus Playing Variety Dates

London, March 15.
The music-hall programs for the current week reveal considerably over 90 shows being in London, the suburbs and provinces, which are not vaudeville.

The attractions comprising variety are not only music and touring, drama, musical comedy, comedy, circus, revue and pictures.

PARIS' ENGLISH-AMERICAN PLAYHOUSE—FOR FOREIGNERS

Meunier, Chocolate Boss, Reported Ready to Finance Project—Ten Times as Many Anglo-Saxon Residents as Before War

"GRAFTON FOLLIES" IN GRAFTON GALLERIES

Andre Charlot Taking Charge of Entertainment in April—New Cabaret Show

London, March 25.
It is expected that Andre Charlot will assume full charge of the entertainment department of Grafton Galleries, returning here late in April to produce a cabaret show there.

With the change and production of a new name will be given, that of Charlot's "Grafton Follies."
Charlot is shortly leaving for New York to supervise changes in Charlot's Revue there.

ORPHEUM'S TABLET

Will be Dedicated to Bernhardt at Anniversary of Death in Paris

Chicago, March 25.
The Orpheum circuit's bronze tablet to the memory of Sarah Bernhardt is to be dedicated today in the cemetery near Paris where she is interred, on the anniversary of her death a year ago today.

Myron T. Herlick, American Ambassador to France will represent the Orpheum circuit in the dedication to the genius of the great actress. It was the Orpheum which introduced Bernhardt to American vaudeville. The great Frenchwoman played over the circuit twice, once in 1912 and again in 1918.

The design of the tablet was executed by Fred F. Humphrey, a young art student of Minneapolis. It is known he had been producing the great artist from the earth while the Drama and the World are shown kneeling "Grateful." It is entitled "The Gift."

TOM DUNVILLE SUICIDE

Noted English Comedian's Body Found in River

London, March 25.
When the body of Tom Dunville was found Saturday in the Thames it was taken to indicate Dunville had committed suicide.

It is known he had been depressed of late, through being unable to secure engagements.
A noted comedian of the red nose type, Dunville had been prominent for years on the English stage.

CHARRELL AMERICAN REVUE

A thoroughly up-to-date and all-American revue is to be produced by Charrell, the ballet master whom Max Reinhardt brought to this country, at Grosseschauplatz, Berlin, the season.

SAILLINGS

April 2 (New York for Paris)
Madel Drew (Mrs. Samuel A. Drubin) (Berengaria).
March 22 (New York to London)
Marie Marie Jettie (Mrs. Spalding)
Andre Benoit, Bronislava Huberman, Blenda Gerhardt, Ruth Fook, Paul Bender, Paul Dunbar, Richmond Temple, Alire Jovey, "Burr" Fisher, J. N. Darling (Olympic).
March 22 (New York to London)
John Murray Anderson (Olympic).
March 22 (New York to London)
Alire Jovey (Berengaria).

WILLIAM MORRIS

AGENCY, INC.
Putnam Hill, New York
Telephone 6940
New York, Chicago, London, Paris

Paris, March 25.
Prediction among showmen is that Paris will soon see the permanent establishment of an English theatre with the set policy of presenting only English and American plays. In and around Paris the number of Americans and English residents is 10 times greater than before the war. Most have their own homes or apartments, while any number of hotels here are booked up solely by English and Americans.

The reason for the rate of exchange. The pound sterling bought four times the number of francs recently than before the war, and right now the proportion is easily three times as much, the number of francs varying from 65 to 71 to the pound. American dollars are even more advantageous in exchange. Prices are not up over "former" levels, but not nearly as much in proportion to the difference in exchange.

Le Touquet, a Parisian suburb, is almost entirely occupied by English speaking people, and a word of French is rarely heard there. That gives some idea of the possibilities of English speaking amusement.

Miner, the French chocolate king, is reported interested in the accomplishment of an international English-American playhouse, and he is said to be prepared to invest liberally in such a project.

NEW LONDON FIRM OF UNKNOWN HEAD

Firth-Shepherd Assuming Considerable Importance as Producers

London, March 25.
Firth-Shepherd, a new theatrical firm, who has already made a mark with the Shaftesbury "Top" "Oh Julie" under the title of "The Maymors" Girl, is expected to become one of the biggest producing organizations in the country, although no one seems to know who the men at the head of affairs are.
"The Homecoming Girl" stars George Corney and is booked solely as a vaudeville and legitimate house for eighteen months.

Their new production, "Little Miss Park," opens at Swansea (Wales) March 21. The cast includes Maude White, Harry Cole, and John E. Coyne. Fred Farren is producing.

MAY VIVIAN'S CAREER

London, March 25.
May Vivian, the English dancer who was shot dead by an infatuated Italian in Monte Carlo, was the daughter of a well-known west end riding master. She had her first important engagement with Gaby Deslys in "Queenie." Later she appeared in "Irene" at the Empire and in the revue, "Oh, Gaby!" going in for ex-husband's fortune, and touring Australia as Henry de Gray's partner.

SAILLINGS

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Marie Marie Jettie (Mrs. Spalding)
Andre Benoit, Bronislava Huberman, Blenda Gerhardt, Ruth Fook, Paul Bender, Paul Dunbar, Richmond Temple, Alire Jovey, "Burr" Fisher, J. N. Darling (Olympic).
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"ROBIN HOOD" - "WAY DOWN EAST" ODDLY CONTRAST IN ENGLAND

**Fairbanks' Picture Falling 'Way Below Expected
Gross—Griffith's Special Exceeds Expectations—
Not Understandable by English Film Folks**

London March 25.
Wardour street (London's film mart) is unable to figure out the most disastrous reversal of form on any picture which has ever been presented in England — Douglas Fairbanks in "Robin Hood."

The picture was originally shown in the Pavilion where it did an excellent business, and the exhibitors who had taken it looked to the offices of the United Artists (known here as the Allied Artists), desirous of booking it and willing to pay a good price for it.

At that time "Way Down East," then a couple of years old, had a gross booking of something like \$700,000.

With these figures in his possession, Fairbanks, according to reports now current, is said to have placed a gross booking valuation of \$1,000,000 on his "Robin Hood" for England on the same basis.

This was not considered extra-
(Continued on page 4)

DIRE OMNIBUS STRIKE PANICKING MANAGERS

London, March 25

The omnibus strike threatens to have dire effects upon theatrical business here with the managers already asserting unless the strike is settled immediately they will take advantage of the strike clause in their contracts to close and lay off both companies and house staffs. The theatres and evening houses of the first day of the strike were seriously affected, with the ticket libraries particularly suffering.

PICTURES ON TRAIN
British Road Trying Innovation
London, March 25.

When the "Flying Scotsman" pulls out of King's Cross Station in the future it will carry a kinema

If the scheme is a success, pictures will be put on other long-distance trains out of London.

DEATHS ABROAD

Baroness de Bourgoing, formerly Suzanne Reichenberg, actress, retired member of the Comedie Francaise, which she joined in 1875.

case, which she joined in 1812 when 15 years of age, died in Paris March 10, aged 71 years. She left the stage in 1898 to marry Baron Pierre de Bourgoing, who died some years ago.

CLEO TO REAPPEAR
Paris, March 25
Cleo de Merode, French dancer
retired for several years, has signed
a contract with the Folies-Bergere.

for an act at the Empire. She will have the English dancer Hubert Dröme as partner. He was in New York with the Swedish ballet.

**OTHER CABLE NEWS
ON PAGE 4**

The Best Outsourceable Instructional
NED WAYBURN

OLD WAIDURN
STUDIOS OF
STAGE DANCING

1841 Broadway
Write for Art Booklet "P"
Telephone CULtivate 3500

NO KEITH'S ACT CAN RAIL; IN CONJUNCTION EXTENDS TO BENEFITS

Circuit's Club Dept. Instructed—Radio's Announcer Must State Keith's Acts Do Not Broadcast—Pro-vintion Against "Crossing"

The Keith Circuit has extended the radio ban to all Keith acts playing benefits. The head of the Keith's club, booking department which supplies all acts for private entertainments has been instructed that no Keith acts shall broadcast when appearing at places where the entertainment is radioed.

The radio announcer is to announce that the next, a Keith act, will not broadcast, etc.

Several instances of where the receiver was left open after the announcement have resulted in the Keith Circuit notifying its club department to take extra precautions to insure the announcement is on the level and that the acts are not "crossed."

Keith was the first vaudeville circuit in the country to incorporate a non-radio clause in its contracts.

TAUGHT TO PLAY DEAD AT DEMOCRATIC NAMES

Powers' Elephants at Cleveland, G. O. P. Convention—Back to Hip

Powers' Elephants have been engaged by the Republican presidential nominating committee to be the street feature of the committee's parade, at the convention which opens in Cleveland, June 7.

The elephants, which are now en route over the Keith circuit, are being put through new stunts daily by Race Powers, for special use at the Cleveland convention. As ready, Jack Osterman doubled into the name of the committee's parade, the name of the committee's parade, the name of the committee's parade.

Powers' Elephants play a return date at the New York Hippodrome, for two weeks, July 1 to 14, which they go to Atlantic City for two weeks as a special holiday attraction. They are to repeat their swimming stunts in the ocean. Jimmy Dundelin negotiated the arrangements for the Powers' Elephants to supplant the goings on in Cleveland.

IN AND OUT

Will Mahoney left the bill at the 81st Street Saturday due to illness. Jack Osterman doubled into the vacancy from the Palace, New York. Mahoney had been doubled to the 81st Street to the Hippodrome, replacing the Avon Comedy Four at the latter house, off the bill due to the illness of Joe Smith's mother.

BART McHUGH ILL

Philadelphia, March 25. With two doctors in attendance, Bart McHugh, vaudeville agent, is critically ill at his home here.

Temperament—Out

Chicago, March 25. Chapelle and Stinette, colored team, are out of Greenwald & Tishman's "Plantation Days," which goes into the Grand Theatre here. They displayed temper-ment about attending rehearsal.

Rebel Walters and Earl Dancer go in.

Maude Foaly for Vaude

Maude Foaly is planning to enter vaudeville in a tabloid version of "The Love of Chau Chin." There are three in the cast besides herself. Miss Foaly has closed her stock season.

N. O. ORPHEUM NEXT SEASON INTERSTATE

Remains Part of Orpheum Circuit, However—Booking Conveniences

New Orleans, March 25. Commencing next season, the local Orpheum will operate its shows on Sunday and have its vaudeville booked in conjunction with the Interstate Circuit of Texas. It will play the regular Interstate road shows traveling intact and booked by Charles J. Freeman in bookers' offices in New York. This is the first season Freeman has booked the Interstate houses.

The local Orpheum remains a part of the Orpheum Circuit, with the change in booking a matter of convenience for the Orpheum.

The New York headquarters of the Orpheum does not anticipate returning to Memphis. Its house there was destroyed by fire early this season. Memphis and New Orleans had been a jump-Orpheum booking.

AUTO BALANCE SUIT

Dealer Obtained Judgment Against Colored Performer

David Deutsch's motion to nullify "Hummer's" Harrington for contempt of court for failure to pay a \$1,500 default judgment was decided by Judge Meyer in the City Court yesterday, who opined he will appoint a referee to adjudicate he was not properly served in the suit.

Deutsch is an automobile dealer and claims the \$1,500 as balance on a \$2,500 purchase of an automobile which Harrington returned to him as not satisfied.

EDDIE LEONARD SUE

Mabel Russell Leonard and Eddie Leonard, the minstrel, will be defendants next week in a \$20,000 damage claim by George Pettibon, a small Negro boy, who claims he was injured by the Leonard car.

The details are that while the defendants were in the Polo Grounds enjoying an exhibition of the national pastime, Leonard's chauffeur took the car on a spin on Lenox avenue, which resulted in the boy's accident.

ANDY KELLY STRICKEN

Because of the serious illness of Andy Kelly (McBee), the act was forced to cancel this week at Loew's, Montreal. Reports from the Canadian city late yesterday afternoon said that Kelly was not expected to live.

Shapiro and Tortoni are subbing for the turn next week at Ottawa and the week after at Buffalo.

ROBERT KENNELLY LEAVING

Robert Kennelly and Bertha Braden, who have been vaudeville partners for over five years, dissolved their partnership last week. Kennelly is going into the real estate business and Miss Braden plans remaining in vaudeville doing a new single act.

HOUSE FOR JACKSON HEIGHTS

Michael Glynn is head of a new corporation that has secured a site for a new theatre in the Jackson Heights section of Queens. A 100-acre site will be erected and opened with a picture and vaudeville policy.

Pictures at Lyric, Oradell, N. J.

The Lyric, Oradell, N. J., is doing good vaudeville after this week and will prefer to a picture only with chance of more in days.

STAGE HANDS DENY

Local No. 1 Explains Position—Meeting Last Sunday

At the headquarters of Theatrical Protective Union No. 1 (local New York stage hands) a story that the organization had passed a resolution to come to the support of the Actors Equity Association should a strike occur in June was denied yesterday.

The Equity asked the Theatrical Protective Union to advertise in the forthcoming program of the Equity's annual spring festival, and the matter was referred to the executive committee.

Another matter that came up at the monthly meeting of the New York local of the stage hands last Sunday was a resolution calling for the privilege now held by heads of departments to employ stage hands to engage their assistants to be revoked and the engagement handled exclusively by the local itself. This was defeated by a vote of a ratio of 60 to 10.

The local New York stage hands cannot assist the Equity in the event of a strike unless the international alliance (I. A. T. S. E.) permits them to be so stated at the New York local headquarters.

The stage hands and musicians locally have a federation of their own, but the Equity is not included in that, so that any assistance extended to the Equity by the local stage hands must be O. K'd by the international it was stated at the local office.

WHITEMAN'S 4 OFFERS OF CONCERT TOURS

Paul Whiteman has four different offers for concert tours, one particularly by C. P. Conspicuous, the operatic and concert manager, being unusually attractive. Whiteman has not as yet decided as to the "Polish" engagement will carry him through the spring.

A summer engagement of an exceptionally novel nature, now in negotiation, will precede the touring which will be deferred until next season. The Shalva James Thompson, of the Palais Royale management, have evidenced their desire to co-operate with the jazz leader by having him appear at the cafe only two months a year, leaving the remaining open time at his disposal.

ALL WANCE 25C TO \$1 DAILY; HAZEL BOYNE OFTEN HUNGRY

Don Roberts Pleads Poverty in Answer, Engaging No Attorney—Action for Separation Is Begun by Wife

Robert Stuart Eschelman, professionally known under the more euphonious sobriquet of Don Roberts, is some thing, according to his wife, "Hungry" Hazel Boyne (stage name, vaudeville). In her affidavits for separate maintenance, praying for \$75 weekly alimony and \$100 a week for food and clothing expenses, despite they were living together at the Claridge, that she actually wanted for \$100 a week he earned in Betty Brown's Greenwich Village cabaret (quoting referred to the "Perrapero" on himself, coming home late and generally expressing any other but an amorous attitude toward his spouse).

Roberts was last at the Monto early already shortly \$150 a week and rounding out \$200 to \$250 with the last figure.

The case came up for hearing on the alimony last Friday before Judge George V. Sullivan in New York Supreme Court, who has reserved decision. They were married April 10, 1921, in Washington, D. C., and as a vaudeville team up to the end of the year 1923 they earned \$275 and \$400 a week. When Roberts went to the Coast to try pictures, the last he could locate was a \$45 weekly engagement—she followed when they parted up. Miss Boyne now claims that she came to New York again to fix a room, but that he never allowed her or even wrote her.

Roberts' attorney calls his wife a "common sinner," denies ever striking her, and mentions "family" in the last figure.



GEO. P. WILSON

OF GEO. P. WILSON and ADDIE Meeting with most unusual success for the W.V.M.A. B.F. Keith (western) and Orpheum Jr. Circuits. Now act in preparation for next season.

Director: HALPERIN SHAPIRO AGENCY

"LOVING BIRDS" IN FAMILY FEUD TANGLE

Arnauts vs. Novellos on Copy-Act Complaint—Matter Before W. M. P. A.

A family theatrical feud was aired before the Vaudeville Managers' Protective Association when the Arnaut Bros., claiming against the Novellos Bros., alleged infringement.

The fathers of the boys in the two acts are brothers, both Europeans. The W. M. P. A. is investigating the case, unusually intricate, because the complaint follows years of playing by both acts in American vaudeville houses.

The Arnauts have been playing the big time for seasons, with the Novellos doing a similar specialty on the independent bills and Keith intermediate houses. Both turs do the "Loving Birds" whistling bit in clown make-ups, which each claims it originated. This is what the W. M. P. A. has been asked to untangle.

LEONARD HANOWER, POP

Leonard Hanower, nephew of Frederick F. Goldsmith and associated with him in the practice of law, became a daddy to a son Saturday, Mrs. Hanower and the new arrival are at Polytechnic Hospital, where it is reported that they are both doing nicely.

LAVARS' DAUGHTER PREFERS OWN PARENTS

15-Year Old Girl Reaches Decision After Having Lived for Years With Foster Mother

The 15-year old daughter of Mr. and Mrs. William J. Moran has concluded she prefers to live with her own parents, known professionally as the Dancin' Lavars.

Judge Norman S. Duke, of the Brooklyn, N. Y., Supreme Court, ruled the young woman in reaching the grave conclusion through ordering the girl to live with her parents for two weeks to decide whether she would "clinch" to them as her protectors or return to Mrs. Rose Jackie, her "foster-mother" for years.

The facts were revealed through an application made by the parents for possession of their daughter after the dancers had spent years in vainly attempting to locate her.

When the girl was a babe and the Lavars' business prospered with travel necessary for their livelihood, they placed their daughter with two women in the Bronx, N. Y. named Mrs. Rose Jackie, a well-known showman, with the court application following.

The restored girl will be permitted to occasionally visit Mrs. Jackie. The Lavars now have two other children who are growing better acquainted with their long lost sister.

ILL AND INURED

After colliding with a street car at 46th Street and Broadway, Friday, George Davis, veteran monologist, was taken to Bellevue Hospital. It was found that he had not sustained any injury, but was removed to the alcoholic ward for treatment.

Betty Healy (Ted and Betty Healy) injured her eye with a curling iron and withdrew from the bill at the Orpheum, Brooklyn.

As the result of an accident while on a bill at the American, New York, Saturday night, Rose Kres, of the Rose Kres, is in Bellevue Hospital, where it is reported that they are both doing nicely.

Miss Kres in making a jump from a bill at the American, New York, Saturday night, Rose Kres, of the Rose Kres, is in Bellevue Hospital, where it is reported that they are both doing nicely.

Miss Kres in making a jump from a bill at the American, New York, Saturday night, Rose Kres, of the Rose Kres, is in Bellevue Hospital, where it is reported that they are both doing nicely.

Lou Rebe, manager of the Four American Vaudeville acts, was taken in St. Louis while playing the Grand but is recovering.

SOL GOLDSMITH AT HOME

Sol Goldsmith, formerly of the Goldsmith vaudeville agency firm of Eagle & Goldsmith, is still confined to his home at Jamaica, L. I. He sustained a general breakdown about three months ago, his condition being complicated by a throat infection. It may be several months before he is about again.

VODE PATRONS MARRYING

Los Angeles, March 25. It's on the tapis for Myron Pearl to marry his vaudeville partner, Mabelle Thompson, at San Diego the week after next. The act is playing the Panjandyn circuit.

Benny Thaw's Inspection Trip

Benny Thaw, Orpheum booker, left New York yesterday for an inspection trip over the Orpheum Circuit. Thaw will return from the coast via the northwest.

"That Girl Quartet" Coming In

"That Girl Quartet" from "A Perfect Fool" will enter vaudeville. The tour has True Rice and three girls.

Dorothy Brenner Is Back

San Francisco, March 25.—After two years' absence, Dorothy Brenner has returned to vaudeville opening at the Golden State last week.

BALABAN & KATZ AND ORPHEUM BOOKS

Both in Trading Position—
Conflicts in Acts

Chicago, March 25.—On the surface the best of relations exist between Orpheum and W. M. V. A., is subsidiary, and the Balaban & Katz picture houses, which use a number of specialty acts of both houses, are in excellent terms. Sometimes they are forced through the association, sign some direct acts not put through the association, too, but Orpheum & Katz have a balance man on the association floor.

The association apparently has some control over the selection of acts for the picture houses, but it isn't always apparent on the surface. For instance, Stanley and Jimmie are playing the Palace here this week. Then they play a week in Kansas City and jump back to Chicago to play Balaban & Katz's Chicago, immediately across the street from the State Lake.

On the surface it seems that the association is booking an Orpheum turn into its own opposition, but inquiry discloses that the Orpheum team has already played the State Lake this season and has about finished its Orpheum act. Nothing in the Orpheum house nothing by the booking, besides which the act is not a headliner.

On the surface, usually speaking to Chicago theatre bookers. Still the Central Park is extending its policy to include any act that is coming out of a deep back. Previously it only used a few singers working in "one." Balaban & Katz then their policy is to include Kistelein & Robbins and others, it is estimated, could assemble something like 15 weeks of first-class picture time, paying acts little money and the association is probably unwilling to force the issue unless it becomes necessary. Balaban & Katz probably are also making connections to the Orpheum people for the convenience of a plentiful supply of material from the association books, but whether this contention as between the two parties can be permanent, opinions differ.

CHERRY'S COMEBACK

Cedar Rapids, Ia., March 25.—The Cherry Sisters, Effie and Adeline, returned to Cedar Rapids here. Effie made this announcement after she had been defeated for mayor, at the recent election. Her opponent elected was J. E. Hall.

The comeback, after 25 years, in going to be staged at the Orpheum, Sioux City, April 27. From there they will go on to Omaha on the Orpheum time and play beyond.

After vaudeville Effie says she is going to invade Broadway with her own play called "Nobody's Child."

WILLIS DRAWS 2D "OPPOSITOR"

The Willis, an independent vaudeville house in the Bronx, has been defeated opposition to K. G. H. Royal. The Willis was declared opposition by the Loew Circuit several weeks ago.

It is a new large-capacity house, playing vaudeville and pictures at pop prices. Two weeks ago the house had good bookings, owing to the Folly Markus act.

FOLLY MARKUS MOVING

Folly Markus, independent vaudeville house, will move his office to the Strand Theatre Building, April 1. Markus has been seated in the Gaiety theatre building ever since he began to book independent vaudeville houses.

At the present time Markus is looking about 15 weeks and is said to be the largest independent booker in the field.

NEW ACTS

Sid Vincent (Alvin and Carter) and Peter Hill, who, Lewis and Gordon are producing in all juvenile act of four popularized the "Kid Himself."

Eighty sisters, "Gladys Girl" returning to vaudeville with an accompanist and songs.

Betty Bernard and Adele Keller.

Theatre Becomes Factory

Back Street 11, March 25.—The Illinois Theatre has sold the Illinois Theatre to E. H. Stafford. It is to be converted into a clothing factory.

Mainstreet's New Policy Gets Cross of \$21,000

Kansas City, March 25.—The failed work of the Mainstreet's new policy, which ran First National pictures together with six acts of Orpheum vaudeville, which ended Saturday, proved a record breaker for the house, in point of attendance. Over 50,000 paid admissions passed through the doors, the Saturday matinee, of over 3,700, also breaking the house Saturday afternoon record. The sale for the house is 25 cents for the matinee with a 50-cent ticket at night, and a 60-cent charge Sundays and holidays.

A close estimate of the gross for last week is \$21,000.

COURT ORDERS REFUND OF "CUT" SALARY

"Runnin' Wild" Must Pay Ina
Duncan \$585—Show
Appealed

A case before its future bearing on salaries and "cuts" of deep interest, came up last Wednesday before Judge Prince for adjudication in the Third Municipal Court. Ina Duncan, colored actress, held a \$85 weekly contract with Miller and Layle, "Runnin' Wild" at the Coliseum.

She accepted a cut to \$65 a week, but later received her two weeks' notice. Miss Duncan sued for the difference aggregating about \$35 and was sustained by a jury.

Officer, Malvinsky & Driscoll, for the defendant, will appeal on the ground the verdict is against the weight of evidence.

BILL POSTER CAUGHT

Union Expels Frank Schneider for
"Ditching Paper"

Chicago, March 25.—When "The Birth of a Nation" was moved from the Auditorium to the Illinois, Frank Schneider, the house billposter, received a contract to post 2,000 two-cheets, it is alleged that he "ditched" this paper.

As a result, he has been expelled from the billposters' Union of Chicago on charges brought against him by fellow members.

Another union man found the posters and reported the matter to the union. The paper was salvaged, delivered to the National Printing Co., where it was stripped, dated and posted. During this operation nothing was said to the house management and no charge was made for the posting.

It was not until after the work was finished that an investigation was held, which resulted in Schneider being cancelled for life.



ADELYN HELEN
JASON and HARRIGAN

"AN INTERLUDE OF HARMONY"

Two Grand Girls and a Lovely Piano or Two lovely girls and a grand piano, the act is not interchangeable describing the man, but they are in referring to the parts, and so will use the latter. Two lovely girls and a grand piano in the act of the time song, entertaining (they surely do) at Kellie's, Syracuse, this week (March 26) and then for a tour of the entire Southern Kellie Time starting April 7th.

Bookings Arranged By TOM KENNEDY

STUMBLING IN THEATRE PATRON'S OWN FAULT

Supreme Court Says That's
O. K. for Louisiana
Anyway

New Orleans, March 25.—The Supreme Court of Louisiana decided against Mrs. Joseph Givens, who sued the Saenger Amusement Co. for \$7,500. Mrs. Givens sustained injuries in Sept. 1921, when she fell in the Strand Theatre. She said the house was so dark it was impossible to see.

Mrs. Givens appealed to the Supreme Court, which last week returned a verdict against her.

The decision is important inasmuch as it holds that patrons in the State take their own chances when they stumble and meet with mishaps in dimly lighted theatres.

DORIC DECISION

Jury Rules K. C. House Destroyed
by Explosion, Not Fire

Kansas City, March 25.—The trial of the Overland Amusement Co., Samuel Harding, president, against the Connecticut Fire Insurance Co., for \$14,000 damages, resulting from the destruction of the Doric theatre by an explosion in December, 1922, was tried in the United States court here last week and the plaintiff awarded \$39,323.

The case was tried before a jury. The insurance company contended that the loss was from an explosion and not from fire and the jury so decided.

The Doric was one of the principal first-run downtown houses and was operated by the Hardings as one of their string, which was headed by the Liberty, now under lease to Universal. The Doric was badly located, being off the beaten path of the picture fans and never was a money-maker. It was wrecked twice by explosions, thought to have been caused by natural gas.

Porchette "Opposition"

The independent vaudeville house in Portchester, N. Y., booked by Folly Markus, has been declared opposition by the Loew Circuit to Loew's White Plains, the former Kellie house, which Loew leased last month.

Both houses are split weeks.

Gus Hill Backing Foy Show

Gus Hill is the backer of Eddie Foy's "Crazy Girl" repertory in six weeks at the Walnut, Philadelphia, following the Foy Family tour of the Loew Circuit.

Noon Wanted More Salary

Declining to go on the road unless his salary is raised, Paisley Noon has withdrawn from "Topics" at the Winter Garden, New York.



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INSIDE STUFF ON VAUDEVILLE

The litigation in London pending for 10 years between Max Hart of New York as the plaintiff and Ernest Edelen of London, the defendant, with both parties theatrical agents, again has been decided in favor of Hart.

Edelen repeatedly carried the matter up on appeal and the last one gave Hart the decision in his application for an injunction against engagements for Americans controlled by Hart. The New Yorker, receiving no remittances as his share of the commission, finally entered suit, when Edelen refused to pay the commission. The matter was dismissed.

It is said that the suit will result in Hart eventually obtaining around \$100,000 as his share of commissions, while Edelen will be taxed as the losing party for Hart's legal expenses and disbursements that have reached a considerable amount during the 10 years.

The action was started early in 1914.

Julia Keely substituted for Huxley Fox as headliner on the concert hall at Loew's Alhambra, Brooklyn, Sunday, the management announcing that Fox could not go on because of having an attack of laryngitis. Fox had been heavily billed a week in advance with the name attracting a sell out at both Sunday performances.

Many of the patrons were pained at the substitution claiming the management could have at least posted a notice in the lobby announcing the substitution of Miss Keely instead of letting them buy in and not get the loss down on the change until just preceding the spot in which Fox was to have appeared.

The Henry J. Burney benefit performance in New York next month is favorably promising. George Loew has decided much more in the affair as Burney is blind and LeMaire would like to see the benefit net him enough to open a little cigar store up town in New York, in the neighborhood where Burney was born so he can take care of himself.

In working on the benefit, LeMaire sent tickets to many professionals, managers and agents, with almost uniform responses.

Among others were two \$3,000 a week salary acts.

One of the questions that was sent tickets that would have amounted to \$10. She returned the tickets saying she had three adopted children to support and couldn't afford to give anything.

The other acts holds two men who are receiving \$100 a week. They are with a show. As a matter of courtesy the tickets were sent them to distribute through the show's people, customary with other productions. One of the men returned all of the tickets (100) saying they didn't know the people in their company, but he enclosed a check for \$5 for his contribution. The check had his picture on it.

The move made by some of the vaudeville producers to form an association is being considered by the need for a co-operative system, to meet the supply and demand for various kinds of acts.

The reports of refusal and cancellations of "flash" acts for one reason or another recently have been numerous. At other times there is no act of the "flash" character or liberty. The proposed association hopes to regulate the supply and demand as far as possible.

If six producers have "flash" acts on which they have spent a good deal of money the association will endeavor to see that they are not all thrust out of the market at once. The association will be a co-operative for all. It is believed that with co-operation a better working system with the local forces will follow.

Besides taking up a standard contract of employment for acts, the association expects to work out means of dealing collectively with other vaudeville bodies and individuals. Another meeting will be held next Tuesday at which it is hoped to get the organization strongly under way. The questions of admissions, election of officers and general policies are to be taken up.

MARKUS BOOKING BEDFORD

Changing March 31 from Fox, Reported

The Bedford, Brooklyn, will pass from the Fox Circuit March 31, according to report. The house, after that date, will be booked by Folly Markus, the independent vaudeville man, and continue with the present policy of six acts and pictures split weeks.

The house now plays Fox vaudeville and pictures.

WIFE DIVORCES AL LLOYD

Los Angeles, March 25.—Margaret B. Lloyd was granted a divorce this week by Judge J. W. Summerfield from Albert S. Lloyd (Lloyd and Christie), vaudeville, on the grounds of desertion. The suit was underdressed and Mrs. Lloyd testified that her husband wrote her a letter, in which he said, "Count me out. I am through with married life."

IRENE FRANKLIN'S BOOKING

Irene Franklin is to play an extended tour in Australia in the Williamson house. She will open in Job.

The booking was made through the Williamson office.

Janet Beecher's People Playlet

"Apartment to Let" is the title of a four-part sketch in which Janet Beecher has returned to vaudeville. In support are Olive Wyndham, Violet Kemble-Cooker and Harry Brown.

BIRTHS

Mr. and Mrs. E. V. C. Saranton, March 29, in New York City, daughter.

The mother was formerly Mrs. Chesleigh of the Chesleigh Sisters in Chicago.

In Chicago, sons, Mr. Richard Bergen, is attached to the Orpheum Circuit's publicity department.

Mr. and Mrs. E. V. C. Saranton, March 29, in New York City, daughter.

The mother was formerly Mrs. Chesleigh of the Chesleigh Sisters in Chicago.

In Chicago, sons, Mr. Richard Bergen, is attached to the Orpheum Circuit's publicity department.

WAITERS' STRIKE COSTS

SALVIN'S CHAIN \$40,000

Disposal of Pavilion Royale
the Issue—Palais Royale
Hit Hardest

The walkout of union waiters Saturday night at the Salvin cabaret is said to have cost that firm \$40,000.

The trouble is over the "gift" of the Salvin's Pavilion Royale on Long Island to three waiters, the men working in the other cabarets, all union members, say they see this as a start in the deunionizing of all the Salvin cabarets.

The strikers Saturday night were walking up and down Broadway in front of the cabarets with union labels in their hats and placards in their backs warning persons against eating in the Salvin places.

The cabarets affected are Palais Royale, Plantation Club, Royale, Montmartre, Rendezvous, Plantation, 400 Club, Bul Morale and Month House. Of these the Palais Royale is the one to be hit the hardest by the strike, where it is said the gross on a good Saturday night runs between \$2,000 and \$3,000.

Mrs. Gerson's Walts

Mrs. Gerson, proprietress of the place along on Broadway, has decided not to commercialize her waltz compulsion. Despite Paul Whitman's urgings she is going to publish it herself, as a "hit" advertisement for the shop.

Harriet Lee Granted Divorce

Chicago, March 25.—An Interlocutory decree of divorce has been granted Harriet Lee from Ben Lyng, As Ryan & Lee they are a standard vaudeville act. Although they have been playing together for some time, divorce was alleged.

SHERMAN CHICAGO RUMPETER REVIVES CABARET BUSSINESS

Pat Henry, Gerson's Partner, Also Press Agent for Sherman House; "Jessie James" in College Inn—Coast Tryouts in Cafe Sunday Nights

Chicago, March 25. The business of being coaxed into cabarets to entertain for nothing is on again here, the encouragement coming from Pat Henry, partner of Sam Gerson, general press agent for the Shubert interests. To make it altogether legal, Henry is on the payroll of the Sherman House as publicity man and is easing in Shubert into the College Inn to entertain the restaurant's paying customers for nothing.

Once again the College Inn or maybe Henry writes the copy is advertising the old billy "See your favorite actress, actor and chorus girl over the tables." That this sort of thing cheapens the players seems not to enter the mind of Henry. Why show people should excite themselves about doing a bit of charity for the Sherman is something to think of. The show, tingent never got any edge over the cloak and suit salesman at the Clark street place.

Still under the persuasion of Henry the whole "Little Jessie James" troupe from the Garrick Theatre were lured to the College Inn with carte blanche to clown and cavort for the merriment of the Sherman cash customers, who pay \$1 cover charges.

The Sherman people have always said they didn't need the patronage of the theatre people to prosper but it becomes apparent they did need the "Jessie James" players to stimulate the College Inn business.

The night Gregory Kelly and his associates from the Garrick were there total attendance counted up to \$1,000.

Some of the players declare they were dealt with economically by the management being served with sandwiches, coffee and cakes. Henry is now propositioning the Duncan sisters. Whether they'll fall for it is a question. The Trianon, recently got the girls to agree to visit the dance hall. He went by big streamer and advertised in the newspapers, "Come to the Duncan Sisters' party at the Trianon Monday night." The mob went to the and the place was jammed. Ordinarily the Trianon is closed Monday night, but with the Duncan sisters who are playing to big business at the Selwyn, the management made a clean up on a total cost of musicians (whom they would have paid anyway under week rate), lights and attendants.

All the cabarets are going back to the "professional entertainers' graft, including the Friars Inn, Pershing (Continued on page 25)

THIRD COLONIAL OPTION

The Chicago Order of Masons Gets Extension on Colonial

Chicago, March 25. The Chicago order of Masons has secured a 30-day extension of its option on the Colonial, upon the site of which they propose to build a new theatre. The third step in the plan is to secure a 30-day extension in the deal. Originally the Masons paid \$10,000 for the option. When the 30-day extension was about to expire the fraternity secured an extension by the payment of an additional sum. The new extension was given without payment.

White's "Scandals" moves out of the Municipal Auditorium. The "Vanities" comes in the day following (Sunday). It is under a four-week engagement, with a contract per clause of \$2,000. This indicates that the proposed tearing down of the building set for May 3, has been put back to June 1.

ALBERT E. THOMAS' REQUEST

Brooklyn, March 25. Albert E. Thomas, New York playwright, and his sister, Mrs. Essie E. Kilburn, are the heirs of the estate of \$4,000 left by their father, the Rev. O. D. Thomas, a Baptist minister.

One of the provisions of the will, that the father bequeathed the photographs of the wife, the son and his daughter to be buried with him.

SHORT CAST PLAYS SAVIOR FOR STOCK

Helping Rep Managers Over Lent—Arrangement Without Equity

Short cast plays are achieving the problem for stock managers during the Lenten depression. In addition to the small companies the cheap plays are less expensive than new releases.

Some of the stock men who have come out of 12 or more making the players to alternate to keep the companies intact and at the same time give partial employment.

This angle was arranged through mutual agreement, which left Equity out of it.

Many of the short cast plays getting a good play through the arrangement are "Paid in Full," "Thought and Paid For," "The Climax," "Some Baby" and "Twin Beds." The latter piece generally enters a larger cast, but the stocks are using a smaller cast.

In some communities the companies have been able to reduce the house scale, and are still getting by with a margin of profit.

COAST TRYOUTS

Harris and Wilkes Arranging for Plays and Stars

Thomas Wilkes' spring try-out activities on the coast in association with Sam H. Harris include at least three new plays with as many stars.

Doris Kenne, as present in "Weided" at the Thirteenth Street, will be under Wilkes' direction, opening on the coast May 5 in "Romance." That play will be given in San Francisco and Los Angeles and will be followed by a new piece called "Pirates." Wallace Edginger opened at the Majestic, Los Angeles Sunday in another Wilkes' production called "Pokey." Loe Carrillo, who debuted in San Francisco Sunday in "Magnolia," will shortly be presented by the same manager in a comedy called "The Hurdy Gurdy Man."

\$39,900 FOR DUSE

Drew It in Four Frisco Performances

San Francisco, March 25. Eleanor Duse drew \$39,900 in four performances here at the Casino last week. Her opening bill "The Closed Door" attracted a record house of \$12,000; the second, "Ghosts" got \$9,400; third, "The Dead City," at a matinee Thursday, \$12,000, and the final Sunday matinee attracted \$5,000 with "Cosa Sia."

"NOT SO FAST" AT MOROSCO

Los Angeles, March 25. "Not So Fast," a comedy drama by Conrad Westfeldt, which was produced by John Henry Moore in New York last season, began a run at the Morosco, Sunday, following "The Famous Mrs. Fair," which ran there for four weeks.

Those appearing in the play are Harland Tucker, Charlotte Treadway, Grace Zerkow, Albert Van Antwerp, Edith Evans, Gayne Whitman and Fanny Yant. Augustine J. Glassmire directed the off-ring.

BANQUET FOR C. M. GREENE

San Francisco, March 25. Clay M. Greene, former shepherd of the Lambs and now dramatic reviewer for the San Francisco "Journal," was the guest at the dinner tendered him here last week in honor of his 54th birthday. The dinner was staged at the Alhambra theatre.

One of the numerous press opinions on the performance of **RALPH WHITEHEAD** as Jerry Conroy in Geo. M. Cohan's "Little Nellie Kelly" at the Oxford Theatre, London.

"The song she and Mr. Ralph Whitehead, a very welcome American guest, sing together with the refrain, 'You remind me of my mother,' was a piece of daring simplicity."—LONDON FALL MAIL "GAZETTE."

GOLDSTEIN CHARGES EQUITY BROKE FAITH

Frisco Attorney Agreed to Wait for "Angel Face" Payment, He Asserts

Chicago, March 25. Nat Goldstein, reported as debtor in 30 judgments by members of his disbanded "Angel Face" (not "Oh, Boy") Co. in San Francisco, is in Chicago playing vaudeville.

According to Goldstein's statement Attorney Theodore Hale, representing the actors' claims and his attorney, Martin Dinkelstein, held a conference in San Francisco. Goldstein said he had lost \$5,000 in the 32 weeks the piece had been in production. He asked that the performers withhold suits and pledged himself to make payment in full when he had recouped.

The attorney for the actors agreed to this proposal, but subsequently Goldstein says he was served with papers in the suit. He attributes what he regards as a breach of faith to pressure by Equity.

Goldstein says he organized the "Angel Face" enterprise in San Francisco and was out with it for 32 weeks in 1922 and 1923. They got as far as Philadelphia with salaries paid in full where the piece was closed. Goldstein says he paid the company \$2,000 on account of a week and a half salary and paid transportation including Pullman to the coast for around 30 people, a few going to their homes in New York. The \$2,000 left a salary deficit of \$3,000 and the claim was the basis of the suit. The San Francisco group he says balked their claims and turned them over to Equity.

RECIPROCITY IN CHI.

Harris Show at Selwyn, Selwyn Show at Harris, Chicago

Chicago, March 25. Jane Cowl and Homer and Juliette come to the Harris Show following Ethel Barrymore's two-week engagement. "Topsy and Eva" will be the Harris Show's main attraction at the Selwyn, the new thing to a permanency in town. Thus, there is a Selwyn attraction in a Harris theatre, and a Harris piece at a Selwyn establishment.

Permanent attractions are not so hard to come by. They broke in its last week at the Adelphi "Silence," at the Cohan Grand, goes to the storehouse March 29 for the rest of the season. They broke in a new third act late last week, experimenting in improvements. "Give and Take" has only three more weeks at the La Salle. Nothing is stated for any of these.

DAVENPORT'S LEGIT HOUSE

Davenport, Ill., March 25. Davenport, for the last two years without a legitimate theatre, is to have one to old time. The first season for its road house, Charles Berkel has contracted for next season's attractions.

DRAMA LEAGUE SPEAKERS FOR NATIONAL CONVENTION

Devoting One Session to Screen for First Time—Little Theatre Experts Also at Pasadena May 26-June 2

TUCKER BAND TARGET FOR HIGH SCHOOL BOYS

Young Riot in New Britain. Threw Fruit and Eggs

New Britain, Conn., March 26.

Students of the High School, last week greeted Al Tucker's Society serenaders at the Capitol, with over-ripe fruit and rotten eggs.

Tucker made a break about "right" football team, which had no previous making snoring remarks, claiming that the performer had implied the eleven was a bunch of bums.

The only damage done was to Tucker's violin, valued at \$500, which was smashed.

Mayor Fumess, hearing of the row, told Chief of Police W. C. Hart that the practice among vaudeville performers in making snoring remarks would have to be stopped.

Two of the students were arrested and charged with breach of the peace and released under \$50 bail.

DECLARING STAGER IN Short-Fund Producer Side-Steps Rehearsal Salary

Short bankrupt producers are finding it more economical to take stage directors into partnership with them on productions rather than burn up their capital in meeting the latter's salary demands and declaring them for a percentage of the gross, as has been customary.

The latest arrangement of this sort affects a musical show that will go into rehearsal next week. In previous ventures the producer has been compensated at a high salary weekly while the piece is in rehearsal and 1 per cent. of the gross during the life of the attraction. Rehearsal periods and additional weeks of shaping before bringing an attraction in generally runs from five to seven weeks.

In this particular instance, the producers have preferred to split the stage 25 per cent. of the profits in exchange for his labors, and the producer was accepted.

"ALL ALONE SUSIE"

Opening New Play April 6 in Los Angeles

Los Angeles, March 25. Margaret Lawrence and Wallace Fiddinger have started rehearsals of "All Alone Susie," a comedy by Les D. Freeman, which will succeed "Pokey" at the Majestic April 6.

MANN-MARCIN ROW

Chicago, March 25. Louis Mann and Mx Marcin, following a hot argument, engaged in a little encounter Friday.

"All Alone Susie" is co-stars of "Give and Take" at La Salle, with Marcin the author. The stars were in favor of adding a scene in the play, to which the author objected. The row was brought to a head when Marcin issued an ultimatum.

NEW PLAY FOR NAZIMOVA

Los Angeles, March 25. Frank Egan is negotiating with Nazimova to appear in "The Full of the Moon," a drama, by J. Grubb Alton. Egan's producer of the conclusion of the run of "White Collars," early in June, at Egan's little theatre.

Scott Moore Trying Again

Scott Moore is not discouraged by the flop of "Madame Mousie." He has allowed another musical farce, entitled "Oh, Jane," which will be tried out at Freeport, L. I. Monday.

Pasadena, March 25.

Among those who have been invited to address the national convention of the Drama League of America which convenes here May 26 to June 2 are Augustus Thomas, Theresa Helburn and Eugene O'Neill.

For the first time in the history of the league one session of the convention will be devoted to the screen. This departure is a result of the meeting being held in Southern California, the locale of most film industry.

Among the questions to be considered by the conference are how to organize a Little Theatre and how to finance it; how to interest the public in it; how to keep down production costs; what sort of plays should be presented, and many other similar ones.

The Little Theatre experts who will speak on these matters include Professor E. C. Mable, manager of the Iowa College Circuit; Samuel J. Hume, of the University of Chicago Theatre; Alexander Dean, director North Shore (Chicago) Guild; Gilmore Brown, director Pasadena Community Players; and Irving Gilmer of the University of California.

"AIRS" FOLLIES IN FAVOR OF CIRCUS

Patricia Salmon Signs with Robinson Circus—"Discovered" in Tent Show

Peru, Ind., March 25. Patricia Salmon, "Follies" girl, will take her "glorifying" under canvas this summer. The young lady states she has enough of the stage, and if it's all the same to everybody, she'll return to the tent shows.

To that effect Miss Salmon has signed a contract with the Robinson Circus for the season as its principal feature at \$750 weekly, and will do a riding act.

She was "discovered" singing in a tent show by a couple of New York newspaper men at Shelby, Mont. There she was taken to cover the Dempsey-Gibbons fight.

GUARANTEEING "MR. PITT"

At Morosco For 3 Weeks—Off 1 Week

The reopening of "Mr. Pitt" at the Morosco Monday was under a three weeks' guarantee arrangement with the Morosco. The piece, by Pemberton, producer of the Zonka Gate play, and the house. Under present plan the piece will run for 28 days, relieving Easter Monday with "The Flame of Love" being read by J. W. MacCrear.

After laying the piece off one week by arrangement with the cast and Equity, Pemberton stated he believed the show in changed hands. The piece, which is at the 29th Street location where the piece was offered for eight weeks had handicapped the business at the Morosco. If "Mr. Pitt" continues on it will be shifted to another theatre after the Morosco booking.

"HERALD-TRIBUNE" AD RATE

Theatrical advertising in "Herald" and "Tribune" has been at 70 cents a line. The combined "Herald-Tribune" rate has been raised to 85 cents per line. With one exception, the rate of 70 cents a line is being paid to the managers of 55 cents per line.

PEGGY WOOD'S DECISION

Peggy Wood has sent word from Bermuda, on her honeymoon, that she will not return to musical comedy and a chance to make a fortune. Miss Wood says she is determined to become a dramatic actress and may go into stock this summer.

LEONARD WOOD NOT THROUGH; HOWARD HAEES SHOWS B'WAY

Says Florence Reed in "Lullaby" Didn't Draw In Her Salary—"Pans" Washington Where Company Suddenly Closed

Washington, March 25.—Florence Reed in "Lullaby" had played to the poorest business, of the entire season, and that Variety's estimate of the final week's gross was correct.

Leonard Wood, Jr., talked today of his stock company's closing and its future plans.

Wood began with a severe "panning" of Washington, calling other cities stating that business only came when police censors threatened to close the house. He further said, "Florence Reed is a splendid actress but in a vehicle which New York gazed over she didn't even draw her own salary."

In reference to the planned presentation of "Three Weeks" Mr. Wood asserted there was a large sale for that piece than for "Lullaby," called Peter and that he had looked for a flop.

"I'm not through," said Wood during his discourse. "I am in the show business to stick and within five weeks I'll have another show ready, with next week seeing me with my own show on Broadway."

Wood claims all bills here will be paid after which he will go to "Southern City" and try again.

The "Times Square Daily" March (Continued on page 42)

"GINGHAM GIRL" CLOSING

Principals Asked to "Cut" \$25 Per Cent.—Season Finishes in Philly

Philadelphia, March 25.—The company of "The Gingham Girl," which is playing the Chestnut Street O. H., has been informed by the management that the show will close Saturday for the season.

The managers, Schwab & Knott, have asked the principals to accept a 25 per cent. cut and the chorus a 10 per cent. reduction to continue a tour to Baltimore, Washington and Boston.

According to the managers, this would be necessary for the show to be hooked up for \$7,000 weekly. This does not agree with the figures of the principals, who claim the overhead should be about \$4,500 weekly.

After a conference with the principals on the stage, the management finally decided not to make the cut.

However, immediately after the decision had been made known a friend was posted that "no wives or friends would be allowed in the dressing rooms."

"The Gingham Girl" has been out since last August and is said to have had but four losing weeks during that time. Its leading principals are Joe Laurie, Jr., and Bertie Beaumont.

The company set out earlier in the season was forced to close on account of poor business.

Arrangements were effected Tuesday whereby Eddie Buzzell will return to "The Gingham Girl" opening with it in Boston next Monday.

'PLAIN JANE' AGAIN

The musical show, "Plain Jane," by Tom Johnson over which Arthur Hammerstein and A. L. Erlanger fought legally several months ago, will go into rehearsal shortly. Casting started last week under the Erlanger-McGregor management.

"Plain Jane" was suddenly ended last week by the producers and paid two weeks salary.

Walter Brook is now doing the scenery and a new firm has been named. The producer has not been named.

In the "Plain Jane" cast are Joe Laurie, Jr., Dan Healy, Joe Gould, John E. Henshaw, Ralph Locke, Genevieve Monville, Marjorie Mack, Nell Carrington and Bill Finn.

Tom Johnson, Pete Cook and Macklyn Moore are the playwrights. Gus Kleinbeck is musical director and G. S. McGuire company manager.

MARRIED TO MILLIONS, MRS. BEN TEAL WHO WAS

Now Mrs. W. H. Howells of Egypt—Wealthy Husband of 55

Through her recent marriage to W. H. Howells, the millionaire ship-broker of the Orient, at Alexandria, Egypt, Mrs. Ben Teal, widow of the theatrical producer, has come more into the limelight.

Following the death of Ben Teal, Mrs. Teal became the wife of Ben Paddiford, multi-millionaire oil man and partner to E. L. Doheny. Paddiford divorced her, charging gross deceit as to her past. She was arrested later on charges of blackmail in the Gould scandal and was sentenced to a year on Blackwell's Island, on a conviction for subornation of perjury in getting young John A. Warshawski out of the country.

She followed a series of socially brilliant functions in almost every capital in Europe as Mrs. Paddiford. She was arrested in Zurich, Switzerland, charged with trafficking in European merchants. From Switzerland she went to Italy, where she was again imprisoned, but was befriended by Franz Lehár, the composer.

With her at the time was her son, Don Teal, Jr., and her adopted daughter, Marie (whose stage name is Cynthia Paddiford), who is now in New York.

After her imprisonment in Hungary, Mrs. Paddiford returned here for a short time, then went back to Europe. It is reported that there was considerable scandal after the Paddiford annulment.

With the assistance of Lehár, the daughter, Marie, was sent to this country and here sold a long and intensely scandalous signed story of her foster mother's alleged escapades.

Broadway has not heard of her recently, until the announcement of her marriage to W. H. Howells, who is fabulously wealthy. Her pre-nuptial settlement is said to have been \$12,000,000.

Mrs. Howells is a woman over 40, handsome and well-preserved, and her new husband is said to be 55.

ENGAGED AS DANCERS

Hyson and Peggy Harris in New Fifth Avenue Cabaret

London, March 25.—A new cabaret is to be opened in September in New York. It will be at 56th street and Fifth avenue. That is the report here.

Carl Hyson and Peggy Harris have been booked.

Dorothy Dickson, Hyson's former dancing partner, has severed her connection with the Winter Garden and is engaged to be married to a "Play Prize." It is understood she is to appear in a new show over here, to be produced by Charles Cochran.

Another "London" Closed

The central company of George M. Cohan's "So This is London" closed at Teller's Shubert Brooklyn Saturday after being on the board 20 weeks.

The Cohan company of "London" has been the last of the series to remain out until the latter part of May. It is playing through the South.

CRAZY QUILT'S REVUE

A new association of artists, writers, musicians and actors under the title of "The Crazy Quilt" are compiling a revue for the fall.

Carlo Fornaro, John Wanger, Morris Hyslop, Lewis Gensler, Ir. Gershwyn and Joseph Lawton are connected with "The Crazy Quilt."



ANN PENNINGTON

Just would like to let my friends know I'm not married or engaged as some publicity agents have had in papers about me. Nor do I want to be. I'm the fancy freest person I know.

'WHITE CARGO' SUIT DELAY

Injunction Motion, Under Advice—Pending for 3 Months

The injunction motion in Mrs. W. S. Simenton's suit against Leon Gordon, Earl Carroll and others, concerned with the production of "White Cargo," has been under legal advice by Judge Francis A. Winslow in the U. S. District Court for three months. This is extraordinary and is causing both sides considerable worry. It is a motion for a temporary injunction and because intended for immediate relief the delay is unusual.

O'Brien, Malievsky & Driscoll for Miss Simenton arranged for Judge Winslow's reviewing of the play three months ago when the injunction was first argued. Miss Simenton alleges infringement on her script, alleging the plots and Gordon at first elaborated on the dramatic version, but this was abandoned until she was apprised of Carroll's sponsoring of the Gordon play.

PROMOTING SHOWS

Casting Offices Making Propositions

Actors and actresses with a few loose thousands are being asked by several of the casting offices to inquire in the prospective production, or work in them on the commonwealth plan which the offices contemplate producing during the Lenten and summer season.

One of these is nearly completed with a prominent actress ready to put her money in the production. The trouble existing between the producers and the part allotted to her has caused a temporary setback to the particular actress's plans.

MANAGERS WIN

Boston "American" Withdraws Demand for "Copy"

Boston, March 25.—The advertising "war" between the legitimate theatre managers and Hearst's Boston "American" has come to an end. The theatres scored.

The advertising of the houses gave back under the former terms. Hearst publication demanded that its Saturday edition be given the same amount of space as the theatres were giving the Sunday papers and the managers refused.

The trouble existing between the New York "Evening Journal" and the theatres regarding the 10-line minimum which was demanded by the "Journal" will be settled shortly, it is reported.

Anderson Staging "G. V. Folliet"

John Murray Anderson, before leaving for London, agreed to stage the Sixth Greenwich Village Follies.

Morris Gross of the Bohemians said Saturday and will put a "Jazz" production at St. James.

No Agreement For 52nd St.

When Oliver Morosini left the 52nd St. theatre with "Myrtle" his latest production at St. James.

PERSONAL SERVICE IS ALLOWED OF THEATRICALS

I. R. Dept. Agrees with Jos. Bickerton, Jr., Attorney for A. L. Erlanger—Without Force on Income Tax After 1921—May Result in Refunds

BUNK CHORUS GIRLS, THEN CUT SALARIES

Shows Set for Run Reducing Chorists to Minimum Scale

Choristers are getting wise to flatterer enemas at \$5 and \$50 weekly which are followed in a few weeks by a "cut" to \$35. This has happened in two cases this season where the shows are pronounced successes.

"The girls know that producers will offer the big salary to get prettier girls, fearing that once the show is set, the girls will stand for the 'cut' sooner than take chances with a new piece which means weeks of rehearsal and the chance of a flop."

Several girls getting \$40 to \$50 weekly are being told that the salary has since been "cut" to \$35 and now they are complaining.

SHOCKED POLICE

"Naughty Nice Girl" Subdued in Los Angeles

Los Angeles, March 25.—

The "Naughty Nice Girl," Wilson Collins' new play at the Grand Avenue, shocked the police and wholesale arrests were threatened. It was necessary for the author to rewrite some of the situations which the police officials declared endangered the morals of the Los Angeles audience.

One of the objectionable scenes had Collins' wife standing on a table waving a glass of liquor and another was in a bathroom, where a woman invited a man to disrobe.

After seeing the show, City Prosecutor Fiedler obtained warrants for the house manager, author and players, but at a conference the writer proposed to tone down the objectionable scenes and no arrests were made.

Cullison said that in two weeks he would take the piece out of Los Angeles and that Frank Trickett would produce it in New York.

BOTH POWERS' DOWN

Colonial and Powers Coming Down in Chicago

Chicago, March 25.—With the tearing down of the Colonial and Powers, the two Powers houses, some of the employees of the theatres have lost their jobs, while places have been found for others.

Jack Mooney is out, and Belle Timpani, manager of the Colonial, becomes general manager of the Powers interests, now the Blackstone theatre, under the Colonial Powers, Jr., is in the tire business, making a big success. Like his father, he is averse to devoting his time to the theatre.

The elder of the Powers brothers is taking tickets at the Powers and will replace Guy Hardy at the Blackstone.

Mason He'ping "Paradise Alley"

Jack Mason has been called in to make repairs in the starring of "Paradise Alley." The Carlo Carlini production at the Grand Broadway, this week and will open at the Casino April 1.

Goodman Will Produce "Dog"

Phil Goodman has acquired the rights of an English play, entitled "Dog." It will be done next fall at the theatre of an under-100 club.

Goodman is the producer of "No."

No Music Box Coast-Tour

Because of arrangements with the Southern Railway for the east, the proposed tour of the 1922-23 "Music Box Revue" to the Pacific has been declared off.

The Internal Revenue Department has conceded that incorporated theatres are personal service corporations and as such are not subject to the excess profits tax then applied to corporations until 1921.

That ruling is of much significance to show business and may result in the claim for reiterations running into hundreds of thousands of dollars. It does not concern corporation taxes after 1921, when personal service corporations are classed with all others on a basis of 12½ per cent. tax.

Credit for the ruling goes to Joseph Bickerton, Jr., counsel for A. L. Erlanger, who argued claims in Washington last month.

So prompt a decision was unexpected. It was believed the claim would reach the courts.

Through Mr. Bickerton's clear arguments, however, a precedent has been established. He contended for new classification for the years of 1917 and 1918 and the saving to Erlanger for those years will be \$50,000 in a million.

Only one or two corporations were represented and the others in which Erlanger is represented must be added. Therefore, he argued, applies to all other cases that might be now presented to the Internal Revenue. It is probable, however, that many other claims will be introduced by other managers.

For the Erlanger group a precedent is set. The ruling is under the provision of section 306 of the Revenue Act of 1918, and that the distributive income as shown in the agent's report has been applied.

Bickerton's leading contention is that theatricists do not constitute corporations. Therefore, he argued, all theatricists, whether incorporated or not, should be on a personal basis.

The general argument was that theatricists are a quasi-loyalty technical profession; that the production and operation of plays, management of theatres, booking of attractions and allied activities was no ordinary business; that income from these sources from theatrical service by those concerned; that stockholders in theatrical corporations have functional activities giving their entire time to such duties; that they were not the same as stockholders in commercial corporations whose income is actually derived from public patronage.

Mr. Bickerton also advanced the claim of abuse of the theatrical production, contending the same right to get a fair market value for purposes of depreciation at the time of original production, as a valuation is permitted for the same purposes in the treatment of oil wells and mines.

Based on the maintenance of professional skill on the part of the producer in the selection of the play and the actors, he contended, possibly meaning the success or failure of the play and that he should have the right to capitalize on his share in a fair value at the time of first presentation, in order to meet the hazards of production.

That phase of the attorney's argument has not been decided. Should it likewise be conceded it would mean a large saving to theatricists that antedates the present revenue law.

'RIVER'S END' CLOSING

Washington, March 25.—"The River's End," by James Oliver Curwood, held on its second of the allotted try-out periods, having opened last week in Atlantic City, and is being given a fair value.

The piece was produced by Daniel Kneel who also dramatized the novel.

CRITICAL DIGEST

Opinions of the metropolitan critics on the new legitimate productions. Published weekly in Variety as a guide to the reliability of the critical judgment on plays expressed by the reviewers on the dailies.

The opinion will be repeated when a play closes on Broadway after a long or short run with the critics to be boxed at intervals, rated by percentage on their judgment as recorded.

Across the Street

The variety boys took respective "parts" out of this opening, with the exception of the "Mail-Tribune," which showed when "he, his play" for "some folks." "World" printed "its ineptitude rises to magnificence," while "Times" (Gordon) was prominent and frank with "thol-

low bank." "Herald" (Woodlett) labored it "to bad it gets hilarious."

Man Who Ate the Popomack

"Times" issued the solitary hope of "calling it 'interesting and unique.'" "Sun" was doubtful, with "not exactly in line with the 'World' declared there was 'nothing to it but a little fun.'"

ANNE NICHOLS, INC.

Wm. de Legname Vice-President and Gen. Mgr. of "Abie's" Gold Mine

Anne Nichols, author and producer of "Abie's Irish Rose," has incorporated a new president and general manager in William de Legname, of French birth but an American citizen.

De Legname has been here about nine years. He comes from a managerial family though he is principally interested in dramatic production. His family, controlled and operated the Royal Theatre, London, for whom he left to give up the house when the war broke out. Formerly abroad he represented A. H. Woods & Co. of Zurich, for whom he engaged a number of foreign features and attractions. He has succeeded Robert C. Kay in charge of Miss Nichols' office.

STOCKS

Francis Morris and Jane Marbury will leave the Casey-Hayden Players at the New Bedford theatre, New Bedford, Mass., March 23. Bob McClung is temporarily replacing Edwin Bailey, who is ill with gallstones. Mary Hart, leading woman, called recently to Florida by the illness of her sister, has been replaced by Irene Magrane. Other members of the company are Bernard Suss, Robert Glecker (leading man), Donald Miles, Albert Hilly, Frank Camp, May B. Hurst and William H. Dimock, director.

Liz Smith, leading woman of the Empire Players, at the Empire, Salem, Mass., was called to New York this week by the death of her mother in that city. Her role in "My Rosie O'Grady" was filled by Mimi Campbell.

Mrs. Smith, although suffering much mental anguish, following recent loss of her mother's death, pluckily finished the performance, after which she was taken to Boston in time to catch the midnight train for New York.

Fred Raymond, Jr., has been added to the cast of Oliver Morosco's "Across the Bay." He joined the company at the Broad, Philadelphia, last week. He was recently with the Porveth Stock, Atlanta, Ga.

Stock will once more go on at the Majestic, Eliza, N. Y., commencing Easter Week. The players, with Harry Horne as director and Clay Adams and Dorothy Boreman in leads, are closing in Watertown this week, with "Baby Mine."

Jack Russell rehearsed a stock company at the Park theatre, Manchester, N. H., which returned to the Atlantic Monday. Lowell Adams, which was damaged by a recent fire, for three weeks. L. R. Eashby is managing the company.

Sam Taylor will close his company at the Warburton, Yorkers, N. Y., week of April 7 and open the latter part of the month in a company with practically the same company.

Hazel Whitmore played the title role in "Fog of My Heart" with the Empress stock, St. Louis, last week and will remain with the company indefinitely.

Jane Seymour and Fred Rend are the new leads with the Temple stock, Montreal.

The Barbara Winchester stock, will not shift from the Winchester,

LEGITIMATE

STOCK FIELD SEES GREATER ACTIVITY

Companies Getting Set to Open After Easter—Lively Summer in Prospect

From all indications there will be greater activity in the stock field this coming spring and summer than there has been for a number of years.

Casting offices are already seeing signs of activity and report that at least four new stocks will be set between now and Easter time.

Directors are holding out for desirable locations and are not inclined to insist upon large stage crews which has been quite a factor with the stock men this season and which has cut considerably into their profits.

Several stocks now operating in the high scale center are planning to shift their companies to parts where the union demands are more reasonable.

DUFFEY MONTREAL STOCK

In New York Engaging People—Strong Line-Up

Henry Duffey is in town rounding up players for his Orpheum stock, Montreal, scheduled to open Easter Sunday with "The Cat and the Canary." Duffey is making his headquarters at the Pauline Doyle casting office in the Gaiety building and is signing his players through that office.

Among those engaged are Margaret Knight, Katherine Revino, Margaret Wolf, Franklin George, Day Manson, Frank Hendrick and Forresty.

Duffey has a line-up of strong cards for his Montreal engagement, his list to date including "The First Year," "Six Cylinder Love," "Tian-Yu," two news plays by Ann Nichols and two new ones by William Henry McLaughlin, which he will give trial showings.

LITTLE THEATRES

"The Maker of Dreams" has been selected by the senior members of the Gloverville (N. Y.) High School as the play to be presented by the school at the state-wide dramatic competition to be held in Ithaca, N. Y., May 16. The piece was given at the school earlier in the year. The play is set at the school at the contest in Ithaca. The contest is to be held in the Ithaca Conservatory of Music. Four plays will be selected to be produced in Ithaca. The prize winning piece will be shown to the public. In the production of "The Maker of Dreams," by the Gloverville high school actors, Robert Johnston will play the leading role; Wallace Shaffer will play Percott, and Marjorie Young, Pierrette.

St. Peter's Dramatic Society of Monticello, N. Y., presented "Macbeth," before a crowded house at the Lyceum, Monticello, last week. Selma McLaughlin played Sir Bryan, and Cecelia Walsh, Pat, the heroine. Others in the cast were Mrs. George Durkin, William Leeman, Harry Miller, Arthur Reark, Gertrude Kiese, William McGuigan and Florence Woods and John Johnson. James W. Meier of the production and painted the scenery.

"Romance with Reverberations," which was the prize of \$50 offered by Cap and Eds of Williams College for the best piece written by an undergraduate, is one of the three short plays which the Williams dramatic organization will give. E. C. Archer, "24," of Hartford, Conn., wrote the play. The other plays are:

(Continued on page 22)

Arthur Reed opened with his own stock at the Lyceum, N. Y., March 17.

The Madison Everett Players will open April 2 at McAlhays, Louisville, with "The New Four."

George Watters is opening with stock in Birmingham, Ala., March 13. "Adam and Eva" first.

The Leo Wise Players opened Monday at the Academy, Richmond, with "Six Cylinder Love."

LAWYERS MOVING House, Grossman & Vorhaus' Times Square Branch Discontinue

The uptown law office in the Times building of House, Grossman & Vorhaus, will be discontinued after April 30 and centralized under one roof in the downtown suite at 115 Broadway.

The Times Square branch under the direction of William Grossman and Alfred Beekman has handled considerable theatrical work, representing many prominent theatrical clients.

The prime purpose of the move is to centralize the firm's legal activities. The theatrical practice, extensive as it is, is but a small percentage of the gigantic clientele now downtown branch enjoys.

Both Messrs. Grossman and Beekman and their uptown staff have been for some time identified with the show line practice to forsake it. They will handle it from the downtown branch and also devise a system whereby they will act as legal advisers to theatrical clients. The chief trouble has been that heretofore they have acted as consultation counsels but because of the stress of other matters have been unable to refer the trial work to associate counsel downtown.

Small agencies office will be maintained solely as a consultation room with important clients who should find it inconvenient to come downtown.

Because of another two years lease at 115 Broadway this move is necessary. It is hoped that thereafter the Times square district into its own little building.

Lycum and "Fata Morgana"

"Fata Morgana," the current Theatre Guild production at the Garrick, may succeed "Sweethearts" at the Lyceum, New York, April 17.

The latter has the house under a four weeks' guarantee contract.

NEW COAST PRODUCER'S DRAMAS AND MUSICAL

Arthur Freed Reviving Old House with New Productions

Los Angeles, March 25.

Arthur Freed, who has taken over the Fine Arts theatre and determined it to be the first avenue, is determined to enter into competition with Tom Wilkes, Frank Egan and Morosco for coast production honors.

His first production at this house was "The Naughty Nine Girls."

William Collier output which leaves there within two weeks. To follow it he will give Vincent Lawrence's "The Twists" its initial coast showing. Morgan Wallcut will stage this production for him. Following that presentation he will launch his campaign which will act as initial presentations of shows here. The first will be "Folly From Hollywood," a two-act musical comedy with the book by Marie Ingleton, who is a scenario writer for Famous Players-Lasky, and the words and music by himself. He anticipates using a cast recruited locally with the possibility of having Adele Rowland appear in the title role.

In the fall Freed intends beginning the production of dramatic efforts. He has already been making alterations in the theatre.

Majestic, Los Angeles, Sold.

E. D. Dublin and Max Price of Cleveland have bought the Majestic, operated by Tom Wilkes, for \$100,000 from the Hamburger stock Co., New York.

It is reported that the purchasers acted for Wilkes and Sam H. Harris.

INSIDE STUFF

ON LEGIT

The divorce action brought by Mrs. Frank Moulan against the operatic comedian did not bring out that Mrs. Moulan is professionally Bernice Morosco. She is a sister of the famous singer and has been with the company. Miss Morosco sang in grand opera in Italy and France, and also over here was prima donna with "The Midnight Rancer" (Eddie Canale). Mrs. Moulan lives at present at 210 West 168th street, New York.

Some remarkable figures are coming east of John McCormack's grosses on the coast. McCormack gave two concerts in San Francisco, March 2 and 3, and reported grosses for the two 44,000. In Los Angeles the singer did four concerts, and is said to have topped his Elrico grosses per performance. Dennis F. Mcweeney, McCormack's manager and personal representative, is traveling with him.

Efforts are being made to bring "The Wonderful Visit" at the Lenox 111th to a downtown house. The piece opened quietly six weeks ago to favorable notices and has since built up a steady although necessarily limited patronage.

It is claimed the weekly crowd at the uptown theatre is nearly that reached by "Sun-Up" at the house after 15 weeks at the Provincetown. The Players, Inc., producers of "Wonderful Visit" believe it stands a good chance for a run at moderate takings if a small house downtown can be obtained.

In last week's Variety a warning against pirating "Abie's Irish Rose" was carried, and it referred to a total lift of the show at St. John's, Newfoundland. The item carrying the story interested Hughie Anderson, brother of John Murray Anderson. Hughie had written to Anne Nichols, asking for the Newfoundland rights. The matter rested, but after the warning was printed he wrote Miss Nichols, stating his offer was bona fide, that he had no intention of pirating the play and had nothing to do with the St. John incident.

Dapper Sam Cost, brother of Morris, is back in New York on a visit, and has shown up in Berlin last week. He was in the German army and was promptly forced into the army. Several years ago he participated in a counter-revolution and is off Russia for life. Sam is Morris' foreign representative, and added in handling the affairs of the Moscow Art Theatre during its continental tour.

When the William A. Brady play, "Simon Called Peter," played Stamford, with Hartford following, one Charles E. Blake signed a wire sent to the Hartford "Current," the city's only Sunday paper, telling all about the show.

The wire reached the newspaper office addressed "The Current." The "Current" passed up any mention of the play, that is the reason. Even that the wire was prepaid could not secure it with paper's hands.

The new "Follies" in its revised edition hasn't excited the populace, and shows at the Amsterdam, New York, now doing around \$10,000 a drop of \$10,000 from before the date when Mr. Zeisfeld purchased the new show. Just a comment.

The following may be or may not be amusing:

A show asked to cut shares generally declined. One of its writers approached the principal player, suggesting he cut and that the writer would make up the deficiency out of his royalty, otherwise, said the actor, the show would close.

The actor said he didn't care who paid his full salary as long as he got it.

Placate the idealist, said the writer, "Now you have to do as is to tell the rest of the company you have cut and they will cut too."

"But I'm not going to cut," said the actor.

"They don't have to know that, do they?" asked the master of finance.

"Oh, yes, they are going to know that," answered the non-master of finance.

When notice to close was posted,

THE LADY KILLER

All spoke detrimentally of this production, although Christine Foster won praiseworthy comment for her personal performance. "Globe" called it "the best of the only first string man present," who said, "Not funny and not to be sat on a half. Critics called it 'the World' termed it 'inept' and the 'Times' 'labored and unconvincing.'"

Variety (Skit) deemed it incapable of outlasting the Lenten season.

"The Lady Killer" was taken off at the Morosco Saturday after last week and a half. Critic comment was plainly against it and the box office had a dull time of it.

WE MODERNS

None of the critics, outside of "Variety's" response, and "the World" was favorably impressed with this Zangwill induced which came from Chicago and opened at the Gaiety March 11. Helen Hayes received most of the press writings, with the "Herald" (Woodlett) believing it "stale and artificial." "Tribune" (Hammond) thought it "stale and artificial." "Variety" (Lait) thought it "only good things."

trying to do business. Indications were that the pace was less than \$5,000.

"POPPY" CUTS

It is reported that salary cuts ranging from 10 to 20 per cent, for the first figures being for the chorus, have been suggested members of the cast of "Poppy," with the promise the show will be held in the Apollo throughout the season.

W. C. Fields and Mudge Kennedy are immune.

A YOUTHFUL AUTHOR-COMPOSER WITH NEW IDEAS

CHARLES GEORGE

Author-Composer and Producer of the Season's Outstanding Musical Comedy Successes on Tour

"MY CHINA DOLL" "LISTEN TO ME"

"Listen to Me," in its third season, and "My China Doll," in its first season, have established new box-office figures for road attractions. CHARLES GEORGE has written the books, lyrics and music, designed all scenery, costumes, effects, and originated many novelties, and staged books and numbers of both attractions. It was strictly a one-man job, and that he more than excelled in every department is proven by the remarkable business and the wonderful satisfaction given by both shows to press and public. The newspapers have been eulogistic in their praise, many of them comparing "My China Doll" most favorably to "The Follies" and "The Music Box Revue." "MY CHINA DOLL" stars

BARBARA BRONELL

a tiny, talented, petite artiste, still in her teens, who is the *Marguerite Clark* of this generation for sheer charm, artistry and engaging personality. Miss Bronell is an actress, a singer and, above all, a dancer of extremely wide versatility.

Both "LISTEN TO ME" and "MY CHINA DOLL" are under the management of LE COMTE & FLESHER, 1416 City Hall Square Building, Chicago, Ill. For the season of 1924-25 Le Comte & Flesher will present "Listen to Me" for its fourth consecutive season and Barbara Bronell in "My China Doll" for its second season.

A few bona-fide box-office figures for "My China Doll" at a two-dollar top scale, proving there is still a road public for shows of merit

Sheboygan, Wis.	\$1,175.00	Fort Plain, N. Y.	1,073.00
Escanaba, Mich.	1,103.00	Port Jervis, N. Y.	1,188.57
Menominee, Mich.	1,242.00	Bridgeton, N. J.	1,149.90
Wausau, Wis. (two days)	2,178.00	Wilmington, Del. (two days)	2,572.50
Waterloo, Iowa.	1,394.00	Frederick, Md.	1,191.00
Marion, Ill.	1,144.00	Sunbury, Pa.	1,344.57
Lima, Ohio.	1,022.25	Williamsport, Pa.	1,286.25
Alliance, Ohio.	1,207.00	Phillipsburg, Pa.	1,261.00
Wellsville, Pa.	1,072.50	Clearfield, Pa.	1,224.00
Ithaca, N. Y.	1,003.75	Punxsutawney, Pa.	1,310.45
Watertown, N. Y.	2,117.00	Ridgeway, Pa.	1,312.65
Plattsburg, N. Y.	1,043.25	Mergantown, W. Va.	1,657.25
Burlington, Vt.	1,577.16	McKeesport, Pa.	1,564.25
Rutland, Vt.	1,508.50	Cumberland, Md.	1,613.02
Haverhill, Mass.	1,149.75	Lock Haven, Pa.	1,182.25
Worcester, Mass. (three days)	3,135.00	Harrisburg, Pa. (two days)	1,999.00

And many, many others equally as good

What the Press Thinks of "MY CHINA DOLL"

"A clean-cut musical extravaganza, with catchy melodies, clever lines and a fanciful plot. From an entertainment viewpoint it ranks high."

—Fort Wayne Journal-Gazette

"The audiences were agreeably surprised at this rather unheralded offering. The book, lyrics and music are by Charles George, who has done exceedingly well with his triple task, and as a consequence 'My China Doll' does not lag or bore, but offers an evening of wholesome enjoyment."—Lithia (N. Y.) Journal.

"The play is a masterpiece of its kind, a great, resourceful pageant, filled to the brim with romance, rags, humor, melody and a love story. There is not a dull moment."—Quincy (Ill.) Journal.

"Tuneful score, gay costumes and snappy action in Plymouth show. It has everything."—Wilmington (Del.) Every Evening.

"My China Doll" a REAL production. A fantastic musical production, a genuine masterpiece from a scenic standpoint, possessing everything in the line of stage entertainment."—Selenectady (N. Y.) Gazette.

"Good comedy, good singing, a bit of dancing, a romantic plot and extracts of color. 'My China Doll' is a hit at Worcester."

—Worcester (Mass.) Evening Gazette

"The whole thing is well done. The author has made a sincere attempt to portray beauty. It's all very pleasing."

—Harrisburg (Pa.) Telegraph

"It is interesting to note that book, lyrics and music for 'My China Doll' were all written by Charles George. Tuneful melodies, with gorgeous settings and costumes, were featured."

—Elmira (N.Y.) Star-Gazette

What the Papers Say of "LISTEN TO ME"

"Old paintings, music, landscapes, statuary and poetry may be art, but 'Listen to Me,' which played to a capacity audience at the Academy last night, proved to be an art in itself."—Charleston (S. C.) American.

"'Listen to Me' is well worth seeing."—Minneapolis (Minn.) Journal.

"'Listen to Me,' proves unexpected treat at the Park. Clever show. Music is tuneful."—Youngstown (Ohio) Vindicator.

"Mr. George did a lot of work to make this production a success. He deserves all sorts of commendation because it IS a success."

—Worcester (Mass.) Telegram

"As good as the best. Costuming remarkable. Music sweet and tuneful."—Pittsford (Me.) Express.

IN PREPARATION

A New Starring Vehicle for Barbara Bronell—Season 1925-26
"MY MIDNIGHT GIRL" for Goetz and Duffy—Season 1924-25

Invite Interviews with Interested Managers

CHARLES GEORGE, Hotel Thorndyke, New York City

SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities, with the varying overhead. Also the size of cast, with consequent difference in necessary gross for profit. Variances in business necessary for musical attraction as against dramatic play is also considered.

(Continued on page 15)

Not far from \$15,000.
The Outsider," 49th St. (4th week)
Rated hit, with Business plan's
(Continued on page 15)

"Mr. Battling Butler," Selwyn (26th week). Cutting of 100,000

continued on page 15)

THEATRE PRODUCTIONS ARE PRACTICALLY CLOSED

Godsol and Braden Holdings in Goldwyn, Amounting to About \$1,200,000, Going to Metro—W. R. Hearst's Position—Interest in Capitol, New York, Included in Deal

The negotiations for the taking over of the Goldwyn Distributing Corp. and the producing end of that company by Metro have been practically closed. That much was admitted yesterday by an authoritative source in the latter organization. Metro is taking the stock controlled by Frank J. Godsol, which amounts to about \$750,000 and the holdings of Wm. Braden, the copper man, to the extent of approximately \$450,000.

At present there remain but some loose ends of the transaction to be settled. One of these is the status of William R. Hearst and his Cosmopolitan Productions affiliation with the Goldwyn organization. Hearst's present distribution arrangement with Goldwyn terminates April 15, after a year. It was understood at the time the deal was made that Hearst had an option to buy into the Goldwyn organization at the termination of the year's agreement or take his product to other channels for distribution.

At present Goldwyn is operating in exchanges about the country, while Metro has the exchanges as to be merged as is the entire Goldwyn organization.

The towns which Goldwyn is represented where the Metro have no exchanges are Albany, N. Y., Charlotte, N. C., Des Moines, Indiana, Milwaukee, Oklahoma City and Portland, Ore.

By the deal the Metro organization also gets a half interest in the Capitol, New York, and the California theatre situated in Los Angeles. The terms on which the Metro organization obtained its interest in the Capitol was by the payment of a stated sum annually to retire \$1,000,000 worth of Capitol stock and the giving of 50 per cent of the profits to the original holders of stock in the theatre project. The California theatre is controlled jointly by them and the Miller Brothers.

Late yesterday afternoon Nathan Burkhart, attorney for William R. Hearst, stated that he did not know the status of the negotiations between Goldwyn and Metro. He knew that they were in progress and that his client was undoubtedly fully informed as to the developments in the transaction.

The jump in the Goldwyn stock of 3% Monday showed that there was something moving in the organization. This was borne out by the statement that was secured yesterday afternoon.

Marcus Loew isn't in town and could not be reached for a statement as to the date when Metro would take over the Goldwyn organization.

It will be barely possible Cosmopolitan will continue with the Metro organization because of the fact that the Loew and the Metro have the friendliest feelings for each other.

In the event that Hearst was to take his Cosmopolitan production to another distributing organization there would only be open for him a return to the Famous Players or to the First National. Whether or not he would be willing to take another chance with an unknown quantity after his experience with Goldwyn or go back to the latter is a question, in the event that the latter course was to be pursued by him there would be very much question of what Famous Players would have to say in the matter.

At Goldwyn there is well known by many members of the organization as to the exact status of affairs and no one would talk. The fact that the story broke to a certain extent yesterday that was very much present at the information carried on

A DAY OF DIVORCES IN A LOS ANGELES COURT

S. J. Greenwood's and Al St. John There—Also Von Stroheim

Los Angeles, March 25.—Monday was rush day in Judge Summerfield's branch of the superior court. First he issued an order restraining S. J. Greenwood, theatre owner of Tulsa, from disposing of his community property.

Mrs. Greenwood requested \$500 alimony pendente lite. The judge stated he would rule on that question next Monday.

The Greenwoods have been married 15 years, and the husband, in his complaint, asserts his wife deserted him last November for reasons not disclosed.

Following this case the judge called for a hearing of the application of Al St. John, film comedian, to replace his alimony from \$137.50 weekly, which he is paying his former wife, Lillian St. John. As the comedian failed to appear, the judge announced the alimony would stand and he further ruled that St. John must pay an additional \$150 a month for the maintenance of his daughter, Mary Jane.

The last case was that of Eric von Stroheim to reduce from \$15 a week the amount he is paying for the support of his son, Eric, aged 7, who lives with his mother, Mary A. von Stroheim. The case was adjourned until next Monday, due to the picture director's attorney being absent.

CLOSING KOKOMO

Ordinance Against Sundays Adopted—Managers Preparing to Contest

Indianapolis, March 25.—Theatre owners of Kokomo, Ind., are preparing to test the legality of an ordinance to prohibit Sunday movies adopted by the city council last night.

The vote stood at a tie until Mayor Burrows cast his in favor of the restriction.

The W. C. T. U., ministerial association, and other church organizations were behind the movement.

Kokomo has been an open town on Sundays for many years.

ORCHESTRA ON "LIFT"

Hartford, Conn., March 25.—The Strand, formerly owned by William A. True, bought several months ago by the Hoffman Brothers and the Nealey interests, opened under the new management Thursday night with "Lilies of the Field."

The orchestra is on a "lift."

Musician's Funny Face

May Yet Be His Fortune

One of those freaks of fortune that adds more weight to the bromide, "Truth is stranger than fiction" is the case of a bass viol player booked with two other musicians to play "sad" thematic music for a Cosmopolitan film production.

The musician's assistance was highly necessary to assist the players' emotional ability.

The idea has been proved successful before but went awry because of the bass viol player who is blessed (?) with "sad" as his name.

It is unique and funny. So funny was it, that the screen actors took themselves incapacitated as "sorrowing" themes once they took a flash at this musician's phiz. His "sad" expression has lost him much of the music only brightens the effect.

The result is, as a bass violist he lost his job, but one of the assistant directors thinks so well of the funny-face chap's comely ability he is pelting him to comedy film production.

LISLE J. HARRIS MURDERED

Found With Skull Crushed in Dallas Film Exchange

Dallas, March 25.—Film row was shocked here late yesterday afternoon by the finding of the body of Lisle J. Harris, 26, with his skull crushed from repeated blows and approximately 18 stab wounds in the breast and neck. The body was hidden between the floor ceiling and roof of the new film exchange building.

Harris had been an employee of the Consolidated Film and Supply Co., for the past 10 years. It has offices on the fourth floor of that structure.

The young man had left work for at four o'clock Saturday morning declaring he had some extra things to attend to at the office. When not appearing Monday morning his family became alarmed and employees of the company followed a trail of blood on the staircase which led to the gruesome discovery.

One suspect has been arrested.

PUBLISHERS DON'T PAY; ONLY SUPPLY ACTS

Chicago Picture Houses Deny They "Mace" Music Men as Charged

Chicago, March 25.—Right away with the arrival of Variety the picture men here indignantly denied they had been in the habit of peddling out privileges for the plugging of songs in certain catalogs as part of presentations.

The story was that the music men were propositioned to carry part of the production costs in return.

All hands deny this is the case, but there are several who won't deny that they sometimes do put certain singers such as quartets and sister teams into their presentations and the music firms whose songs the act exploits pay their salary in a more or less roundabout way.

SEEK NATASHA NAVARRE

San Francisco, March 25.—A warrant has been obtained by Dr. C. O. Dentist, for the arrest of Natasha Navarre, author playwright and scenario writer, on charges of embezzlement and she is being sought by the police.

According to Dr. Patton, Miss Navarre, last December, proceeded to organize the Natasha Navarre Motion Picture Corp., and obtained a studio near Fairfax. The dentist says he advanced the woman money but not as a stockholder.

COAST RECEIVER FOR PRIZMA

Los Angeles, March 25.—Howard S. Clowett of Los Angeles was appointed receiver for the Pacific Coast interests of Prizma, Inc., a motion picture concern, by United States District Court Judge Bledsoe.

A receiver was appointed last week in Jersey City, N. J., to take over the Eastern assets and business of the corporation. William V. D. Kelley, was the creditor who filed the petition here for the appointment of a receiver.

EXHIBITORS PLAN FOR COMBINED BUILDING

Clubhouse With Portion For Film Concerns—Must Move From Mecca Bldg.

Exhibitors are to have their own club building to be on business lines. The building formerly occupied by the Automobile Club of America in West 54th street is said to be where the promoters would like to locate.

The film concerns will be forced to vacate the building and either at least unable to store any film there and this will create a demand for a building where they will be able to hold all branches of their business together. Several of the present tenants of 1600 Broadway have already requested reservations for space in the building.

The cost of the building to the Theatre Owners' Chamber of Commerce would be in the neighborhood of \$125,000 a year and the rental possibilities would bring in approximately \$140,000 annually without any charge to the organization which they may retain for their executive offices.

It will be some weeks before a final decision is made in the matter.

Syrian Wants Agency

Washington, March 25.—A firm in Syria wants to act as agent in that country for American produced motion pictures. A special inquiry has come to the Department of Commerce which requests that American producers and distributors communicate with the department, using a code number given the case (3603), in replying.

The firm specifically asks for films coming under the heading of "War, adventure, comedy and drama."

Wife, in Divorce Action, Tells It—Enter Home Drunk or Not at All

Los Angeles, March 25.—Claiming Art Acord, film star, deserted her Christmas day, 1922, and that he had frequently entertained Louise Lorrain, picture actress, Edna Mae Acord has filed suit for divorce on grounds of desertion in the superior court, asking \$100 a week as temporary alimony.

The plaintiff says Acord told her it was a mistake for a man to marry and remain in pictures. When Acord left he exited with the statement it would cost \$10 to send him a postcard.

The complaint alleges Acord would either come home drunk or fall to return at all for five or ten days at a stretch while the couple were living together. It further states Universal paid him \$1,000 weekly as salary.

Acord is reported to be in South America, but his wife's attorney claims he is somewhere in this city.

CENSOR BILLS

Reported Against in Mississippi; Killed in Kentucky and Oklahoma

Jackson, Miss., March 25.—The sub-committee of the committee on education in the House reported unanimously yesterday against the proposed censorship bill now before the legislature. The full committee is expected to vote against the measure the latter part of this week.

Motion picture censorship bills died in committees in the Kentucky and Oklahoma legislatures, which adjourned last Saturday night.

The fight against censorship in Kentucky this year was unusually bitter, as the bills had been introduced in both branches by the leaders of the assembly.

TWO COAST MARRIAGES

Los Angeles, March 25.—Inez MacDonnell film player was married Saturday to Dr. Frank M. Wilson, surgeon for the Southern Pacific.

Alice Lake was married to Robert Williams, actor, Saturday. The ceremony was performed at the home of Viola Dana at Hollywood.

F. P. LEIS VALENTINO SPECIAL

GO STRAIGHT TO EXHIBITORS

Reported Booked for Run of Three Weeks at Strand, New York, Under Guarantee—"Monsieur Beaucaire" with Sheik Needs No Special Plugging

One of the biggest wallops that has come along in the picture business since the famous closing order issued by Famous Players-Lasky is that the Leopoldo Valentino production, "Monsieur Beaucaire," which is now being made at the Famous Players Long Island studio will be shown at the Strand theatre.

A contract for that run is reported as signed last Friday whereby the Strand theatre is to give a three-week run for the production, plugging the picture on a percentage basis with the producers getting a guarantee that the share shall not be less than \$30,000.

Last night Joseph Plunkett at the Strand theatre, which had been closed but stated that he hoped to get the picture. He would not confirm the terms of the contract for the engagement.

Thus far the cost on "Monsieur Beaucaire" has run to \$110,000, up to the finishing of the French sequence of the production. Sidney Olcott who is directing started on the English sequence this week. A remarkable phase of the shooting of the production is that Harry Todd, back the cameraman who is handling the production is showing it entirely in soft focus. This is the first time that this has been attempted on an entire production.

Famous Players house at 1675 Broadway.

ART ACORD'S IDEA OF MARRIED LIFE

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SAM GOLDWYN'S QUEST

Los Angeles, March 25.—Sam Goldwyn is today for New York to secure a successor to Barney Bernard for the "Potash and Perlmutter" production scheduled to get under way May 1.

Francie Marion is now making the adaptation and Al Green will direct.

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Famous Players house at 1675 Broadway.

At the time Plunkett denied the report he had closed for Valentino, he admitted he had completed arrangements for the production of "Monsieur Beaucaire" for the showing of the new Harold Lloyd feature "Girl Shy" at his house.

It was when "Monsieur Beaucaire" will be ready for release is a question. It is certain the picture will not be ready until about June 1. The Strand theatre booked solid through May and there are two pictures already ready for June. Possibly "Beaucaire" will be the last picture booked for the first National for which organization it holds the New York two-reel franchise.

Famous Players house at 1675 Broadway.

WILL WEBS AGAIN CAREER IN BASEBALL; HOW HE CAN BE STOPPED

"The General" Wanted for Knowledge of Alleged Outside Interests in Texas Land Fraud Probe—Further Action May Be Taken on Weber Anon.

Variety-Clipper Bureau, Evans Bldg., Washington.

Will Hays has been called again in the investigation of the Texas land frauds. This time the Senate investigating committee wants to know about the alleged outside influences and their interference with the department's fraud inquiry.

Chief Postoffice Inspector Simmonds told the committee that Creager, head of Hays about the investigation and that it was Creager who said that Donaldson was prejudiced and over-enthusiastic with the result that Inspector Donaldson was relieved.

Recent developments before the Senate Committee investigating the conduct of Harry M. Daugherty as Attorney General indicate that Joe Weber, Weber's brother-in-law, will be brought to Washington to appear before the committee and tell his version of the alleged conspiracy, as recounted by Robert Stinson, former wife of Jess Smith, to get Weber's brother-in-law out of jail. Following the announcement yesterday that further hearings would not be held until Wednesday morning, it is expected that the Wheeler inquiry was made at the Senator's office concerning whether further action would be taken on the matter. It was definitely stated that Mr. Weber would assuredly be heard, but it was not clear if the subpoena would be issued by the prosecuting faction, that of the Wheeler Committee or by the defense, the lawyers sitting in on the hearings for Harry M. Daugherty; the spokesman for Senator Wheeler said that Mr. Weber would undoubtedly be called in the very near future.

The Weber's account of the reported conversations between himself and Jess Smith are awaited with interest here, particularly among the local newspaper men. They seemingly see an angle here that will "peg" up their stories.

Another recent development is the non-appearance of Jap Muma, styled by other witnesses as "the master mind" in engineering the deal to put across the Dempsey-Carpenter fight films throughout the country. Muma was called last week and did not attend, with the committee waiting 15 minutes for his appearance before proceeding with another witness. It is expected Muma will now refuse to testify because of the chain of evidence presented, is the belief here of those closely watching the hearing.

Out of the mass of highly colored and startling testimony presented before the past two sessions of the committee, John Goroni and Miss Rose Stinson stand out.

Joe Rickard testified to the credibility of the Senatorial Committee, particularly Senator Wheeler, when Rickard testified that he believed John Muma, when Muma made the statement that a bill repealing the present law against the transportation of light movies would be introduced, that such a bill would be gotten through the House of Representatives, then the Senate would have to pass it. The nature attached thereto within such a brief period, to which Rickard calmly and earnestly stated, "Yes."

Other witnesses have testified that Rickard told them that "everything that is in the hands of the soldiers when the witness endeavor to explain why he first transported the film out of New Jersey. In spite of this attitude, Rickard finally got his story across, that the veterans had so urgently sought the showing of the film that he was contented and when arrested and threatened with prosecution he stated, to Col. Hawdon, the Inspector, that if he were a soldier

he would return the film to New Jersey and never bring it out again. This was refused, a fine was collected, which totaled \$1,000 and then Rickard proceeded to show the film, first he stated to get his \$1,000 back and second, because his lawyers advised him that no further action could be brought against him after the payment of the first fine.

Rickard verified various other testimony previously given as to the splits of the profits from the film, and why these splits were made.

A statement from a firm of public accountants was presented to the committee by Rickard, which though only covering from the time of the fight through Oct. 28, 1921, a period of practically four months, Mr. Rickard stated to the committee of any consequence were made beyond that period of time. Rickard said that the Quinby, the producer of the film, took a year's sojourn in Europe without making a final accounting on the profits of the film.

Clear Breast
The sensational "clean breast of all details" of the alleged Texas land frauds was told by John Goroni, a wholesale drug man, tied this group of men, with the exception of Jap Muma, up in the liquor deal. William Orr, who "saw" the consignment of the film, was stated by John Goroni to have received some \$20,000, while Orr's partner, Owen Murphy, was given \$150,000.

NEW EIGHT MANAGER PROLOGS REASONABLE COST

Picture Houses Trying to Find Substitutes for Vaudeville as Extra Attractions—Song Pluggers and Illustrated Songs Not Being Handled to Advantage of Theatres

Boston, March 25. Inexpensive, but at the same time more or less new, picture houses are being used by managers of many picture theatres throughout the New England States as a means of bolstering up business without resorting to the introduction of vaudeville, the cost of which has proved prohibitive in connection with super-features.

Overcoming the cost of stagehands the managers are utilizing one side of the stage, for it is those managers with houses which have a stage that have swung around to the use of the prolog, for the appearance of their solo artists, and also for the placing of a set piece of scenery to serve as an atmospheric background.

The most common procedure, a survey in certain sections of New England shows, is to "sandbag" a drop so that one man can lower and raise it in front of the picture screen and then either illuminate the stage with the aid of the picture light or merely by means of a spotlight operated from the picture machine booth.

Some of the managers are attaining a considerable degree of "atmosphere" to provide the presentation of their feature pictures through the medium of the prolog, presenting one or more singers, though it usually is only one; one of the songs performed is usually such as a number written especially for the picture or one taken from the themes which prevail throughout the music score for the film.

An example of the way one New England manager is putting on a prolog at a minimum of cost is shown in the presentation being arranged for the State, New Bedford, Mass., by John W. Hawkins, general manager of the Allica chain of eight film theatres.

In payment from the bootleggers for illegal withdrawal permits for whisky from the warehouses all over the country.

A man named Paul Lundy, styled by Goroni as a vaudeville agent in New York (no such agent is known there), was the go-between for Goroni stating that when he couldn't get permits legally Lundy came to him stating that should he, Goroni, desire to get these held-up cases through, he should see Orr Goroni, adding that he wished he had cut his right arm off before he did any business with that "Columbus crowd," of which Orr, Manning, and others in the deal were referred to by the witness.

Miss Stinson when returning to the stand Saturday created sensation after sensation, first telling of an alleged frame-up in Cleveland against her and following up with reported offers of money for her silence, and a general denial of the charges made against her by Harry Daugherty following her first appearance before the committee.

Will Hays paid Washington a flying visit to appear before the oil investigating committee. He denied that Harry Sinclair had given oil stock to clear up the Republican party's deficit following the 1920 campaign, but did admit that Sinclair contributed \$75,000 toward the fund.

Martin W. Littleton took the stand Saturday afternoon before the oil investigating committee when he refused to tell Sinclair, as his client, testify before the committee. Littleton, the forty-three-year-old lawyer, said that he was not sure why Sinclair did not have to testify, and up to this writing has been accused of being a "double-crosser" in his proposing either court or Senate action to force Sinclair to testify.

Picture Vs. Baseball

Frankfort, N. Y., March 25. This town was Sunday baseball, but is opposed to Sabbath Day pictures. The matter was put to the voters last week, and the movie proposition suffered its second defeat.

On the other hand, the native-born residents welcomed the Sabbath by a large majority.

PICTURE NEEDED "BUMS" COPS GOT TOO MANY

Police Round Up 82 Homeless, but 25 Needed—Some Had Other Jobs Waiting

San Francisco, March 25. San Francisco "bums" and a lot who are not "bums," but just workmen down on their luck and forced to seek shelter in a rooming house, feel they have a legitimate claim against the San Francisco police, and particularly Graf Productions Inc., a film-producing organization seeking real local color and types for "A Wise Son," in which Bryant Washburn and Alec B. Francis play the leading roles.

The film has been in the process of making for the past three or four weeks, with most of the "shootings" in San Francisco. Many of the sequences of the story relate to the down-and-out days of "Old Tim," the character taken by Francis.

The Graf and their director, Phil Rosen, first appealed to Police Judge Spivak. Judge Spivak said Lazarus didn't have enough "bums" in stock to supply the demand, so he suggested to Police Captain Goff that he get a quota of fellows and let them be rounded up.

At 6 o'clock in the morning a fleet of patrol wagons was hauled up to the front door of the Calvary Rescue Mission, where a guy down on his luck can get a bowl of soup, a blanket and six feet of floor space. Eighty-two men were hustled out of their blankets and herded into the wagons, taken to the police station and booked for vagrancy. Most of the men they were wanted for—it was the movies. Many of the bunch had jobs waiting for them to which they were to report that day.

The movie director picked 26 and the others were turned loose. The independent producer, who was robbed of a chance to get a day's work left on deaf ears, and they were to take to the air. The cops had to come to the aid of the movie men a second time, when, on the following night, during the filming of a street scene near the waterfront, the extras took the affair seriously, and before long a merry, honest-to-goodness riot and battle-royal was in progress.

LOOKING FOR "BICYCLING"

Smaller Picture Theatres Suspected of Cheating Renters

The smaller film houses in the out-lying districts have reverted back to a practice more or less permissible in the early days, but long since outlawed by the police.

It is that of interchanging films and giving double bills without the ordinary fee of renting the additional feature.

Exchanges are reported employing "spotters" to check up on these shenanigans.

Exchanges are of the opinion that offenders can be prosecuted, under the piracy act. Before they have been able to draw regular rental fees and let it go.

This practice out of town is known as "bicycling."

Two More in Berkeley

San Francisco, March 25. The West Coast Theatres, Inc., has added to their houses in Berkeley a new chain of theatres in California through the purchase of the Palace and the Berkeley. The latter two houses previously were operated by private interests.

The West Coast people already had one theatre in the college town.

COAST INDEPENDENTS ORGANIZED BY BRANDT

Four New Members Join Independent Organization Linking East and West

Los Angeles, March 25.

Four new producing members were added to the ranks of the Independent Motion Picture Producers' and Distributors' Assn. at a meeting called for that purpose by Joe Brandt, who came here to organize a West Coast group. This makes a total of seven West Coast producers.

There were ten independent producers present at the meeting, and in addition to the four that joined the ranks of the association several indications that they would be in the near future. The annual dues are \$400.

Brandt took a pointed out the necessity of a West Coast unit and declared that with it acting in conjunction with the Eastern producing members he desired to give the association the prestige and scope it required to compete with the program of the releasing organization. He also stated that through organization the undesirable and "wild cat" producing and distributing elements could be driven from the field. An annual output of 75 to 80 releases a year was suggested by him.

The co-operative working of the unit of producers he also claimed would be a means of eliminating the "middle man" and giving the producers here, as well as being the means of developing new stars and directors for the independent motion picture industry.

He declared that the belief among the exhibitors around the country was that the independent producers' entire output consisted of nothing but "horse-hoppers" and "lumping larks" which are the trade name, respectively, for "Western" and melodramatic productions. This, he said, was not true, and that the independent producers have been turning out some very commendable features.

Following the talk by Brandt and general discussion of the problem by those present, the Sanford Productions, Edna Co. Productions, Mission Film Corporation and Sunset Productions joined the organization.

Abraham Carlos, head of Carlos Productions, declared that he found it quite disastrous to be an independent producer, who had to be had sent one year and \$300,000 trying it and found it necessary to give his product to an organized releasing organization. He also declared that it was his belief that the independent producer could not stand up in the world as a production, as the exhibitors give regardless of its merits an independent release was a cheap one and must be purchased cheaper than the program or other releases.

Due to the conclusion of the meeting Brandt stated he would remain here for another ten days or more, during which time he would endeavor to get the organization out for the interest of the association on the West Coast.

YOUNG JONES IN CHARGE

Son Successfully Conducted Big Business in Father's Absence

Chicago, March 25. Aaron J. Jones and Adolph Linick returned to Chicago from California Limited today after spending the winter on the coast state as vice-presidents of the company. Anna Q. Nilsson, Peter J. Schaefer will return the same day from the south.

During the absence of the senior members of the firm, the entire responsibilities of the big business was in the hands of young John A. Jones, vice-president and son of Aaron J. Jones. The winter season just passed is reported the most successful in the history of the firm and young Jones is being congratulated on his administrative ability.

VIGNOLA, METRO DIRECTOR

Robert G. Vignola has stepped his own film producing company to direct for Metro.

BIG PICTURES SWAMPING THEATERS AND GETTING BIG BOX OFFICES, TOO

"Thief of Bagdad" Playing to Capacity—"Lilies of Field" Got \$37,000—"America" Over \$16,000—"Yolanda" Finishing Short Run

Broadway is being swamped with big pictures. From a box office angle both "The Thief of Bagdad" and "Secrets," which opened on Monday night of this week, look to be knockouts.

There was nothing startling in the figures of the regular run of picture houses during last week, except that the Capitol and the Strand ran about neck and neck, the former house with the second week of "The Gay White Way" getting \$35,700, while the Strand with "Lilies of the Field" played to \$37,623, the picture holding over for the second week there.

The next biggest money on Broadway was gotten by "A Society Scoundrel" at the Rialto in its second week on the street, \$20,910, while "The Fighting Coward" at the Lyceum played \$19,619, the exact figures being held over for the second week there.

The claim made for "The Thief of Bagdad" at the Liberty was that the picture was going along at a \$20,000 pace, with report saying the scale in force can gross about \$16,000, and it will do that.

Yesterday the announcement was made that Mary Pickford in "Dorothy Vernon of Haddon Hall" will open at the Criterion May 5 following "The Covered Wagon." The United Artists issued the announcement for Miss Pickford.

Last week the receipts of "The Covered Wagon" fell off a little, the take being \$5,777, while at the Cohan "The Ten Commandments" very nearly got \$16,000, the exact figures being \$15,539. At the 44th Street the Griffith picture, "America," leaped somewhat, getting \$16,195 last week, a jump of about \$600.

"Yolanda," the new Marion Davies picture, finishes at the Cosmopolitan after a brief run, the house possibly going dark for a few weeks because of the lack of an attraction. The receipts last

week were under \$11,000, which means a loss in operation.

The Lyric "The Name Is Woman" is in its final week. Last week, its third, it got around \$6,900. "The Hoosier Schoolmaster" at the Cameo showed \$14,142 last week.

Estimates for last week:

Astor—"Secrets" (First National); (Seats 1,131; \$1,651). Opened Monday night, looking like a hit.

Cameo—"The Hoosier Schoolmaster" (Holkman); (549; 25-55). Did not hold up to the business that the house did the preceding week. Got \$4,412. This week "His Darker Self."

Capitol—"The Gay White Way" (Goldwyn-Cosmopolitan); (5,300; \$5-14.55). The second week of the picture indicated, showing a net of \$35,700. The first week was terrific, with the picture doing \$35,780, making a two weeks' figure of \$95,480.

Cohan—"The Ten Commandments" (Paramount); (908; \$1-42). Dropped off just few dollars last week, showing \$15,539 as against \$15,564 the week before.

Cosmopolitan—"Yolanda" (Columbia); (1,162; \$1-50). Closed this week. Business has not been satisfactory and house may go dark for lack of attraction, either slim or legitimate. Got around \$11,000 last week.

Criterion—"The Covered Wagon" (Paramount); (608; \$1-50). Advertising "last weeks" will leave May 3. Mary Pickford's "Dorothy Vernon of Haddon Hall" due May 5. Got \$5,777 last week.

44th Street—"America" (D. W. Griffith); (1,323; \$1-50). Jumped somewhat in receipts last week, bettering the previous week by about \$600, getting \$16,195.

Lyceum—"The Thief of Bagdad" (Fairbanks); (1,234; \$1-50-43). Opened Tuesday night of last week. Management claiming a \$20,000 pace but the chances are that the picture

is going along at around \$16,000, which is about all that the house can expect at the scale.

Lyric—"The Name Is Woman" (Metro); (1,406; \$1-60). Dropped off rather heavily last week, getting \$6,900. Going out this week.

Rialto—"A Society Scoundrel" (Paramount); (1,560; 60-55-99). Topped the Famous Players houses last week even though picture started at \$10,000. Receipts showed \$20,910.

Rivoli—"The Fighting Coward" (Paramount); (2,200; 60-55-99). Most talked of picture on the street last week but did not show anything like record breaking quality at box office, getting \$19,619.

Strand—"Lilies of the Field" (First National); (2,000; 35-35-85). Pulled corking business last week, getting \$35,623 and consequently held over for second week.

TWO-SIDED BILL

"Compromise" Measure Introduced at Albany

Albany, March 25.

Assemblyman F. T. Truhey, Davison, of Nassau County, has introduced in the Assembly the long hoped-for Republican compromise motion picture repeal bill providing, by an added article to the penal law, for rigid penalties for improper exhibitions of obscene, indecent, immoral or sacrilegious films.

The penalty prescribed is a fine of not less than \$500 or imprisonment of not less than 30 days or both.

Maintenance of such an exhibition is declared a common nuisance in the second article, a violation of the Volstead law under Federal statute and may be abated by injunctive proceedings.

Such action against a nuisance of this kind no delay is required.

In addition to other penalties, violations of the provisions of the proposed law would automatically revoke the license of the exhibitor and the room, building, structure or place where such violations were committed would become a common nuisance.

Before writing the provisions into the Penal Law, which places the moving picture exhibition business in the same category as the saloon business, section two of the bill repeals the present motion picture censorship law with the act to take effect immediately.

FINANCING PICTURES

Hartford, March 25.

Richard W. Saunders, controller of the Famous Players-Lasky, will speak at a dinner of the Hartford Chapter, American Institute of Moving Picture Industries, March 27. His subject will be "Financing the Motion Picture Industry."

T. O. D. C. TROUBLES

Harry Davis Comes to Go into Arrivals

Harry Davis, one of the executives of the original Theatre Owners' Distributing Corp., organized in Delaware, arrived in New York yesterday to meet the court in the injunction against the lately formed Theatre Owners' Distributing Corp. of New York, formed by W. A. True and Carl Anderson, from continuing to do business under that name, and also for an accounting of the assets of the original corporation, which released "After the Ball" through the Anderson organization.

When True and Anderson formed the new company, they took the assets of the old company, stock, stock and barrel, without authorization.

The action is based by the T. O. D. C. No. 1, in which Davis and Sidney S. Cohen were jointly quoted, it was asked the names of the other owners of the country asked that their names be withdrawn from the advisory board of True's newly formed company, stated that the use of their names was without their authorization.

Henley's "Free Love"

Robert Henley will direct "Free Love" as his first assignment, with Louis B. Mayer.

M. P. T. O. A. MEETING

National Convention at Boston Late in May

The national convention of the M. P. T. O. A. will be held in Boston, May 27, 28 and 29, and a special committee of Massachusetts and New England exhibitors are now arranging the details.

Special convention programs will be arranged for each day and an invitation will be extended to President Coolidge to be a guest.

Reports will be made on legislative activities at Washington which will include the admission and seat of repeal moves.

"BIRTH" ENDS CHI. RUN

Chicago, March 25.

"The Birth of a Nation" has about exhausted its draw at the Illinois. One afternoon this week there were only \$78 in the house. The proposal to move the picture from the Illinois to the Orpheum, smaller loop house, has been declared off.

Sam Blair will pilot a road show through the Illinois line.

JUDGMENT ON SEATS

Jury Decides Against Strand Company of Schenectady

Schenectady, March 25.

A jury in the case of Stafford Manufacturing Co., against the Strand Theatre Co., for the balance due on seats installed in the house, after deliberating an hour, reported to Supreme Court Justice Edward M. Appell last week that they found for the plaintiff the sum of \$4,313.03 and accrued interest. The action was begun by the Strand Company under the terms of a contract entered into between it and William M. Shirley, president of the Strand Company, on Aug. 31, 1923, by which the plaintiff agreed to furnish and install seats in the house of the defendant. The plaintiff sued for \$400.27, and the jury awarded it the full amount, less \$20.25, the cost of installing the seats. Shirley counterclaimed for \$8,000, alleging the loss of \$5,000 by reason of the fact through the plaintiff's failure to live up to the provisions of the contract, he was unable to open the theatre until Thanksgiving, more than two months after the advertised date, and alleging a further loss of \$3,000 for damages to the clothes of patrons caused by the seats, which had red leather backs, instead of blue, as he contended he had ordered.

Stern On His Way

Chicago, March 25.

Abie Stern, star of Continental edias, passed through Chicago last week en route to the coast.

MILWAUKEE INDICTMENT

DUG UP ON SEVEN MEN

Two Years Old and Relating to Fight Films

Milwaukee, March 25.

Through the investigation of the fight film scandal in Washington it has come to light that two indictments, naming seven men in the theatrical business was voted by a Federal Grand Jury here two years ago. No arrests were made then or later.

F. C. Quincy, who recently testified in Washington "An arrangement existed in which the Department of Justice was not to interfere with the exhibition of the films" is one of those accused.

One indictment charges a conspiracy to bring the records for picture pictures into this city from Chicago, and names as defendants, Quincy of Chicago, William A. Aschman, Harry Goldenberg, Chicago, and Otto L. Meister, manager of the local Whitehouse theatre.

The other bill charges a conspiracy to bring the Dempsey-Villard picture to Milwaukee, naming as defendants, J. Flaherty, W. R. Altman and Louis Simpson of Chicago, and Henry Goldberg, connected with the Empire Theatre here.

The United States Attorney Roy L. Morse, who took office more than a year ago after the return of the indictments, announced last week, after examining the records for the first time, he would immediately start an investigation to see why no arrests had been made in the case.

"SPITE," SAYS R. INCE

Terms Geo. Stewart's \$50,000 Suit for Assault Damages

Los Angeles, March 25.

Ralph Ince, the director, says the \$50,000 suit brought against him by George Stewart in New York is "spite work and a desire to get revenge for fancied wrongs on the part of certain stars."

Ince further states that he never gave his version of what happened either at the Post Lodge or on the Boston Post road returning from the Lodge on the night that young Stewart was injured, but says that Stewart started the fight.

The above refers to the time that George Stewart, who is the brother to Anita and Lucile Stewart, director of Ralph Ince, was injured in a row which followed a party at the Post Lodge. At the time it was generally understood young Stewart was responsible for the trouble.

DOROTHY VERNON DID \$23,000

THIS WEEK AT L. A. BOX OFFICES

Pickford Film Opened to Turnaway—"Secrets" Started at \$5.50 Premiere, \$1.65 Top Regular—Metropolitan Did \$20,000

Los Angeles, March 25.

Whether it is due to the splendid quality of the attractions or to exploitation, the fact remains that picture houses here have no idea of the usual Lenten slump, at least at the first run picture houses here.

The Mary Pickford latest feature, "Dorothy Vernon of Haddon Hall," took the city over the other houses last week. The picture opened at noon Monday at the Million Dollar to such big crowds the sale of tickets was discontinued at 2:00 times during the day and night showings. Business was just as big the following day, held up exceptionally through the week.

At the California, with John Barrymore in "Beau Brummel," got away to a fine start Saturday and Sunday and finished the week to excellent box-office returns.

At the Metropolitan, the new Pola Negri in "Shadows of Paris" was played up heavily and with Creators leading the orchestra, the house got over \$13,000 the first two days.

At the Lyceum, with Norma Talmadge, premiered Thursday night at the Criterion and got the first big picture fight, but the week to the picture will show "three days at the Lyceum."

"The Ten Commandments" is not feeling the so-called Lenten slump, and is leading the picture houses, playing "Lilies of the Field" did pretty good. "The Humming Bird," which Sunday and Monday weeks at the Million Dollar, did not fare so well at the Rialto, where it followed the

"Fighting Coward," shows here as a "hit-in."

The fifth week of "The White Sister" dropped off slightly at the Mission.

Estimates for last week:

California—"Beau Brummel" (Warner Bros.); (2,000; 25-85c). Started out to capture hold up nicely all week.

Million Dollar—"Dorothy Vernon of Haddon Hall" (United Artists); (2,200; 25-65c). Premiered Monday at popular prices to turnaway \$23,000.

Gramercy—"Metropolitan" (Shadows of Paris); (2,200; 25-65c). Pola Negri heavily advertised and with Creators conducted to \$20,000.

Rialto—"The Humming Bird" (Paramount); (2,000; 25-85c). Moved over to this small house after four weeks of good business at Million Dollar theatre. Only fair week, \$8,000 (in 5 days).

Egyptian—"Ten Commandments" (Paramount); (2,000; 25-85c). Sixteenth week. Lent not affecting attendance to any extent. \$20,000.

Mission—"The White Sister" (Metro); (2,000; 25-85c). Sixth week. Dropped off. \$12,000.

Lows State—"Lilies of the Field" (First National); (2,400; 35-45c). Held up to a very nice week, \$25-45.

Criterion—"Secrets" (First National); (1,750; 50-165c). Premiered Thursday, \$34,600 (3 days).

Lyceum—"The Fighting Coward" (Paramount); (2,000; 25-85c). Held up to a very nice week, \$19,619.

Miller—"The Great White Way" (Paramount); (2,000; 25-85c). Sixth week here, including two weeks at California. \$3,800.

CHICAGO FILMS OFF TOP; PICTURE TWO STRAIGHT PUBLIC

Biblical Picture Benefits by Lent, Others Injured—Picture at Woods Makes New Top, Grossing \$14,800 on Week

Chicago, March 25.

Business has been off in the picture houses so far in Lent to an extent that it is probable that the picture is going to be more severely felt than in the past. It is possible that the picture, presented in the loop outside of "The Great White Way" at the Roosevelt, "The Ten Commandments" at the Woods, are not just exactly what the people want at the New Year. "The White Sister" and the films as a whole are poorer now than early in 1924. The managers naturally are not so much of a fan during Lent, but this time it is the picture houses that are the "Commandments" bettered last, doing \$14,800, a new record.

Harold Lloyd, which, kidded in smart circles as being a rare idealist, broke into the loop Saturday of the New Year. "When a Man Loves a Woman." Neither the picture group nor the picture faction want to take any more of a picture, but business started off very good and it looks as though the picture will gross \$14,800.

The film succeeds "The Marriage Circle," which failed to catch on at the loop.

Estimates for last week:

Chicago—"Flowing Gold" (First National); (2,000; 25-85c). Four days, \$14,800.

McVickers—"The Stranger" (Paramount); (2,000; 25-85c). Four days, \$14,800.

(mount) and presentations (2,500; 60) attracted a gross of \$24,470.

Woods—"The Ten Commandments" (Paramount); (2,000; 25-85c). (1,347; \$1.65). Bettered previous week with \$14,800.

Roosevelt—"The Great White Way" (Cosmopolitan); retains hold public (1,256; \$5c) and took in \$20,000.

Monroe—"Not a Drum Was Heard" (Lasky); (987; 40c), but only did about \$3,800.

Randolph—"The Love Master" (Lasky); (1,686; 40c), but did not get picture coming, only doing \$1,500.

New Orpheum—"The Marriage Circle" (Lubitch); for five days, \$14,800 (4 days) and gave away Saturday to "The Stranger." \$1,500.

Chicago has George Blum and company in "The Greatest Love of All" (McVickers has Gloria Swanson in "A Society Scoundrel"). Non-stop—judgment of the Storm.

Handing his Lila Lee and James Kirkwood in "Love's Whirlpool." Woods continues "The Ten Commandments" (Paramount). "The Great White Way"; State "The Love Master" with Auden and Hilda. "The Stranger" (Paramount) with Lila Lee.

SPECIAL PICTURE HOUSE—THE KATZ BEATS TOTAL GROSS OF LEGIT RUN

"Scaramouche" Did \$8,500 Last Week at Royal, K. C., More Than It Did in Three Weeks at \$1.50—"Baby" Orpheum's Flying Start

Kansas City, March 25. There were two outstanding facts in picture circles here last week. The first was that the film fans of Kansas City do not care for the picture as a legitimate theatre at pictures as they do in other cities. The second was that the picture business here is the remarkable business done by "Scaramouche," at the Royal, at 50c. after it had been shown for \$1.50 for three weeks at the Subert-Missouri a few months ago. The week at the Royal grossed more money than the entire three at the Missouri.

The second cause of discussion was the enormous attendance all week at the Mainstreet, showing its first National picture, "Lillies of the Field" under the new policy. In addition to the usual crowd of picture goers, the Mainstreet was packed with the audience of vaudeville was given with prices 25c. at mats and 50c. at night. The 3,000 seats of the "Baby" Orpheum were occupied most of the time. The householder's attention was given in the advertising sections of the papers for the picture department and its displays overshadowed the others.

The first understanding that one clause of the contract between the first National company and the Mainstreet calls for a \$1,500 a week expense for advertising.

The week as a whole was inclined to be erratic, as to business. The week was accounted in part by the Sunday openings were not so good. The accounts of threatening storms which broke just in time to ruin the night returns. Monday and Tuesday were better than the account of snow. The last half was better.

The "Marriage Circle" at the Liberty failed to entice them in, although the critics are kinder to it, especially the clever directing. The Empress, dark most of the week, continued to draw a good crowd. The official United States War film given under auspices of the Empire of Fortnight Wars, tickets sold for 50c. and the boys, with many women, were selling tickets on the streets, which helped get them to the side street house. The picture was different from those shown here a couple of years ago under the same title and are thrilling. The instructions for the show consisted of 1,500 feet showing the sinking of ships by German submarines. The picture was taken from the "U. S. S. Albatross" a record of 75 ships sunk. They were shown through Germany to aid in strengthening the morale of the German people. A secret service man operating in Germany during the war captured the film and shipped them to the United States War Department, which has released them for use as it is said.

Last week's estimates: Newman—"The Greatest Love of All" (1918; 50-75c.). Combination of drama and comedy, with George Behan and company on stage and screen. The reviewers are the star and the picture is good notes. Business hurt Sunday by stormy weather but picked up half. Around \$10,000.

Liberty—"The Marriage Circle" (Warner Brothers, 1,000; 75c.). Critics gave considerable space to the director. Picture never had a chance. Sunday hurt by stormy weather but picked up half. Around \$10,000.

"LILLIES" WITH \$24,000 TOPS FRISCO RECEIPTS

"Rendezvous" Next at \$16,400—Third Money to "The Next Corner" at \$14,200

San Francisco, March 25. Again the Warfield got the break last week on account of "Lillies of the Field," with Corinne Griffith. It easily led the field.

The Granada was off with "The Rendezvous," despite the personal appearance of Neal Burns, star of comedy, "Rusy Buddies," used on the same program, and an "International Jazz Week" staged by Paul Ash.

The Imperial with John Barrymore's "Blue Blumme" didn't get better than average receipts. Picture well done but seemed to lack audience appeal. Too much costume stuff and not enough punch in story.

The Strand with "Wild Oranges" fell below preceding three weeks. Feature weak and business suffered accordingly.

Estimates for last week: California—"The Next Corner," Lon Chaney (Paramount), (2,400; 55-90). Fair picture with popularity of Chaney helped considerably and had musical offering by Mitzie Coln added feature. Got \$14,200.

Granada—"The Rendezvous" (Goldwyn), (2,340; 55-90). This Marshall plan feature not good from audience standpoint; \$16,400.

Imperial—"Beau Brummel," John Barrymore, (1,400; 55-90). Excellent picture well done, but seeming to lack drawing power; showed \$23,800.

Warfield—"Lillies of the Field," Corinne Griffith (First National), (2,500; 55-90). Opened to record-breaking business and kept up going. Topped the town with \$24,000.

Strand—"Wild Oranges" (Goldwyn), (1,700; 30-65). Picture hardly better than ordinary program offering and business took poor. Only \$2,500.

Cameo—"The Night Message" (Goldwyn), (1,600; 30-65). Average, with business in accordance, at \$2,600.

BOSTON, DENVER, HOUSTON, TENNESSEE, \$16,000; "D. M. F. L.", \$7,000

Substitution for "Love's Whirlpool" Banged Fenway Last Week—More Pictures Just Now Than Ever in Beaville—Double Bill at Loew's Did \$14,000

Boaton, March 25. Although the town has a larger number of feature pictures running at this time than ever before this season and that it is the Lenten season, reports of the business for last week are not so good as for when a no indication of weakness by any.

"The Ten Commandments" at the Tremont theatre is doing the biggest business in town, credited with about \$16,000 for last week, better by \$2,000 over the week before, when a two-day storm put a crimp into the takings. As far as can be learned, there is no serious competition for the picture at Tremont Temple (further down the city street).

DENVER OPPOSITION Stage Houses Hurt Picture Places Last Week

Denver, March 25. With the Chicago Civic Opera company here for two performances, Walker Whiteside at the Broadway in the premiere of a play written by a Denver author and other diverting attractions, pictures had something of a struggle to keep their heads above water last week.

The America (Hishop-Cash) went back to the old continuous show policy, following several weeks of high-priced features.

Last week's estimates: 35. Riatta (Paramount), 1,059. 30. 40. "Daughters of Today," (2,500; 74-90). "Princess" (Paramount), (1,250. 30. 40. "Singer Jim McKee," W. S. Hart, pulled quite well, \$7,745. Colored, (Hishop-Cash), (2,570. 40-50. "Lillies of the Field," Around \$2,200.

America (Hishop-Cash), (1,350. 30-40. Will Rogers in "The Cube Eater," and Owen More in "Thunderbolt," Near \$4,400.

First (Fox), (1,700. 25). "The Shadow of the East," first three days, and "The Vagabond Trail" last four. Trifle under \$4,000.

\$23,000 FOR "WHITE SISTER" TAKES RECORD Hip, Buffalo, Raced Away Last Week—Hines' Comedy Did \$20,000

Buffalo, March 25. Business at local picture houses went over the top in sensational style last week for some of the heaviest grosses of the present season.

"Hip" stepped into the lead early as Sunday, with that day holding the record. The current offering, "The White Sister," broke the record of the current season for the house.

The week's estimates: Hip—(2,400; 35-60). "The White Sister," (2,500; 35-60). Theatrical week's business, with practically capacity daily. The gross broke the season's record, topping "Scaramouche" of a few weeks ago, and reaching \$23,000.

Loew's—(3,400; 35-65). "Conductor" and vaudeville. Film feature knockout; gross \$20,000.

Lafayette—(31; 35-60). "Painted People" and vaudeville. Business reported solid at beginning, due to no serious opposition. Estimated around \$17,000.

PARAMOUNTS IN CHICAGO

Salaban & Katz House, Controlled by First National Goes Outside

Chicago, March 25. Several Paramount and Universal features including "The Hunchback" and "The Covered Wagon" are scheduled for the Salaban & Katz loop houses, Chicago and Roosevelt.

For the Chicago lineups for the next few weeks has. George Hehan and 24 people (besides 12 local-pickups to serve as a jury in a court scene) in a personal appearance with his picture "The Greatest Love of All." Hehan held the house record until association week lately made a new mark.

After that "Three Weeks" is due, followed in turn by "Flaming Passion," with Sophie Brandt, grand opera diva on the bill. This lineup takes the house up to April 14.

The Roosevelt, playing pictures four weeks as a rule if they stand up. It is reported the house has the following for four weeks each in the other named.

"Under the Red Robe," beginning April 14, then "The Hunchback," (after that) "The Covered Wagon," first Paramount Players feature under the reconciliation between star and producer, then "The Covered Wagon," "The Covered Wagon," "The Hawk Hawk," not yet finished.

N. O. IS "TITLE TOWN" WITH ANOTHER ALIBI

Strand Did \$5,213 Last Week, So There Had to Be a Reason

New Orleans, March 25. This is the funny burg, all right. While the natives are fast in the theatre, the picture business is better than it has been at any time during winter.

For the "title town." If a picture has a title they are able to come in. Minus a "kicky" name, the mob just keeps on walking.

The Strand had one in "Shadows of Paris" last week. The Liberty did not. "The Red Man" seemed ambiguous to the throng.

Figures for last week: Strand—(2,200; 35). John Negri in "Shadows of Paris." Did well for this city; gross, \$5,213.

Liberty—(1,800; 35). "The Red Man," lightest business in several months, \$2,741.

Tudor—(800; 28). Light week, aggregating \$1,640.

Organ Worker Dies

Albert A. Blanchard, 92, who aided in making "The First" the first ever used in a moving picture theatre and an employee of the E. J. Organ Company at Bartlett, Va., died March 24. He was a maker of organ cases for 41 years.

12,000 last week. Tremont Temple (2nd week). Very good business with no figures available.

"The Great White Way" Park (final week). Slumped last week, \$7,000.

"Under the Red Robe" undervalued for next week.

Loew's State—Using Metro's "Women Who Give" and "Don't Doubt Your Hunch" this week. Credited with \$14,000 for "A Social Scandal" and "Destiny" last week.

GOOD NOTICES DIDN'T HELP PHILLY FILMS

Not Much Over There Last Week, but "Ten Commandments" Held Up

Philadelphia, March 25. Pictures that won glowing notices had their troubles in doing as well with the dollars at the box office here last week.

The only really solid success was "The Ten Commandments." Its five weeks do not appear to have begun to take the edge off the demand. The Stanley, with the aid of the tremendous publicity and friendly word of mouth given to Waring's Pennsylvania, and with a feature that is the best of the week, the gross built up to a substantial figure by the end of the week, the gross being definitely good without being notable. The feature was "The Marriage Circle," which had a gross of the dailies but one, and which overcame the handicap of no tremendous publicity and friendly word of mouth to be a good business-getter.

The Stanton picture must be placed in the flop class. "The Eternity" came out in the first week of weeks, neither of which meant the tremendous publicity and friendly word of mouth given to Waring's Pennsylvania, and with a feature that is the best of the week, the gross built up to a substantial figure by the end of the week, the gross being definitely good without being notable. The feature was "The Marriage Circle," which had a gross of the dailies but one, and which overcame the handicap of no tremendous publicity and friendly word of mouth to be a good business-getter.

"Anna Christie" had a fairly good gross, but it was not as good as it was. It was a bit too highbrow for this drop-in-house. "Thundergate" grossed a fair few dollars and cents, at the Victoria. "Ladies to Board" was only a mediocre attraction for the week.

This week's film attractions included new pictures, "Jealousy" at the Stanley, "Flaming Youth" at the Stanton, "The Unknown Puritan" at the Liberty, and "The Rendezvous" at the Fox. No big grosses are expected for the week, probably in this slack period. Nor are there any big fellows scheduled for the first few weeks of the film's "America" in the Chestnut (left house).

Estimates for Last Week: Stanley—"The Marriage Circle" (Warner). Well liked and builder. Waring's picture, which made city's only turned tide in favor of week's profit. Over \$22,000; (4,000; 50-75c.). Fox—"The Marriage Circle" (Goldwyn, 2d week). Never got going. (1,700; 50c.). Stanton—"The Marriage Circle" (Goldwyn, 2d week). Never got going. (1,700; 50c.).

Aldine—"The Ten Commandments" (Warner). A grand, five-week picture which hasn't let Lou Lookoski and his picture go. Estimated at \$15,000. (1,500; 50c.).

Liberty—"The Marriage Circle" (Warner). Well liked and builder. Waring's picture, which made city's only turned tide in favor of week's profit. Over \$22,000; (4,000; 50-75c.). Fox—"The Marriage Circle" (Goldwyn, 2d week). Never got going. (1,700; 50c.).

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\$12,000 LED FIELD IN CAPITAL LAST WEEK

"3 Weeks" Took Bad Drop on Hold-Over Period—"Dangerous Man" Did \$11,000

Washington, March 25. The biggest surprise of the week was the drop in "Three Weeks" on the holdover week.

"Thy Name Is Woman" jumped at the Columbus and led the town. Estimates for the week: "Thy Name Is Woman" (Metro). Good \$12,000.

Metropolitan (1,800; 35-55-75). "The Dangerous Man" (First National). A fair week. Around \$11,000.

Loew's Palace (2,500; 35-55-75). "Women Who Give" (Metro). Not so good, but picked up. Around \$11,000.

Loew's Rialto (1,900; 35-55-75). "Three Weeks" (Goldwyn-Crescent). Took a bad drop. Around \$10,000.

Loew's Rialto (1,900; 35-55-75). "Three Weeks" (Goldwyn-Crescent). Took a bad drop. Around \$10,000.

INSIDE STUFF ON PICTURES

Douglas Fairbanks, Jr. is to be a picture star after all. His dad, Doug, Sr., has decreed it so, and William Elliott, who had junior under a contract, is graciously stepping aside so that the boy may have his chance. Elliott, while out on the coast, after the famous Players had stepped out on their option to handle the productions of the younger Fairbanks, following the release of "Stephen Steps Out," tried to close a contract with First National. On the verge of signing, some obstacle arose, and the whole works went to smash.

The fact that famous Players didn't care to continue with Doug, Jr., may have been the reason that Doug, Sr., got roused.

Just about that time Doug and Billy Elliott got together, and since Doug came east and Billy followed and "The Thief of Bagdad" went over with a smash, it is said that matters have been so arranged that Doug, Jr., is to go along to school for a little while and then his dad is going to undertake to present him in a series of pictures.

Young Doug isn't going to be a bad kid at all in this cake eater and sapper age. The kid is "just the type" of the budding school youth of today that tries to emulate the cake eater of Eway, and there is no reason why he should not be developed into a sure fire drawing card. Incidentally, it might not be a bad idea to read a lot of Frank Merivell's and a lot of old Fred Fenno's for an idea or two that might be adaptable to the present situation.

How often does a picture star get in "Dutch" with malice aforethought? At any rate it seems to be the popular thing on the part of the majority to split all the intimate family quarrels at the opening nights of pictures in such a manner that all the wide, wide world that is sitting within the eye or six rows adjacent to them can hear it.

For instance, at the opening of the Norma Talmadge picture, "Secrets," Monday night at the Astor, a gorgeous creature sitting in the same box with a star of the screen notable for his heroic characters (incidentally she wasn't him, but was another man), bedecked principally in a blue and white dress and little else above the waist line, slipped the folk surrounding her an earful, and a good looking chap who was with another girl, seated in an orchestra seat, her telephone number on the program after the show.

Just how the chap who was with her felt and how the girl with the other fellow took it are matters that must have been thrashed out afterward. The biggest part of the thrashing was coming to the voluptuous actress animal in the box.

At any rate the "lady" made it a point to attract all the attention that she could and then when a near-blondie lady friend came along with an elderly dame and sat within a row or two she called her over and impudently the news was spread that she and her husband were living together. "Not separated. Oh, dear no, but just living apart." That was after the talk with the chap in the orchestra seat and then a couple of hours later the phone number. At that he looked like a guy that wouldn't know what to do with it.

There is a more or less peculiar situation that has arisen in the organization of the Famous Players-Lasky.

It is the old cry of commercialism against that art.

But what of it? Without commercialism where would art be?

An artist who paints a world's famous picture cannot eat the paint and live on it. Not any more than a picture actor or actress can sustain the oddity necessary for day in and day out by having picture run on the screen. Is that food and drink?

The answer is that the picture must be sold. If the public won't eat meat, the only thing to do is to feed them vegetables, and that man that is aware whether their taste runs in either one direction or another at a stated time is the man that can command a fortune for himself anywhere.

However, in the F. P.-L. organization the situation seems to be that those who are contemplating possible alliance with the organization seem to fear that commercialism is going to overshadow their art too completely. The artist fears that Adolph Zukor and Sidney R. Kent, the latter general sales manager of the organization, are holding a whip hand over the production end, which is dominated principally by Jesse L. Lasky.

Their fear takes this direction: "If we cannot have a free rein in production we can not do our best work. If we cannot do our best work, we see it then the public is going to be disappointed and our reputations are going to suffer."

That goes for Sweeney!

Does the artist ever figure that he has his nose a little too close to the grindstone that is labeled "Self"? If he doesn't it is true that he is less far seeing than he has been credited. The moment he can get away from that self-centered angle and view the world at large with a broader understanding and make suggestions from the man in that has to go to the public with his productions, whether that man be either distribution sales manager or small town exhibitor, then he is going to be far better able to turn out what the public wants.

As far as the fact that there is discord on the inside of the F. P.-L. organization in regard to the big trio, Zukor, Lasky and Kent, is concerned, that's applesauce. Lasky knows better than anyone else that it is money that makes the matter go.

Zukor is about the wisest manipulator in pictures. He hasn't always had a bank roll either, but today he is fixed about as well as any one need be. He's looking to the future, not so much as far, as he is personally on credit as to money matters, but as to pride. It is pride in being the biggest man in the picture industry, and Zukor is going to keep that status as long as he is able, possibly even if he has to dig into that personal reserve fund that he has laid away.

Picture without commercialism can never succeed any more than a glass manufacturer can expect to make money by continuing to turn out glasses after the public have stopped drinking. The question being when will they stop?

In the last few months a nice clean-up has been made around the studios by a trio of sure-thing crap shooters with loaded dice. But their "winning" streak was broken last week when they tried to rope in a taxi chauffeur and a leman out in Hollywood.

The trio operated in style, generally driving up to the studio entrance in a smart car. Then they would start a game among themselves involving lots of cash. The bystanders would then join in, composed of stage bands and extras.

The trio would clean up \$200 or so in a few minutes, then one would shout "here comes a cop" when the crowd would disperse and they would drive away.

The other day they started operations outside the United Studios, the Players included a chauffeur and the "old" leman. Both lost and they started to watch the trio carefully, one of the game made a number of passes. Finally the taxi driver nabbed the shooter's arm and when he did two pair of dice fell to the ground.

Then the fun started. The leman threatened with his tongue and the taxi driver said he would clean up the street with the shooter, unless they got their losses back. The money, about \$19, was returned at once.

Meanwhile the number's pals had driven away and left him.

COAST FILM NEWS

Los Angeles, March 22.
Maude Fulton is preparing a script for Priscilla Dean, who will in all probability use it for her first production for Hodgkinson release.

Hobart Henley's first picture for Mayer will be "Free Love," to be released through Metro.

Ouida Willman is the latest contest winner to receive a picture contract. She will play opposite Sam Laurel in his next comedy, a Scotch travesty yet to be named.

One of the largest casts ever assembled on the Lasky list was photographed last week in the carnival scene of the "Tiger Love" latest, "Men." Robert Prager, joined to Lasky by Mayer, plays the lead opposite Negri.

Paul C. Mooney, vice-president of Hodgkinson, arriving in Los Angeles at the conclusion of a transcontinental tour, stated 36 productions will be released during the 1924-25 season.

George Melford starts work this week on "Tiger Love," co-starring Antonio Moreno and Estelle Taylor. "Tiger Love" is a screen adaptation of the Spanish opera, "The Wild-Geese" by Manuel Penella.

Debe Daniels will leave her home in Hollywood, due to the fact that Famous Players will keep her at the Long Island studio for a year or so.

Elmer Harris has signed with Hodgkinson for five pictures in the capacity of production manager and left recently to confer with the eastern offices regarding stories and similar arrangements with the organization. Frank Woods has made similar arrangements with the organization. They expect to begin shooting on the first production within six weeks at the San Mateo studio, San Francisco.

William H. Craft, director at the "Orion" studios, has fully recovered from an operation for appendicitis and is back on the lot directing "William Desmond."

A new series of one-reel subjects is shortly to be released via Grand-Asher in the form of "Laugh-o-Graphs"—jokes pictured on the screen by living actors.

Joanie McPherson has renewed her contract with Paramount for a

(Continued on page 46)

GREER HELD; NORMAN IN N. Y.

Los Angeles, March 22.
Hornace Greer, Mabel Normand's chauffeur, was held for trial in the attempted murder of Courtland S. Dimes.

Mabel Normand arrived in New York quietly last week. The day after Dimes testified he was certain he did not shoot and that he was just as positive Edna Purviance did not make a target of him. That left two persons, Miss Normand and the chauffeur. The latter confessed to the crime.

HARRIS' NEW COMPANY

Elmer Harris, who, in association with Frank Woods, has been releasing productions through Allied Artists, is now continuing his association with Mr. Woods in a new producing company backed by a group of western capitalists and contracts have already been signed for ten features.

Working with Mr. Harris and Mr. Woods in the new producing company are A. B. C. Chairman of San Francisco and W. J. Conroy of Los Angeles.

"DESTINY" WITH "CARPET"

The Weiss Brothers are likely to slip over another foreign production, entitled "Destiny."

"Destiny" is the first showed "Six Days" in Boston on the strength of the success of "The Ten Commandments" and they think they can make a hit with "Destiny" on the strength of what has been achieved by Douglas Fairbanks in his "The Thief of Bagdad."

The flying carpet which is one of the big things in the Fairbanks picture is also in "Destiny."

\$100,000 LEONARD OFFER

Henry Leonard, lightweight champion, it is said has been offered \$100,000 for appearing in 12 two-reelers, but has not yet accepted.

Details of the picture production which it is reported Leonard is considering, names Max Cohen as sponsoring the production.

The negotiations call for 12 two-reelers. The stories to bear relation to each other, but the pictures not to be in the nature of a serial.

JURY AWARDS \$6,000

Costello Patron Struck by Failing Fan

Miss Edith Miller Powers, who sent the Ford Washington Theatre Co. notice for \$30,000 last week, received a verdict of \$6,000.

The case came up before Justice Charles D. Bonadue and a jury in the New York Supreme Court. The falling of a fan and injury to Miss Powers was the cause of the action. The defendant company, of which L. A. Ochs is secretary, operates the Costello, a picture house at 23 Washington place, New York.

JUDGE ADVISES COMPROMISE

Los Angeles, March 22.
Judge Huerfano declined to appoint a receiver in the case of the partnership in "Straight Ahead" with Fred Morgan, as executive, Tom Gully as actor and James P. Hogan as director.

In refusing the application for receivership the judge suggested that the parties get together and make a compromise.

Gully who was playing the lead was obliged to stop due to an attack of "killing eyes." He was out for some time so the partners continued the picture with another player in the role and completed it.

Gully says that many important scenes were lost out while the other two say the star is angry because another player was called in.

BARTHELMUS COMING BACK

On the return of Richard Barthelmus from his vacation at Bermuda in a few days, Dennis P. O'Brien his attorney will take the matter of adjusting his differences with Inspiration Pictures.

Barthelmus breached his contract with Inspiration with the likelihood the latter will bring legal action. The question of royalties due Barthelmus has been settled.

JOIN INDEPENDENTS

Los Angeles, March 22.
Sanford Co., Eddie Lyons, Mission Films and Sunset Productions have joined the West Coast Independent Producers' and Distributors' Association, whose object it is to establish a Coast unit of organization.

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MINDIN' MY BUSINESS

*By Walter Donaldson
and Gus Kahn*

ALREADY A WOW AND GETTING
BIGGER EVERY MINUTE.
SPECIAL VERSIONS AND EXTRA
MATERIAL

LOVEY CAME BACK

*By Young, Lewis
and Handman*

THE RAG NOVELTY TEMPO
SONG OF THE HOUR. IT WILL
MAKE GOOD FOR YOU—

IF THE REST OF THE WORLD DONT WANT YOU

(GO BACK TO YOUR MOTHER AND DAD)

*By Alex Gerber
and Dave Dreyer*

THE BIGGEST BALLAD HIT OF THE
YEAR AND THE BIGGEST APPLAUSE
GETTER OF THE YEAR

Earthquake No.1

LAZY

By Irving Berlin

IF YOU HEARD THIS SONG WITHOUT ANY
ANNOUNCEMENT, YOU WOULD SAY—"IRVING BERLIN"
AND WE'LL SAY—"STRENGTHEN YOUR ACT BY
PUTTING IT IN TO-DAY.

Earthquake

WHAT'LL

By Irving Berlin

IN TRYING TO FIND WORDS
WHICH MEANS MORE TO YOUR
YOU HAVE EVER DONE IN YOUR
BECOME SPEECHLESS.—W

WHAT'S TODAY GOT TO DO WITH TOMORROW

*Words and Music by
WALTER DONALDSON*

I MUST HAVE COMPANY

*By Gus Kahn and
George Meyer*

SHE'S EVER SWEET

(But Nobody)

*By Billy
and Con*

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SONGS EVER PUBLISHED

Right Here and Now

OH BABY!

(DON'T SAY NO)
SAY MAYBE

*By Walter Donaldson
and Bud G. De Sylva*

OH BABY - WHAT A NOVELTY
YOU'VE NEVER HEARD ANYTHING
LIKE IT - HOP ON THIS QUICK!

COVER ME UP WITH THE SUNSHINE OF VIRGINIA

*By Young, Lewis and
Meyer*

IF YOU SANG MY MAMMY - TUCK
ME TO SLEEP - "TENNESSEE"
THIS ONE IS IN THE POCKET
BY THE SAME WRITERS

YOU

*By Al Wohlman
and Bud Cooper*

IF YOU HEARD OR SANG
"DEAREST" - YOU WILL DO
BOTH WITH THIS ONE

...e No.2

LI DO

g Berlin

TO EXPRESS THIS SONG,
ACT THAN ANY SONG
OUR LIFE, WE
WORK FAST!

Earthquake No.3, MY PAPA DOESN'T TWO TIME NO TIME

THE WRITER OF SUPER HITS OFFERS YOU
THE LAST WORD IN "PAPA AND
MAMA" RAG SONGS. A WOW OF A HIT.

*Words and Music by
WALTER DONALDSON*

ration

RYBODY'S
EART
dy's Gal)
Rose
mrad

FEELING THE WAY I DO

*By Walter Donaldson
and Bud De Sylva*



SIoux CITY SUE

*By Walter Donaldson and
a couple of hundred
other fellows*



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gations it would be remarked on. The trouble is that the majority of film followers have been so set on nothing but the best in famous product and from the directors that they are not to be disappointed where they have the pictures that they make as a production but their name specials are expected. When they don't materialize it is a disappointment.

However, in "The Dawn of Tomorrow" George Melford has developed a new type of picture. As Glad in this production she shows flashes of ability unexpected in her heretofore. In this picture Raymond Griffith gives a corking performance as Sir Oliver Holt. David Torrence as Sir Oliver Holt makes himself an extremely likable old crook.

The story is laid in the London slums with Glad and the Dandy crew. The Dandy is a crook, and every one of the wretched creatures who live in the slum district but only the Dandy only. The Dandy is to prey on the better classes. The Dandy is implied by the crook in a shooting, but it is the kindly old Sir Oliver, who the Dandy is a crook. Glad is a crook's alibi, and a regeneration of Dandy is brought about through the Dandy. Glad is a crook. It is a slim waisted yarn, but it is a crook. The regular run of houses it will get the average business. Fred.

tion writer with a longing to become a crime detector, and achieves his ambition when an old colored servant is accused of a murder which in reality was the work of the leader of a gang of colored bootleggers. Hamilton disguises himself in cork to visit the colored cabaret where the bootleg hold forth, and his adventures there with the crowd of stumpy shakers and mean steppers are highly amusing. There is also a bit in a summer amusement park devoted solely to negroes that is also repeat with laughs.

For thrills there is a lively motor boat chase and a knife throwing contest.

As a whole it can be passed as a decidedly different comedy production done in color, mostly black with a touch of high yaller.

GEORGE WASHINGTON, JR.
Warner brothers production adapted from the musical comedy by George M. Cohan. Starring Wesley Barry. Cast includes Gertrude Olmstead, Olla Hyatt, Charles Allen Barry and William Courtleigh. At the Capitol, one day, March 18, at 8:30. The Circle, one day, March 18, at 8:30. 50 minutes.

"George Washington, Jr.," was suggested, probably remotely so, by George Cohan's musical comedy of that name some years back. As in-

cidental to Wesley Barry's becoming a crime detector, it serves its purpose, although taken by itself it is a cross between crude farce and cruder melodrama.

Wesley is no longer the little tow-headed runt who charmed folks a few years ago. He is heavily muscled now with long trousers and the beginnings of a beard crowding out his freckles. He is cast as an adolescent youngster who believes in truth above all things and sticks to his Washington-like theories through all obstacles.

This leads to complications of all sorts and not a little fun, although the picture never reaches the humorous heights that one anticipates. The young star does not seem to have enough opportunity to exhibit the facial expressions and other tricks of the trade that made him famous. Instead he indulges in a rough-and-ready with a gang of villains, further proof that maturity is creeping upon him.

Scenes are well staged and a good portion of the laugh in the picture comes at this point.

Barry is the "little Mr. Fixit," straightening out everyone's trouble with a good deal of zeal. His father, the senator, is forcing his young niece to marry the foreign nobleman. Wesley traces down the unwelcome suitor as a bogus count and famous international crook and

turns the girl over to his pal, the boy who loves her.

The senator has been flirting with disgrace through his connection with the villain and only his young son's first lie clears the atmosphere. Wesley goes to the painting of his dad to crave forgiveness and the eye of the father of his country closes in an undeniable wink.

The title story is improved by a capable cast. Gertrude Olmstead is doubtably pretty as the girl and William Courtleigh makes the gruff old senator likable. Charles Courtlin is cast as a colored servant, coming in for laughs with ghosts and other frights similar to those experienced by the negro servant in Griffiths' "One Exciting Night."

Barry is at the awkward age now, too young for such roles as "Seven" or other Tarkington types and too old for the kid parts of the past. It must be difficult to secure the right kind of pictures for him.

Considering this, "George Washington, Jr.," is an acceptable proposition for the box office of the average theatre, although its rating on any other score is not particularly high.

DANGEROUS TRAILS
Mickey Maunian production presented by Morris Leichman. Directed by Alvin J. Beckly. Cast includes Tully Marshall, Irene Rich, Noah Berry, Jack Curtis and Jane Talent. At the New York one day.

Had continuity and insipid acting do not help. The story is disconnected and hard to follow.

Tully Marshall, in a right role one of the best of the screen's character men, is seen as a colorless old villain, not wicked enough to be genuinely interesting. Irene Rich is most unfortunately cast as the heroine. Miss Rich, who has heretofore been advantageously seen as restrained and quietly reserved women, is completely at a loss as a wild and almost hysterical

March 18, at half the price. Name above 65 minutes.

The one thing about "Dangerous Trails" that will linger in the minds of filmgoers a few hours after seeing it is the money job made of the titling. Asward, ungrammatical, stupid and entirely lacking in the knowledge of punctuation or clear construction, it would be enough to sink an otherwise shining production.

In this case, however, it cannot do much harm, as the film is bad enough. It is a tale of the Northwest Mountain Police with a flavor of Chinese dope traffic included. The mixture as handled here is indigestible. Neither the heroism of the great Northwest nor the weird and supposedly exotic villainy of the Orienta ring true.

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(Continued on page 44)

UNKNOWN PURPLE

Carlson production releasing through Triast. Adapted from stage play of the same name. Supervised and directed by Roland West with Oliver Marsh the photographer. Showing at the Capitol, New York, week of March 23. Running time, 79 mins. Peter Marchmont.....Henry B. Walthall Ruth Marchmont.....Alice Lake James Dawson.....Stuart Holmes Juli Marchmont.....Helen Ferguson Bobbie.....Frances Lee Mrs. Freddie Goodlittle.....Ethel Gray Terry Leslie Bradbury.....James Remick Fredella Goodlittle.....Johnny Arthur Richard Allen.....Richard Wayne Hawkins.....Brinsley Shaw Burton.....Miss Bonum

Roland West has taken his stage play, which he wrote in conjunction with Carlyle Moore, and given it able screen presentation. It is an exceptionally well-made picture—among the best of its type—a mystery.

Well dressed with extensive if not lavish interiors, and an assembled cast that plays the theme for its full worth, it is a release that impresses through that certain touch of class.

More than the usual credit should go to Oliver Marsh, who has handled the intricate lightings most aptly and given them excellent presentation through his photography. The tinting is an important ingredient to the story, and at this house the purple glow was carried outside of the screen itself by the rising of that color through border lights.

The instance aided, but slightly draws attention away from the picture.

Henry Walthall, as the central figure, gives a performance of delicacy that marks this as one of his best program contributions. The entire cast is invaluable in the manner in which they have evidently followed instructions. West is not new to the camera, but this release certainly marks him as particularly equal to the responsibility. The picture has been nicely carried out, supplying all the elements of suspense, with Johnny Arthur relieving the tension through comedy upon which he has fluently realized.

Alice Lake stands out among the women for her efforts, while each of the men click.

The story carries a revengeful theme that has the innocent victim returning from prison to reluctantly bound the man who has stolen his wife and worldly goods. The pursuit is made more baffling through a secret color process protective of a ray of light which makes the person within the glow invisible.

This screen version of the play is a sure program leader for a lot of the better houses, and even if the clientele doesn't particularly care for the mystery angle in their celluloid menu, the class film powerhouses should hold it up.

Skip.

HIS DARKER SELF

Albert Gray Production released through Raskin. Starring Lloyd Hamilton in his first. Directed by Jack Noll. Shows at the "Capitol," New York, week March 23, 1924. Running time 24 minutes.

"His Darker Self" is the picture in which it was originally intended that Al Jensen, the famous black-face delineator of the stage, should appear under the direction of D. W. Griffith. When Jensen walked out, Lloyd Hamilton wowed secured from the Educational people for the picture and Jack Noll engaged to direct. The picture completed proved to have a number of "high" in beginning to end, with Hamilton working both in white and blackface in it. It isn't exactly what you would term a comedy now, but it is a good laughable picture.

Utilized as the principal laugh inducer on an all-comedy bill, as it is at the "Capitol" this week, it manages to add a kick to the proceedings.

Hamilton plays the role of a be-



The Tiger Lady Comes to Life—

The Cast
AILEEN PRINGLE
CONRAD NAGEL
JOHN SAINPOLIS
STUART HOLMES
MITCHELL LEWIS
ROBERT CAIN
NIGEL DE BRULIER
DALE FULLER
CLAIRE DE LOREZ
WILLIAM HAINES

Directed by
ALAN CROSLAND
Scenario by
ELINOR GLYN. Continuity by
CAREY WILSON

Editorial Director
JUNE MATHIS

A Goldwyn Picture

Produced by the
Demand of the Great
American Public!

The queenly beauty of Elinor Glyn's stately heroine—half-woman, half-tiger—will soon be screened in more theatres of the world than any other single production in film history. Aileen Pringle's performance will be talked about as much as the book itself has been.

There never was a production like this one. It is perfect. Existently portrayed, with fidelity to each detail of the renowned story, "Three Weeks" will crowd any theatre where it is played. And by theatre we mean seats, standing room, lobbies, and sidewalks!

Elinor Glyn's
THREE
WEEKS
Goldwyn-Cosmopolitan

1978-1979, 1980-1981, 1981-1982, 1982-1983, 1983-1984, 1984-1985, 1985-1986, 1986-1987, 1987-1988, 1988-1989, 1989-1990, 1990-1991, 1991-1992, 1992-1993, 1993-1994, 1994-1995, 1995-1996, 1996-1997, 1997-1998, 1998-1999, 1999-2000, 2000-2001, 2001-2002, 2002-2003, 2003-2004, 2004-2005, 2005-2006, 2006-2007, 2007-2008, 2008-2009, 2009-2010, 2010-2011, 2011-2012, 2012-2013, 2013-2014, 2014-2015, 2015-2016, 2016-2017, 2017-2018, 2018-2019, 2019-2020, 2020-2021, 2021-2022, 2022-2023, 2023-2024, 2024-2025, 2025-2026, 2026-2027, 2027-2028, 2028-2029, 2029-2030, 2030-2031, 2031-2032, 2032-2033, 2033-2034, 2034-2035, 2035-2036, 2036-2037, 2037-2038, 2038-2039, 2039-2040, 2040-2041, 2041-2042, 2042-2043, 2043-2044, 2044-2045, 2045-2046, 2046-2047, 2047-2048, 2048-2049, 2049-2050, 2050-2051, 2051-2052, 2052-2053, 2053-2054, 2054-2055, 2055-2056, 2056-2057, 2057-2058, 2058-2059, 2059-2060, 2060-2061, 2061-2062, 2062-2063, 2063-2064, 2064-2065, 2065-2066, 2066-2067, 2067-2068, 2068-2069, 2069-2070, 2070-2071, 2071-2072, 2072-2073, 2073-2074, 2074-2075, 2075-2076, 2076-2077, 2077-2078, 2078-2079, 2079-2080, 2080-2081, 2081-2082, 2082-2083, 2083-2084, 2084-2085, 2085-2086, 2086-2087, 2087-2088, 2088-2089, 2089-2090, 2090-2091, 2091-2092, 2092-2093, 2093-2094, 2094-2095, 2095-2096, 2096-2097, 2097-2098, 2098-2099, 2099-2100, 2100-2101, 2101-2102, 2102-2103, 2103-2104, 2104-2105, 2105-2106, 2106-2107, 2107-2108, 2108-2109, 2109-2110, 2110-2111, 2111-2112, 2112-2113, 2113-2114, 2114-2115, 2115-2116, 2116-2117, 2117-2118, 2118-2119, 2119-2120, 2120-2121, 2121-2122, 2122-2123, 2123-2124, 2124-2125, 2125-2126, 2126-2127, 2127-2128, 2128-2129, 2129-2130, 2130-2131, 2131-2132, 2132-2133, 2133-2134, 2134-2135, 2135-2136, 2136-2137, 2137-2138, 2138-2139, 2139-2140, 2140-2141, 2141-2142, 2142-2143, 2143-2144, 2144-2145, 2145-2146, 2146-2147, 2147-2148, 2148-2149, 2149-2150, 2150-2151, 2151-2152, 2152-2153, 2153-2154, 2154-2155, 2155-2156, 2156-2157, 2157-2158, 2158-2159, 2159-2160, 2160-2161, 2161-2162, 2162-2163, 2163-2164, 2164-2165, 2165-2166, 2166-2167, 2167-2168, 2168-2169, 2169-2170, 2170-2171, 2171-2172, 2172-2173, 2173-2174, 2174-2175, 2175-2176, 2176-2177, 2177-2178, 2178-2179, 2179-2180, 2180-2181, 2181-2182, 2182-2183, 2183-2184, 2184-2185, 2185-2186, 2186-2187, 2187-2188, 2188-2189, 2189-2190, 2190-2191, 2191-2192, 2192-2193, 2193-2194, 2194-2195, 2195-2196, 2196-2197, 2197-2198, 2198-2199, 2199-2200, 2200-2201, 2201-2202, 2202-2203, 2203-2204, 2204-2205, 2205-2206, 2206-2207, 2207-2208, 2208-2209, 2209-2210, 2210-2211, 2211-2212, 2212-2213, 2213-2214, 2214-2215, 2215-2216, 2216-2217, 2217-2218, 2218-2219, 2219-2220, 2220-2221, 2221-2222, 2222-2223, 2223-2224, 2224-2225, 2225-2226, 2226-2227, 2227-2228, 2228-2229, 2229-2230, 2230-2231, 2231-2232, 2232-2233, 2233-2234, 2234-2235, 2235-2236, 2236-2237, 2237-2238, 2238-2239, 2239-2240, 2240-2241, 2241-2242, 2242-2243, 2243-2244, 2244-2245, 2245-2246, 2246-2247, 2247-2248, 2248-2249, 2249-2250, 2250-2251, 2251-2252, 2252-2253, 2253-2254, 2254-2255, 2255-2256, 2256-2257, 2257-2258, 2258-2259, 2259-2260, 2260-2261, 2261-2262, 2262-2263, 2263-2264, 2264-2265, 2265-2266, 2266-2267, 2267-2268, 2268-2269, 2269-2270, 2270-2271, 2271-2272, 2272-2273, 2273-2274, 2274-2275, 2275-2276, 2276-2277, 2277-2278, 2278-2279, 2279-2280, 2280-2281, 2281-2282, 2282-2283, 2283-2284, 2284-2285, 2285-2286, 2286-2287, 2287-2288, 2288-2289, 2289-2290, 2290-2291, 2291-2292, 2292-2293, 2293-2294, 2294-2295, 2295-2296, 2296-2297, 2297-2298, 2298-2299, 2299-2300, 2300-2301, 2301-2302, 2302-2303, 2303-2304, 2304-2305, 2305-2306, 2306-2307, 2307-2308, 2308-2309, 2309-2310, 2310-2311, 2311-2312, 2312-2313, 2313-2314, 2314-2315, 2315-2316, 2316-2317, 2317-2318, 2318-2319, 2319-2320, 2320-2321, 2321-2322, 2322-2323, 2323-2324, 2324-2325, 2325-2326, 2326-2327, 2327-2328, 2328-2329, 2329-2330, 2330-2331, 2331-2332, 2332-2333, 2333-2334, 2334-2335, 2335-2336, 2336-2337, 2337-2338, 2338-2339, 2339-2340, 2340-2341, 2341-2342, 2342-2343, 2343-2344, 2344-2345, 2345-2346, 2346-2347, 2347-2348, 2348-2349, 2349-2350, 2350-2351, 23

ARMED AND JACKET Dances and Instrumental 11 Minutes; One State

Armored and Jacket offer a reversal of the usual in "Frenchie" the foreigner with the woman the comedy feed, who ministers to the man in a vaudeville. The opening few minutes reveal a most pitiful tale of talk, and, and in the piece, the act is headed for the rocks. But a moment darts in a little comicality in time and from then on it is a good vaudeville. The man is a wizard with the instrument, not only in a musical sense, but he keeps a constant eye on the man who handles it and his whole method of approach. His partner lends her best bit with her drum accompaniment to his bass drum technique. The talk shows hardly any improvement, but he keeps a constant eye on the man who handles it and his whole method of approach. His partner lends her best bit with her drum accompaniment to his bass drum technique. The talk shows hardly any improvement, but he keeps a constant eye on the man who handles it and his whole method of approach. His partner lends her best bit with her drum accompaniment to his bass drum technique.

The act, however, is still small-time, and does not deserve to be. The man, besides his musical skill, has the makings of a clever comic with the instrument. Miss Janet hasn't much to offer, but might be developed into a capable first in less accent on her comic efforts.

WATTS AND RINGOLD. Dancing and Talking 15 Minutes; One State

Watts and Ringold, a woman and a woman (referred to), an excellent dancing showing particular ability at tap dancing of the sort that calls for big show and a comedy single. She has comedy ability with that direction could be developed to a high degree. Singing of both is ordinary. Jan Williams' funny routine with lighted glasses, however, that makes his comedy work distinctive. Williams' routine with lighted glasses, however, that makes his comedy work distinctive. Williams' routine with lighted glasses, however, that makes his comedy work distinctive.

(MORT FOX AND GIRLS (2) Talking and Singing 15 Minutes; Three Special Dances

Mort Fox has discarded men partners and taken on two girls as assistants. Fox, as a stage doctor, is a comical figure and some smart dialog ensues. The girls put over a couple of harmony numbers very well. Fox is not a strong. Fox and one of the girls do a cleverly written melody parody, and then the other illustrates the difference between the old-time ballad and the present jazz styles of songs. With a little work, the material offered up will be good for the intermediate houses.

THE PERETOS Dancing and Acrobatics 11 Minutes; Full Stage Broadway

This neat mixed team open with a neatly executed acrobatic adagio dance, and then do some excellent work on the floor. For the close the man adjusts an apparatus on his shoulders, the amount of which is adjusted between the supports. revolves with lightning speed in a loop formed by standing in the rope and contracting the legs thus forcing the rope to stretch or strength of her hand grip. The act can hold this spot on Broadway. Went very big at the intermediate houses.

MUSICAL AVOLLOS (3) Xylophonists 24 Minutes; One State

Three men, two playing xylophones and one an enormous bass xylophone, which he has stood on a raised platform to reach. Put over the average program submitted by similar acts. An operatic selection opens, then follows a march tempo number, an announced composition of their own cast and the usual fast and free finish. It is a standard small time opening.

ENGAGEMENTS

Doris, Newell, "Greenwich Village Polka".
Laurie, Lawrence, "Explaining".
Laurie, Lawrence, "Explaining".
Laurie, Lawrence, "Explaining".

PALACE

A typical, sunny song and dance show here, with Ann Pennington and Brooke Johns, Jack Patten and Miss Mabel. Mabel and Seelye and Co., as the outstanding triumvirate of the nine-act bill.

A long show, with a good deal of a touch one to spot on account of an overabundance of full stage space. Capacity business and stunts. Monday night.

Pennington and Johns, doubling from the Ziegfeld "Polka" and originally appearing in the same spot, were moved up to close the half through Mabel Seelye switching places with the other. Time for the doubling had to be provided for. Brooke introduced as a Frenchman with an arrow in a miniature limousine (New Act).

Miss Seelye was close for runner-up honors and holding them for nearly half an hour. Her act was dynamic as ever and backgrounded by a gorgeous set, Blossom sent across line with a variety that was a knockout, followed by Bennie and a variety of other acts. Warner Gault to the entire satisfaction of everybody. And next to the best of the evening. Her act she did an additional clowning with "Fields in 10" to permit of a variety of other acts. Closing act that followed her. Patten and Marks also registered in their latest act. A comedy most pretentious production act, "Home Sweet Home".

Preceding were those chummy favorites Williams and Taylor, and a stepping stone to the act was not duplicated during the evening. The comic also sent over a "song" with a variety of Williams delivery that also helped to make the evening a success.

Walter C. Kelly, on fourth, closed as usual with his Virginia Jukebox, and the ladies of the vaudeville's explanation of a "france" in typical "roaring forties" style. The evening closed with the "mo" out from.

Williams' dancers hit with their harmony singing and instrumental, opening after intermission, and rounded up the evening with "Horsefoot Corners". The cross fire closed as usual with Jimmy's satirical and a variety of other acts. "The" closing time.

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This class audience clamoring for more. He not only stopped the show with his act proper, but re-stated with a song and a dance, and the rascal can still shake a mean leg.

A long show, with a good deal of a touch one to spot on account of an overabundance of full stage space. Capacity business and stunts. Monday night.

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The "Hunchback" film ran three times, sung on after the vaudeville show. The act, which was a good one, closed with a stepping bee that included a variety of other acts. The act, which was a good one, closed with a stepping bee that included a variety of other acts. The act, which was a good one, closed with a stepping bee that included a variety of other acts.

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KEITH'S, BOSTON

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LEWISTON, ME.
Muscle Hall

LEWISTON, ME.

1 & D'Arcy	Eddie Cat Geo DuFr
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Eddie Arru 'O
Go DuFranno
Sully & Houghton
Mintners & Housh
Premier & Klaus
Lerner Girls

KANTON, P.A.
Able O. H.
F & M Dale
Kerth & Wyen
Mrs Valentini
Rome & Dura
(One to fill)
2d half
Gilbert & May
Hess & Thurbey Co
Hess & Kresgick

(Three to fill)

HAVERHILL
Colonial
2d half
Physical Culture
Caverly & Wain
Cardo & Noel
(Two to fill)

HAZELTON, I.
Feeley's
Hegmann's Ben
(Others to fill)
2d half
To Union
Rose & Thorpe

KY.	Rubeville	(Others to be named)
if bill	Ernie	Dunbar & V
mooga	Schlichts Mar'netes	Hometown
	Rufey Boys	(Others to be named)
elds	Claire W'ent Co	RICHMOND
	Moody & Duncan	Larrie
ulse	Bert Levey	Jean & Val
	Ashley & Dorney	Janis & Ch
	Hackett & D'mar Co	Eva Fay
	4 Readings	Swor & Son
B	Globe	Moslock's Co
	H & E Gardner	

ELMHURST, N. Y.
Majestic
Francis & Lloyd
Harris & White

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Ed	Jackie Byrdne	Ed
John	Valerie Sydney Co	Steele & W
John	Miller & Pears	Frank & J
N. J.	Kentucky Sherrers	Charles & J
	C & L Sheldou	Chief Const
	Carlisle & Lmml	Slates Rev
	Marino & Martin	ROANOKE
	Rose & Doll	Roanoke
	Grand O. H.	(Name list b
	Ernie & Ernie	plays N & R
daugh	Jim Grady	Salem 2d
	Hyams & Evans	Elaine & M
	Lomas Troupe	Harber & J

AMINO

CO
(ar. 31)
DE
ORD

2d half
Kerz & LaPleur
Perry & Kinias
Gwen Hayes
B W Arlington Co
Keystone
Rethlaw
Moore & Mitchell
Recollections
Taylor & Robbe
Radio Fun
2d half
Howard & White

MO
OH
OR
PA
RI
SD
TX
VA
WY

Moore & LaPleur
(Two to fill)
2d half
Jeanette (th)
J & V Jean
Sweet & Cudd
(Two to fill)
ROCKES
Temps
Homer 2 -
Carlson & C
Cupid's Kiss
Daryl the Clot

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MUSICAL
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2nd Hall Co
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H & G Billworth
June-December Co
Sally & Thon Co
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Hewitt

FALL BRICK
Empire

JACKSONVILLE
Arade
(Same 1st hall
plays Savannah
hall)
Rode & Frank
Phillips & Frank
Smith & Frank
Walter & Frank
Earl & Earl
2d hall
Kenne & White
Buddell & Buddell
Harrison & Harrison
G. Harrison & Harrison

AL MITCHELL
ARCADIA, PROVIDENCE,
Second Year

FATRO & White Bellevue Bros 2d half	Ed LOWRY (Three to 5) 2d half
Prof Nukie Co Dixie Hamilton Win Ebbs	B Henshaw Al Moore & (Three to 5)

Toni Romane	Il'vrd Winfred
Hed Rne	
Toni Smith Co	JERSEY CT
Skelly & Hest	State
Stan Stanley	2d half (27-)
The Steppers	Ned Wayburn's
	(Others to fill)
GERMANTN., PA.	1st half (31)
Orpheum	V & E Stannin
'Chin Chic Toy	vincent Lopez
Carter & Cornish	(Others to fill)
Murdoch & Kneds	2d half (4-
Cord & Hrdwick	Eibel Hopkins
The Law Breakers	Vincent Lopez
2d half	(Others to fill)
Ernie & Ernie	

Taylor & Hubbe	80 HENCK
Petrograd Ent	Frederic
Wm. Penn	Laurel & L
Warren & C'panion	Gus Fowler
Dwyer & Ornia	Elliot & L
George Haynes	(Two in all)
Billy Arlington Co	Anderson &
2d half	Ritz Gould
Herns & Wilt's	Schwartz &
Baban & Mack	(Two to bil
M'Clock & Kennedy	
Bernard & Garry	
The Lawbreakers	
	SHEAN
	Stran

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JOHNSTOWN,
Majestic
Hart & Frank
Innis & Ryan
Jack Marley
Stevens & L...

and Or	PITTSBURGH	De Bias
CAN	B. F. Kelli's	Roux & Th
	Lin's	Lee Killek
	Pietro	(Two to fill
	Awkward Age	Ed has
	King & Healy	Hegman's
	Gordon & Shuhert	(Others to 5
	Levathian Band	
	D D H T	SYRAC
N. J.	Clyne & French	B. F. K
	Franklyn Chas Co	Tower & D
	Davis	Margit Co
(20)	Demuth, Henselt	DRY & D

Lawton	(One to III)
Combe & Nevins	2d half
Haynes & Madigan	Raymond & W
Haynes & B...	Lillian III
Frank & Zardo	Quint 4
Bob Hall	(Two to 2)
Anna	
GREENSBURG	LANCASTER
Strand	Colonial
Johnny Reynolds	Gentle & G...
Lannon & Shanon	Webb & Incl...
Little Children	Dunbar & T...
Line Whitehead	Jim White
Mae Herman	Fun-to-see
2d half	2d half
Apple 2	Relax
Maggie Mulligan	4 Horseshoe
	Arthur M...

Clifford)	Manning & Stone	Helen Stovi
11-31	Raymond & Wilbert	Christal Fan
aylor)	Edmonde & Grant	Ned Norwood
	Dorothy Richmond	Isach's Bar
	Jarrow	Practic
	Casting Cammehis	Cooper & L
	Tower & Welsh	Man Off W
A.	Liberty	Eddie Stan
L	Raymond Wilbert	Elm City 4
N. Y.	Lally & Irlin	Gautier's T
	Quizix 4	2d ha
	(Two in full)	Johnny Cla
	(Two in half)	

Guillafse & Lange Foster & Ray (One to fill)	(Two to fill)
HAMILTON, CAN. Lyle	LAWRENCE Empire (Two to fill) Am. & Jack
Lange & Stella Garcia & Vero Princeton & Watson (Two to fill)	March & Ames Brady & Mayo (Two to fill) 2d half
HOVERBERG, PA. Majestic Tost Magazine (Two to fill)	Larry Reilly Rich & Heister Rich & Mendon (Two to fill)

(1)	Hart & Francis	Phonics & (a)
(2)	Innie & Ryan	Quinn & (a)
(3)	Jack Marley	Vanity Show
(4)	Stevens & L'Joy	(One to fill)
(5)	(One to fill)	TAMPA, Fla.
(6)	PITTSFIELD	Victor
(7)	Palace	(Same bill)
(8)	J & V Gilbert	St. Petersburg
(9)	Meehan & Newman	Lakeland,
(10)	Arthur Whitelaw	Island.
(11)	Matthson (One Rev	(31-2)
(12)	(One to fill)	Fletcher
(13)		Lean & Des

PERT **KEITH**
KELTO
PORTLAND, ME. **TOLE**

B. F. Kelt's	B. F. Kelt's
Marcelle & Scott	Annie Vivian
Higgins & Blossom	Elkins Fay
Dixie 4	Renssen Man
The Enrains	Alice Morley
Lang & O'Neill	Lane & Hall
Brown & Laville	Venetian M
POTTSVILLE	2d ha
Hippodrome	Leater Hell
Grace Ayres & Bro	4 Diamonds
Edw. Hammon	McWaters &
Fargo & Archer	3 Diamonds

Fisher & Shoperd
Choy Hing Lee Tr
2d half
Brown & Edwards
Weber & Buckley
Lee & Cranston
Jack Powell &
(time to fill)

PROVIDENCE
E. F. Albee
Gus Edwards & Rev
Ingile & Winchester

TORONTO
Shew
Alexander
McFarlane
O'Donnell
Francis Drull
H'Hardy
Bird Millman
Moss & Fry

K E Hall & Bro	Yvette & O
W-her & Hldner	
Kinney Emmett Co	TRENTON
Mary McNeene & K	(Capit)
	Frank Beck
	Fritz Brice
	Mel Kleo
	(Fw...to fil
	2d fl
	William L
	Matthe J
	For City S
	Dwyer &

READING, PA.
Majestic
Hempden College

2nd half
M. Moore
King 10
VIRRENA
Liberty
Eruption
Rich. Thompson, 19
EVILLE
to fill)
2d half
n & O'Connor
& Wilder Sim

Blanche
PORTIA
CIRCUIT

DIET, H.L.,
Orpheum
City & McDon.
at Bron
tu fill
2d half

SAS CITY MC
Mainstreet
Wood & Bros
ey & Iirnea
& Randolph
ay Graham R
ian & Deba
(to fill)

MAJESTIC
Dill & Sia
Hazel Langin
& West Re
nnor Girls
Ripon
ia Grana'on C
aser & Dyer
ert Dyer Co
MINNEAPOLIS

7th St.
 Petching
 & Innan
 You Flirt
 Trainer @
 Armstrong
 Pink Toes
 (a fill)
 MORIA, H.L.
 Palace

SHELDON
NEDY
OFFICE

& Bertie Fy
 mark
 and Schraon G
 & Curon
 2d half
 ts & G-D Bar
 Abbott

QUINCY, ILL.
Orpheum
John & O'Connor
& Welder S
e to fill)
?I half
see Leo
get Sixteen"
e to fill)

SELAND, H. I.
State
& Belle
rybody Step
to fill
2d half
ulla Bron
t. Gertie Fay
to fill)
ACISE, ILL.

Kialto
Daveys
Hoff & Phelps
Price Ham'd (o to fill)
ST. LOUIS
Columbia
Tremm

EARLY
JOHNSTON
NS NO"

Yeoman
 Roberts & Ba
 in Broa
 ble Gardona
 2d half
 Miles from B'w
 withorne & Co
 entha & Botle
 ree to fill
 Grand

Orpheum
Saxtons

Robinson
K Hall Co
n Burke
to fill
2d half
k Mortner &
herl
ns & Lynn
y June 10
ing Girls
e to Day

KINGFIELD, 11
 Majestic
 Barber & Adams
 10, & 1000
 (page 47)

The Theatrical Transfer Owners' Ass'n herewith notify all Artists "That any indebtedness which they may owe any member of this Ass'n, must pay to whom they owe, on or before April 1st, 1924, in order to have their effects hauled after that date by the members of the Ass'n."

THE THEATRICAL TRANSFER OWNERS' ASSN.

Figure 1. Schematic representation of the experimental design. The figure is divided into two main sections: 'Pre-Test' and 'Main Test'. The 'Pre-Test' section includes 'Pre-Test 1' and 'Pre-Test 2'. The 'Main Test' section includes 'Main Test 1' and 'Main Test 2'. The 'Pre-Test' section is used to determine the optimal number of trials for each condition. The 'Main Test' section is used to measure the effect of the intervention on the dependent variables. The 'Pre-Test' section is divided into two parts: 'Pre-Test 1' and 'Pre-Test 2'. The 'Main Test' section is divided into two parts: 'Main Test 1' and 'Main Test 2'. The 'Pre-Test' section is used to determine the optimal number of trials for each condition. The 'Main Test' section is used to measure the effect of the intervention on the dependent variables.

OTIS MITCHELL

Headlining on Keith Circuit
Singing Southern Songs of the Sixties
Direction HARRY WEISER

WM. NEWELL and ELSA MOST
 always with us and they are as welcome as a check for a million dollars

THE LAST DANCE
and pretense, real, clean, wholesome humor, that is sincerely appreciated

Elzie Brunette	Wanka	Coulter & Rose	ATLANTA
Empest & Dickson	Sally Beers	Lola Girin & Senia	Grand

NEW ORLEANS

III 3

HOLA

Lafayette
"Les gens d'aujourd'hui
sont si bêtes qu'ils ne savent
pas même se tromper."

ANOTHER TEAPOT EXPLOSION

No Oil Cans—Tea Pot Domes—Concrete Domes— or Ivory Domes Under Investigation Here — Just Pure Gilt Edge Investments!

"LINGER AWHILE"
The Stage and Dance Hit—
Pure unadulterated Melody

"WHEN LIGHTS ARE LOW"
THE BRIGHT LIGHT OF WALTZ SONGS

"DON'T MIND THE RAIN"
IT NEVER RAINS BUT POURS — HITS
A REFRESHING BALLAD

"SOMEWHERE IN THE WORLD"
JOHN MCCORMACK'S MASTER BALLAD

"MAMMA LOVES PAPA"
EVERYBODY YESSES THIS ONE

"MR. RADIO MAN"
A Timely Ballad—
That can't miss
(Tell My Mammy To Come Back Home)

"YOU CAN'T GO WRONG WITH ANY FEIST SONG"

OUR TEAPOT DOME OF HITS

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RITA OWIN

LATE ECCENTRIC DANCING STAR OF THE "ZIEGFELD FOLLIES"

Feature of Syncopation Week Chicago Theatre

CHICAGO

CLOSED MARCH 16 AND IMMEDIATELY RE-BOOKED FOR APRIL 14

FIRST OPEN DATE JUNE 15

Direction of WILLIAM MORRIS

CHICAGO AMERICAN, MARCH 1st, 1924

Long Legs Sent Rita Into the Music Shows

By BARTLETT CORMACK

RITA OWIN, the dancer who wears diamond stirrups and something else here and there as one of the stars who make the syncopated show at the Chicago the liveliest and most beautiful home industry of the week, might have been one of these aesthetic dancers who scatter poeies instead of fascination, if it hadn't been for her legs.

When Miss Owin left the "Follies" in New York for our syncopated show, they built her dressing room back stage at the Chicago, and hung a sheet for its door; and it was behind the sheet (but with Mamma Owin at our elbow), that Rita, the exotic, who dances like a piston of trembling flesh, sadly mentioned her legs.

Personally, inasmuch as Miss Owin had been interrupted during "a change" and wore only a robe of blue toweling that grandma would have called "skimpy," we couldn't see why Rita was contemptuous of her legs. They—

"It's the length of the darn things!"

"Oh! Yes-s, they are—rather."

"When Mamma and I first went to New York—"

"From the usual tank town?"

What They Thought

"No, I'm a Dixie girl." The skimpy robe was wrapped more tightly. "I started out to be an aesthetic dancer—you know, ballet, toe dancing, the 'I am Spring, tra-la-tum-tum!' stuff. But my legs—They thought I was burlesquing aesthetic dancing!"

"Well, she wasn't!" emphatically said Mamma. "But, y'know how 'tis!"

"Jack Donahue—I remember you once wrote that I'd 'stepped through

"Molly Darling" like a snail across a pond—was in the 'Follies' when I first went into them, and he taught me something about eccentric dancing."

"My legs liked flinging themselves around, but for a while it was hard on my bones; I'd slip, fall and skin my—er—nose," shyly said Rita, with a sweet glance at Mamma, who still stood by.

"And now you're out-Charlotte Greenwood."

"I have hopes. That's what I want to do—musical comedy. But I do love it here! So stimulating, Chicago!"

We almost inquired if she had seen our southern yard, but recalled in time that Miss Owin wasn't a visiting English author, which was lucky, as she was saying, "and I've waited for a week for some one to mention the stock yards and haven't had even a nibble—thank heaven!"

Completely Clothed

"T—you're not," solicitously, "ah—chilly?"

"No, I powder all over." There was a mixed scent of powder and grease paint in the little dressing room. "Wasn't it nice of 'em to build me a dressing room—and to hang a sheet?" It smiled.

It was a luscious smile, and went a long way, as it has to do to cover the diamond-stirrup costume with a glirde of fringe she uses, hardly wears, in the Chicago's syncopated show.

"How do you think up all the clownish actions you use in your dances, Miss Owin?" we inquired, thinking it well to inject at least a hint of something formal in this interview.

"Don't know. Impulse, I guess. I just get out there and dance and act as the spirit moves me. And while it was too bad about my legs, the public seems to like 'em, doesn't it, Mamma?"

"Extremely," beamed Mamma. She was proud of them, too.



MARION HARRIS - IRVING & JACK KAUFMAN - RITA OWIN
10 BIG JAZZ NUMBERS AND THE JOHN M. STAHL PRODUCTION
WORLD'S HUNGARIAN THEATRE

Dualink and Silhouette

Two Outstanding Style
Successes of the Season.

The appeal of the Dualink is the cleverness of its style idea while the charm of the Silhouette is in its instantly-seen simplicity. Each is correct for Spring. Each will harmonize with the Spring costumes. Each is new and each is exclusive with I. Miller and his exclusive clientele. The foot does not exist that cannot be made more beautiful with some I. Miller style.



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BUFFALO

By SIDNEY BURTON

MAJESTIC—Abbie's Irish Rose. Dublin week with questions on length of the run. Local—good till after Easter.

SHUBERT—TICKET—Lauder. 24-25.

South and Melrose. Indulge of

Abbie. "Sitting Pretty" next.

HULT—"Sorrow" second night.

LOEWS—"Hippities."

LAFAYETTE—Governor's Lady.

CAYLEY. (Lumber) — "Still

Stocking the Sea."

GARDEN (Main) — "Maschke"

Milner.

ACADEMY—Dulcine and pic-

tures.

PLAYHOUSE—"R. U. R." by

Buffalo Players.

Last week brought good grosses to local light houses. "Abbie" in its eighth week at the Majestic did about \$11,000, with the extra St. Patrick's making nearly capacity. "The Lady in Ermine" at the Turk got off to a poor start but caught up at the end of the week for a satisfactory return.

Burlesque, showing signs at the beginning of the season, has been running on the cards for the past few weeks. Local burlesque men confess themselves at sea to account for the drop. Also a noticeable decrease in the volume of advertising being done by the burlesque houses during the last month.

A metropolitan showman who works with a show in this town was recently given a dressing by the manager of one of the large downtown picture houses. Asked why it was that he was avoiding a showing in this popular theatre, whereas he had been appearing repeatedly at another downtown house, the manager replied, "Trying to save Ed. I don't time to show there it took to take a hundred for a hundred to a showman, and no kind of a success."

TICKETS COUPON
WELDON WILLIAMS & LICK
FORT SMITH, ARK.

NEW ORLEANS

By O. M. SAMUEL

Tulane—"So This Is London." St. Charles—Sinner Players in "Valium X." Strand—"The Name Is Woman." Liberty—"Don't Call It Love."

The San Carlos Opera Company netted \$32,900 in its fortnight at the Tulane.

For the engagement of Danny Leonard at the Orpheum next week the house is billing the town has a circus.

Cool weather prevailing in the southern territory has helped the playhouses at the box office.

Earl Steward, manager of the Orpheum, will spend the summer in Chicago. The Palace is hopeful of remaining open until July 1. The stock market is playing right through the summer.

Variety Clipper Bureau

WASHINGTON

Evans Bldg., New York Ave.

By HAROLD MEAKIN

Washington cannot be any more depressed in a dull town during this Lenten period. Excessively caused by the national has been running well for in some. Wool's stock company "Show Me" at the President and Joseph Schildkraut, star of "The Highwaysman," at the Belasco, scolded those there for not turning out in greater numbers. Henry Miller, evidently setting out the "ten-

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ON SILVER

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HERBERT WARD
WALTER HARVEY

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LONDON

PARIS

per of the town, which has gone into the "investigating business," was making inquiries as to what caused the poor business. All in all, Washington was kept interested throughout the past week.

This is another week, though, so for the new week, have "The River's End," holding forth at the Belasco; Muzi in "The Magic Ring," at the National and "Greer" at Polk. The latter got away with a Sunday opening, with the dramatic offering holding over until Monday to get started.

The new Cosmopolitan is now just "peeping" above the ground, with the imposing tower of the building standing high in the air. After many weeks, when, with nothing but the massive hole dug for the foundation, active building operations have again started on this new Brylawski theatre, which is to take the place of their present theatre on Pennsylvania avenue.

Washington has two "Stevens" that are treasures. At Polk's it is Steve Porter, at the National it is Steve Corbin. Early in the season Steve of the National made it a point to make daily trips to Polk during the four weeks "The Covered" was shown at that house to inform the Steve at that house that he was the treasurer of a picture house. Now Steve of Polk's house in daily to remind Steve of the National that he is not only about to become a treasurer of a picture house, but a second-run one at that. "The Covered Warren" comes into the National on the 7th.

Following up what has preceded to be money-getters, both Crandall and Moore are heavily featuring orchestras for the current week. Moore has at the Elks the Central Players, while Crandall has at the Metropolitan the Garber-Davis combination. Moore's four appearances out of the Elks, while Crandall's show with the Central at his house for the Garber-Davis outfit.

Crandall is going in for added fea-

tures at his neighborhood house, the Ambassador, formerly the ill-fated Knickerbocker.

Another member of the Crandall staff went on the sick list last week, when George G. Larkin of the auditing department of this chain of houses suffered a complete nervous breakdown.

Bell's Ram's Head Players finish their little theatre season here on Saturday. Next season will see them in the especially constructed theatre at the Wardman Park Inn.

"Dulkinshka," a screen drama by Leo Tolstoy as played before the camera by the Moscow Art Theatre Co., opens at the Garrick on the 30th.

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ABE LYMAN

AND HIS

Celebrated California Orchestra

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HOTEL ASTOR ROOF GARDEN



MR. LYMAN Will Also Appear in a Revue Next Summer



Under the Exclusive Direction of

Rufus Le Maire

1493 Broadway, New York City



GELL MANN

GEL MANN'S "BAND BOX REVE"

VAUDEVILLE'S MERRIEST MUSICAL COMEDY GEM

FEATURING
RUIZ and BUNNIE

IN THEIR DANCES SUPREME—AND

THE SYMPHONIC SEVEN

A SENSATION EVERYWHERE ASK THE MANAGERS
NOW PLAYING THE LOEW CIRCUIT

J. MIKE COHEN
Manager

Direction:
MANDEL & ROSE

GELL MANN
Soloist-Director

RUIZ and BUNNIE



INDIANAPOLIS
By VOLNEY H. FOWLER
MILKAY, this Saturday night
ENGAGEMENT—Dark, last half,
"Little Niche Kelly's Last Half."
BROADWAY—Harris Up.
CAPITOL—Mollie Haines Ho-
vies.
LINCOLN—SQUALLER—Lincoln
Square Players.

A new public auction sale of the
equity of the Consolidated Realty
and Theatres Corporation in the
Consolidated Bldg., in which B. F.
Keith's theatre is located, was or-
dered for April 7 by Judge Mahlon
D. Bash in whose court receivership

of the really company people Keith's
theatre is in, no way involved in the
litigation.
At a previous sale \$15,000 was of-
fered for the equity but the court
held this entirely incompatible with
the value of the property.

Nathan Tandler has sold the Pros-
pect theatre, neighborhood movie
house, 2119 Prospect street, to Lela
Huehler. Consideration was not
made public.

KANSAS CITY
By WILL R. HUGHES
SILHNET—Lecture (Gish) in
"KIB"!

GAVERTY—"All About"
OLIPHANT—Vaude.
PANTAGES—Vaude.
MAINSTREET—Movies and
Vaude.

NEWMAN—"A Society Scandal."
ROYAL—"Scaramouch" film,
second week.
LIBERTY—"The Law Forbid,"
film.

Although there were not many
complete sell-outs for "Romance"
at the Shubert last week, Johnson drew
exceedingly well for his second
appearance, grossing about \$20,
000. There probably has never
been a star or attraction visiting
this city that received so much
extra and free publicity. Tie-ups
with broadcasting stations and
phonographic record shops turned

the trick. Hundreds of dollars
worth of space was paid for by the
shops. The broadcasting was done
two nights by different members
of the company.

"The Cat and the Canary" tried
a comeback at the Shubert-Mis-
souri, but failed to make the grade.
The attraction was star short
early in the season, but even the
reduced prices for the Missouri
failed to attract.

Lola Bridge has been out of the
circuit for some time on account of
weeks on account of sickness, but
will be back this week.

Tex McLeod was on the bill at
the Orpheum last week, although
not programmed. He was looked
in to take the place of McLaughlin
and Evans.

Walter Wheatley has been en-
gaged to sing the lead tenor
roles with the Kansas City Grand
Opera Co. This spring. A feature
of the week of next year will
be the Kelley Ballet, which will
furnish the ballet half of one of
the bills.

OAKLAND, CAL.
By WOOD SOANES

The bright spot in Oakland thea-
tricals this week was provided by a
group of amateurs, the Irving Pichel
Players, who presented Forest Mol-
nar's "Lilom" under adverse con-
ditions—fame, stage limitations and
inconsistent lighting—and gave a cork-
ing performance. The production
was made particularly notable by
Pichel's staccato depiction and Violet
Whelan's exceptional interpretation
of Julie, adjudged by critics and the-
atre managers invited to the produc-
tion as the finest thing done in this
vicinity in many a day.

Frank Darien, late with the Crane
Wilbur "Monster" company, returned
to the Fulton (theatre) this week to
play Abe Putash to Norman Field's
Permitter in the first local presenta-
tion of "Partners Again."

May Robson followed the season-
al "Lightnin'" week at the Lurie
on fair returns.

The Lurie is dark next week with
the exception of Wednesday and
Sunday nights, when the United
Vaudeville Players will give two per-
formances.

William R. Mesnay, manager of
the Lurie since its opening in Octo-
ber, has been replaced by Eddie Tre-
hany, son of Jack Trehany, general
manager for the Lurie interests.
Trehany takes charge on March 26
and Mesnay, who was scheduled for
a place with one of "The Ten Com-
paniments" companies, announces
that he would be placed as general
manager for the Lurie interests. His
William Kohler, Mesnay's assistant
manager, has also been removed.

Charles Ryan Kennedy, Edith
Wyand Matison and Co. played
The Charming at the P. O. House
in Berkeley last night under the aus-
pices of the Pichel Players.

The Charles Royal Players, from
Vancouver, have started their season
at the Century with "Honey-moon
House" and "The Fortune Hunter"
for the coming week. The theatre
management is not yet decided as to
the future policy. The Century pa-
trons have taken most enthusiastically
to slapstick comedy. Royal is
willing to do to provide good show.
At present that is the scheme, with
the Century chorus and on deck with
musical interruptions. William Ed-
win, star of the former company, is
leaving this week for the Royal.
It appears that she has a 28-week
contract without a closing clause.

MEN'S

SHOES

The
Capsons
Shoe

1559 Broadway NEW YORK

PHILADELPHIA
By ARTHUR B. WATERS

Paul Weber, resident manager of
the Fox theatre since its opening in
November, has resigned, succeeded
by W. Scarborough, house manager on
the Keith circuit for many years.

The Rega, formerly controlled by
interests headed by William J. Ver-
non and William Adams, has been
bought by Morris Kressner and
Charles Schel.

The Stanley Educational Benefit
Association's recent show at the
Widener theatre resulted between
\$1000 and \$1500.

SYRACUSE, N. Y.
By CHESTER B. BAHN

WIELING—27, Sir Harry Lauder
18-29, "Greenwich Village Poets"
"STILL A Little Sister"
BOHNS—ECKEL—A Society
Scandal!

ROBBERIE—"Daddies"—A Society
Scandal!
CRISCENT—West of Wash-
ington
URGENT—Richard the Lion-
hearted
INVOLVED—Heads Heads!

The crying need for some central
agency which will prevent suicidal
competition is demonstrated by next
Monday's schedule here. The Wieling
will have the Denishawn Dan-
cers while at Croton College the
Cleveland Symphony will hold
forth. Both are class attractions,
drawing from the same clientele.

More bad blood between the first
and second run house exhibitors
here. The Eckel this week is play-
ing Gloria Swanson in "A Society
Scandal." Last week's Croton ad-
vertisements also promised Gloria
Swanson in "The Humming Bird,"
as the attraction for "next Satur-
day." The Robbins-Eckel folks did
not take kindly to this.

The Savoy, remodelled and re-
located, opened Tuesday as a sec-
ond run house operated in conjunc-
tion with the Harrison-Pitzer
Empire.

The Music Hall theatre, Norwood,
has been closed by orders of the
Department of Labor. Arthur Pear-
son has been operating the theatre
as a picture medium. The closing
order resulted from the lack of
proper fire escapes at exits.

Jane Cow's journey up-state in
"Home and Juliet," which played
the Wieling here Saturday to Cana-
city, has forced a change in the
Sothern and Marlows repertory in
some cities. "Home and Juliet"
has been stricken from the Sothern
and Marlows list, and the latter

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DOUGLAS RUTH MARY

LEAVITT AND LOCKWOOD

WITH BROTHER RAY AND "PINKIE"

PALACE THEATRE, CHICAGO, WEEK MARCH 16th

"Douglas Leavitt and Ruth
Mary Lockwood were next to
closing following Nora Bayes,
and the comedy ability of this
pair, when put to the test of
this important position, met
every requirement. Leavitt is
an unctuous comedian with a
style unique. He gets able
assistance from Miss Lock-
wood, Brother Ray and an un-
programmed girl."—VARIETY.

"Their comedy scored big
and they held down the spot
without any difficulty."
—VAUDEVILLE.

VAUDEVILLE
CHAS. H. ALLEN
care of M. S. BENHAM
Palace Theatre Bldg., New York

"Douglas Leavitt and Ruth
Mary Lockwood are better
than ever. Their talk was
clever and funny and they did
their work with a careless
happiness which carried their
audience with them. Twenty
minutes in one, Two encores."
—BILLBOARD.

"A very clever pair."
—CHICAGO EXAMINER.

"Here is a comedian and a
comedienne who should be in
face of musical comedy."
—CHICAGO "TRIBUNE"

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432 Broadway, New York

Shakespearean discipline will give
The Netherland of Vienna the
Taming of the Shrew" noted

Alderman Henry Dettig of Gene-
veva climbed into the hero class
the other night when he saved
Josephine Chaffin of "Salt and
Pepper" from serious if not fatal
injury in the South opera house.
Geneva Dettig was backstage
when a heavy X-ray light crashed
to the stage. His presence of mind
saved Miss Chaffin, who was di-
rectly under the lamp, the abhor-
rent burning her to cinders just in
time.

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RAYMOND FAGAN

AND HIS SYMPHONIC DANCE ORCHESTRA—THE
WORLD'S FASTEST MELODY UNIT

FRESNO BEE, CALIFORNIA

Friday, February 29, 1924

EXCELLENT BILL AT ORPHEUM THIS WEEK

Best Jazz Orchestra of Season Headlines

By WILLIAM FOSTER ELLIOT

Headlined by the best jazz orchestra which has been to Fresno this season and containing at least two other acts of more than average merit, this week's Orpheum bill is decidedly worth the money.

Raymond Fagan's Orchestra is billed as "Symphonic." It isn't really, of course, and yet the word is not badly misplaced at that.

Jazz as it developed under the skillful hands of his players comes perilously near to being a genuinely expressive form of music.

Indeed one could not but speculate last evening on the future possibilities of this

ACTUALLY NEW MUSIC

Here, it seems, America is beginning to create a native art, and, whether one likes it or not, the virtuosity it demands of its performers is entitled to respect.

FRESNO MORNING REPUBLICAN

California, February 29, 1924

ORPHEUM BILL LAUGH PRODUCER

By B. H.

Something Entirely New

was presented by Raymond Fagan and his Symphonic Dance Orchestra in their interpretation of

THE JAZZ SPIRIT

And then we go back to a write-up in Variety Sept. 27, 1923: "The keynote of its success will be, it's different."

And in the Billboard, Dec. 1, 1923: "This orchestra ranks with the foremost of America's long list of vaudeville jazz orchestras."

Need we add to this story?

THIS WEEK, ORPHEUM THEATRE, SIOUX CITY, IOWA

LETTERS

When sending for Mail to VARIETY, address Mail Clerk, PUBLISHER, 150 N. W. ST., NEW YORK, N. Y. CIRCULAR LETTERS WILL NOT BE ADVERTISED.

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Ebbell Leon Fargo Robert Pike C. B. Fletcher Edna Hanson Dolly French Briggs Fulton James Gordon Elaine Gore Sam

Harris & Tiffany Harrison Leicester Hansen Dolly Hansen Victor Houghton Genevieve Huibbert Gene Hunt Wesley

Jensen Chauncey Johnson Jeanette Jupiter Geo Keating Lawrence Kennedy Marcela Kenworthy Ruth Kraft Ivan Kravatsa Louise

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Grimm C. Gladitz & Meyer Hoffman Aubrey Grayson Frances Gish Leo Gardner Grant Gardner & Betty

Herbert Arthur Housack Jack Harris Bobby Mae Hubbert Gene Hunt Chick Herman Joseph A. Housack Housack

Hearne Edward W. Hailo Eunice Holden Horace Hoverson Fritzie Jones & Leigh Joy Mable Johnson Cien King's Miss Bobbie Kennedy James Kramer Jack Kania Blanche Kania Blanche

La Tour F. Left Nathan P. Millicent Murrell Metz Raymond Martell Evelyn Maly & O'Brien Mettals P. Newman W. H.

Pharmer O. L. Phillips Raymond Peit Frank M. Pearce Robert A. Patti Charlotte Russell R. Haines & Co. Ruth Haines

Skinner Kennedy S. Skelly J. Sweeney Bonnie Skell Jack Turpin Louis Valle Jack Vandeword N. West Turner Weber Thayer Wheeler Mrs. J. White & Burton

interpretation, state authorities here, for the construction is so broad that public performance, wherein public performance is prohibited where the author be a corporation, and in the latter case, 50 years from the date of production of said work."



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When a cold gets deep—threatens to become bronchitis or pneumonia—rub Vicks well in, cover with a hot flannel cloth, and fix the bedding loosely about the neck so that the medicated vapors will be inhaled all night. You should be better in the morning.

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(Continued from Page 1)
In the present measure not only is the entrance to the International Body proposed, but even-patent changes are made in the present copyright law. In this bill, the present feature relating to the 28-year period is stricken out, it reads:

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Now Appearing at

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HELEN REYNOLDS
World's Premiere Skater

PROLOGS

(Continued from page 18)

young girl dancers of Portland appear.

In Lewiston, Me., at the Empire, Paramount house, a display of spring fashions was introduced as

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LONG BEACH PRESS OPINIONS ON PREMIER at State Theatre
Arranged by Kenneth Dailey

"One of the keenest sketches seen at the State Theatre in many weeks."

"Finely constructed playlet."

"Splendid, novel playlet."

the counter of a five and ten cent store music department undoubtedly is the prime requisite of the "ulcerated" song vocalist. Some of the songs also are of a very cheap variety and have no place on the bill of an exhibitor who presents a good feature picture and has a surrounding bill of merit.

The illustrated song is coming back strong, but it won't last very long, unless the song publishing houses send singers who will win the applause and not the disgust of the audience, the latter causing a serious reaction on the houses themselves.

Some managers approached on the question recently summed up the whole situation in these words: "If we let a punk singer take up time before our audiences, one who proves a bore rather than an entertainer, what can we expect other than condemnation of the show in general?" And furthermore we're bound to be criticized for spending our money on such a vocalist because how is the audience to know but that we actually are doing out cash for such an attraction."

WOOD NOT THROUGH

(Continued from page 11)

day carried the following story of the Wood stock closing in Washington:

Washington, March 22.

When Leonard Wood, Jr., engaged Florence Reed to play "The Lullaby" as the guest star of young Wood's President Stock Company, Wood, Jr., said the engagement would either rank him "as a showman or a boob."

The general's son remains in the novice class as his President stock "went bust" last night, with no performance given.

Tribulations accumulated just before the performance. "The Daily News" plastered an attachment for an alleged unpaid advertising bill, to find \$80 in the box office and 800 people in the theatre.

Wood was reported in New York on a quest known as "digging c in,"

and in his absence, C. J. Harris was in charge of the theatre.

After the attack on the stage crew demanded their night's pay in advance and right on top of that Peggy Courday, the leading lady, reported ill with gripe, but Miss Courday, to evidence her attitude and including an instance of her gameness, said that doctors or no doctors, she would appear if Mr. Harris wanted her to.

Under the circumstances, Harris concluded, Miss Courday's illness was quite opportune and merciful, so he blamed the closing on her illness, dismissing the unresentful audience, mostly "paper," and closed the house.

At the theatre tonight (it did not reopen) the members of the company said Equity is holding a bond guaranteeing them.

Still another reason for the enforced closure is attributed to the salary young Wood staked his rep upon, to Miss Reed, who is said to have received \$1,000 for her first week here and \$200 for the second.

It had grown to be the practice at the President to pay the stage crew nightly in advance.

As son of the illustrious General Leonard Wood, Governor-General of the Philippines, young Leonard has received extraordinary publicity in his theatrical operations, starting with the theatrical company he first ventured into theatricals with at White Plains, N. Y.

Since here young Wood has been or kept himself continuously before the public in newspaper stories of one description or another, some sensational through an official, tint during the investigations.

Leonard, Jr., personally bears an excellent reputation and he appears to have shown many essentials but has been limited in two most important channels—experience and capital.

The President is not well located for a stock. It is a converted bur-

lesque house below the main artery on Pennsylvania avenue. Its reality and only out-standing success since burlesque left it was the run of "Abie's Irish Rose" in the house. Other stocks tried the same theatre before Mr. Wood got into it, but not without much better eventual results.

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THREE WEEKS' ENGAGEMENT BEGINNING MARCH 31ST

JAN GARBER

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Read What the Press Said of This Phenomenal Young Star and His Entertainer-Musicians on Their First Engagement at the Hipp Two Weeks Ago

"VARIETY" (CON)

"Jan Garber is the leader of this latest jazz orchestra, reported as a bunch of college boys. They are set for as long as they care to remain, after is a clean-cut, personable youth and a sweet violinist. He has surrounded himself with the hottest bunch of musicians heard around since Whiteman first loomed on the syncopated horizon. Without any affects" the musicians built up to sure fire proportions with their straight ability, then sprung a surprise with a pop song rendition in which a individuals vocalize extra verses.

"The musicians are individually expert and accomplished. Add to this personality, pep and enough comedy to make the band independent of affects" and some idea of the total entertainment value may be gleaned. They are a sure fire combination for vaudeville, as full of color as the op diamond. They tore the Hippodrome wide open, following several vaudeville's standard orchestras."

"EVENING JOURNAL"

"The Jan Garber Orchestra, a band of enthusiastic collegians, is conducted and plays with a gymnastic fervor, boyish delight and complete musicianship that combine to make a breathless performance. No football cheer leader ever displayed more originality, zeal and acrobatic efficiency in stimulating enthusiasm than does the young conductor of this orchestra. He is a whole show in himself and his orchestra lives up to his leadership."

"ZITS"

"Garber Orchestra is Hit of the Show This Week

"Opening intermission, came Jan Garber and his Orchestra as the smashing, rollicking hit of the bill. Jan Garber is the best word in modern music. It is something new in a combination of fine music and comedy. These boys can do everything from playing hot, jazzy music to enacting character comedy bits, and do it all great. Jan Garber is to be ranked with the other two big-name leaders of famous orchestras, and it would be well for them to now look to their laurels."

"MORNING TELEGRAPH"

"The surprise of the program was the Jan Garber Orchestra. There have been and are many jazz bands, but this aggregation seems to be the final word. Genuine syncopators who sing and specialize in expert clowning, with Mr. Garber as conductor, the personification of life and pep. Just to watch this chap direct his men—ten in all—some, what after the manner of a college coach on the football field, and some of his acrobatic motions as he does it, is worth the price of admission alone. It is a clinch bet that the aggregation remains at the Hippodrome for an indefinite period."

KEITH BOOKINGS
Arranged by
TOM KENNEDY

MORE THAN A BAND

Permanent Address
HOTEL ASTOR
NEW YORK

BOSTON CLEANUP

(Continued from Page 1)

may today called every house manager in town and told them he was thinking of discarding the idea of continual censorship and inking the power to padlock any ous where violations of his rules occurred.

In his talk to the managers he told them that the exclamations, "My God," "Hell," "Damn" or "O God," were out and that they were to be heard on a Boston stage.

ong Acre Cold Cream Easy Favorite

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For 20 years Long Acre Cold Cream has been the choice of thousands of Stage, Film and Ring Artists because of its actual softness and purity. As a foundation for make-up Long Acre is unexcelled, and its cleansing, healing qualities make it equally effective for removal of blemishes.

Long Acre goes twice as far as most creams, and therefore costs less. At—only one penny—per ounce, it costs only \$1.00, at toilet counters, where you can get it in larger quantities, adding cents for postage. Longacre Cold Cream Co., 215 East 25th St., New York City.

no matter how intense the provocation.

"If the stage wants to be true to life, let it go deeper into life than these profanities," the mayor said. "No longer shall the theatre-goers, public be compelled to gaze upon shapely damsels wearing little clothing. Things have come to a pretty pass when it becomes necessary to have a censor attend each performance nightly, when supervision of the opening night becomes sufficient," he said, concluding:

"Yet, according to complaints reaching us, when Censor Casey has required the modification of lines have been changed so as to be, in most cases, much worse than the line cut out.

"I realize that you folk have large theatrical interests in Boston and

also that the city derives a benefit from your status as big taxpayers, but a theatre, in my opinion, does have three per cent. more drawing power by having nude women on its stage.

"Boston has discriminating audiences who expect something better than licentiousness, and these people are entitled to see a decent entertainment when they go to the theatre.

"You managers have been able to get along with municipal authorities for several years without having a show stopped, but complaints have been multiplying the past few weeks. I take it that there is no reason, however, why we cannot easily come to an understanding on the matter."

Mayor Curley concluded with a recital of the facts involving the "Ted Lewis show" ("Follies") at the beginning of the season. Lewis was angry at being forced to cut some lines in Boston, and when his show opened in Philadelphia the censors there banned it entirely after the first performance, said the mayor.

When the Ted Lewis show closed in Philadelphia, after severe censorship, it was alleged by the show and theatre management changes made in the performance after it had left Boston led to the situation in Philly again it blo.

references were made to the "evidence" heard and accepted by the committee that later voted to determine him.

DOES OWNER OWN

(Continued from page 1)

mitted to leave passes, although there is no question that Housman has a authority to do so from the Woods home office.

Once again, "Innocent Eyes" at the Apollo is a Shubert production, while Woods owns the house. Can Housman issue passes to people who can benefit the house and show? The answer is he cannot. Nobody can except J. J. Garrity, factum for the Shubert interests here.

Not that it has anything to do with the situation mentioned, but White's "Bonds" at the Colonial probably will finish this work in whirlwind fashion, after a full, with \$2,000 gross more than the Mistinguett show across Randolph street.

According to a report made by the Committee of Fourteen, Sunday, New York is the cleanest city in the world, so far as open vice is concerned, but secret vice has been gaining ground for the last two years.

Fay Bainter will return to the musical stage in the Shuberts' "My Dream Girl." Miss Bainter, several years ago, appeared in a musical comedy entitled "The Kiss Burglar."

\$1,000

is offered by Cosmopolis Press, publishers of "Crucibles of Crime," by Joseph F. Flahman, for the best play, scenario or story adaptable to the stage and scenario on the American jail as a force in the creating of criminals and the fostering of crime.

Judges: John Golden, Carl Van Doren, Minnie Madden Pak, Dr. George W. Kitchner, Ludwig Luchow, Ida Clyde Clark and J. Lee Lewis.

"Crucibles of Crime" covers this subject fully. It will be loaned FREE by the publishers on receipt of deposit of \$2.00 (not plus postage). It will be returned if book is returned in good condition within three weeks.

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Patent Leather
Black or Fawn Suede
Black Suede

\$10

CONGRESSMAN BLOOM

(Continued from page 1)

such as were exercised in the Elections Committee that recommended against Bloom retaining his seat, will be held, to in the general vote upon the floor. While Bloom is a Democrat and the Republicans want his seat for party purposes, there is no unanimity of opinion here just now that the Republican members will solidly vote against the New Yorker if he convinces them of his eligibility.

In the minority report from the Elections Committee upholding Bloom's victory at the polls, some

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NATIONAL VAUDEVILLE EXCHANGE
115 E. 42ND ST., N. Y.

er, Larry is managed and the return to Los Angeles made via freight conveyances where reunion eventually takes place between his wife, child, sister and parent. It might be interesting to number the succession of sub titles that are inserted during the telling.

Usefully careless in detail, an instance of which is the pietizing of the 20th Century, comprised of four

1441 Broadway, New York Phone: Penn 3580

...rushing down on the h
heavy at the time whe

of the hero is there after having just undergone an operation at the hands of one of the world's noted surgeons, being restored the use of his limbs after he had been crippled by an automobile accident in which the car was driven by the nephew of the heavy, the nephew, apologizing for his fast driving by getting out of the car and leaving him in the operation, although he had to kidnap him.

The cast is above the average for some type of picture. The juvenile love story is carried along nicely by Evangeline Russell and F. Serrano Keating. Jane Thomas is a very charming and appealingly featured member of the cast.

It is a mighty good average picture for almost any one of the average houses to play.

The picture should have a better chance of being approved if included on a double feature program, for it is much too much of a lightweight to stand by itself except in those houses which pick 'em out of the hat.

Otherwise it has Mix as a government flyer patrolling the large forests in search of lumber pirates. The meeting of the girl, wrongly accused of the murder of her stepfather, and the expose of the villainous gang, are incidents filmed along lines which have long been followed. Mix, personally, takes to the uniform portrayal well enough, though a haircut might have made the character more convincing. Beyond

...rushing down on the h
heavy at the time whe

L. Case Russell, produced by the
 Lowell Films, Inc., featuring John

[illegible]

All Hotels on this Page
Carry the Indorsement
of Some Discriminating
Member of the Theatrical
Profession, and in
Return Guarantee Ad-
vertised Rate Fifty-two
Weeks of the Year

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ALL NEWLY DECORATED
\$8 and Up Single
\$12 and Up Double
Hot and Cold Water and
Telephone in Each Room
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NEW YORK CITY
Phone: BRYANT 1028-29

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(In the Heart of New York)
\$8 and Up Single
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Shower Baths, Hot and Cold
Water and Telephone.
Electric Fan in each room.
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ATLANTA, GA.
312 ROOMS 312 BATHS
SINGLE, \$7.00 UP; DOUBLE, \$12.00 UP
Also operating Georgian, Athens, Ga.

When Playing INDIANAPOLIS
Stop at

The Plaza Hotel

European Plan, 150 Rooms, 150 Baths
Popular Bar
KOKKILIK & WELLES, Props.
Capitol and Indiana Aves.

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Special Professional Rates:
Without bath, \$1.00; single, \$1.50 double
With bath, \$1.75; single, \$2.50 double
Modern, outside rooms, detached bath.
H. F. PARK, Mgr.

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"For Years a Theatrical Hotel"
Single, \$1.00-1.25; double, \$1.50-2.00
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Single, \$1.00-1.25; double, \$1.50-2.00
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\$7.50 to \$10.00 Single; \$12.00 to \$15.00
Double; \$15.00 to \$20.00 Triple; \$20.00
to \$30.00 Suite. With Bath, \$10.00 to \$20.00
A 10 Per Cent. Discount on Room and Restaurant
Paid Up N. Y. A. Members

Hotel Howard

SYRACUSE, N. Y.
European Plan Near All Theatres
Single, \$1.00-1.25; double, \$1.50-2.00
Single, with bath, \$1.50; double, \$2.50

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CLEVELAND, OHIO
Prospect at Ninth Street
Single, \$1.00-1.25; double, \$1.50-2.00
Single, with bath, \$1.50; double, \$2.50

THE Holden Hotel

DAYTON, OHIO
Single, \$1.00-1.25; double, \$1.50-2.00
Single, with bath, \$1.50; double, \$2.50

that the script calls for no ex-

aggerated exertion upon his part, with
"I'm pretty tiring—been—detained—also
a stuff would get the release
a rock."

The first carries the theme along
without difficulty, leading the usual
continent of "heavies" the star al-
ways most overcome before the finish.

Declines to make but walks through

the script calls for no ex-

aggerated exertion upon his part, with

"I'm pretty tiring—been—detained—also
a stuff would get the release
a rock."

The first carries the theme along

without difficulty, leading the usual

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ways most overcome before the finish.

Declines to make but walks through

RECOMMENDED HOTELS

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Special Rates to the Profession

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The McALPIN HOTEL

107M and CHESTNUT STREETS, PHILADELPHIA, PA.
IN THE HEART OF THEATRE AND SHOPPING DISTRICT
MODERN
PHONE 510-11
WIRE YOUR RESERVATIONS
WALSH 446-7-8

RATES: RUNNING WATER, \$1.00 PER DAY AND UP,
WITH BATH, \$3.00 PER DAY AND UP.

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BETWEEN THE TWO STATIONS
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SPECIAL WEEKLY RATES — NEWLY FURNISHED — GARAGE SERVICE

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800 Eighth Ave. (49th St.) 200 West 50th Street
Newly furnished two rooms, bath
Hotel service, weekly or monthly
\$12.00-14.00
One-two rooms, \$20 week up
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Front apartments, newly renovated parlor, three bedrooms and bath, will accom-
modate SIX people, \$50 weekly. Apartments, parlor, bedroom and bath, \$25
weekly.

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ARISTO HOTEL

101 WEST 47TH STREET, NEW YORK
FOR THEATRICAL FOLKS
Running water, telephone in every room.
Rates: Single \$10.00 up; \$12 up with bath
Telephone 1191-1192 Bryant

MARWOOD HOTEL

242 West 49th Street
NEW YORK CITY
Phone: BRANT 5118
rooms newly decorated, running water,
elevator, telephone, night service.
Single, \$1.00 up; Double, \$1.20 up
Special Rates to the Profession

THE NEWHOUSE HOTEL

SALT LAKE CITY, UTAH
100 Rooms 400 Baths
"Politely" the Service You
Theatrical Friends Request
Special Courtesy
"Once Here They Always Repeat"
J. H. WATERS, Managing Director

HOTEL WILSON

125 Mason Street
SAN FRANCISCO, CALIF.
A. H. CHRISTENSEN, Mgr.
M. D. HORT, Gen. Mgr.
Sponsored by the Four Clubs
Take a checker tab — We pay you fare
a madhouse note to which she is suc-
cessful. No other women in the
lineup.
The photography is of particular
note through the liberty in which
the attitude shots were taken, espe-
cially in the stunt instances.
Shifting billing with Cosmopolitan
"Unsealing Eyes," the Roof
audience evidenced interest in
the Mix activities to the extent
which would typify this film as a
sure thing in the less demanding
picture epiphany.
Skip.

NEWS OF THE DAILIES

(Continued from page 32)
passed just year permitting such a
trial at the request of the attorneys
was heard last week before Sup-
reme Court Justice Vaseverett
Charles S. Edmunds, 454 West
129th street, was suing Irving L.
Levine for \$100,000 for injuries
sustained when the latter's automobile
ran off the side of Lexington
avenue and crashed into Just
ice Vaseverett's apartment house
to demolish.

"Pansy," by Herbert Hall, Win-
low, has been placed in release at
by Maudie & Greyfeyr. Included
in the cast are the Marx-Lord
and Ralph Sipprey.

"Singing Society," the Boston-

Raymond Conneron, one of the
most serious drinkers in Jamaica,
L. I., wanted female society one
day last week. He stood outside
Grand Central Station and looked
them over, but saw nothing there
that suited his fancy, so went in-
side the station and started a dis-
tinction with a bronze statue of
Marie Karbel, who got on so well
together that Raymond thought he
would take Marie home with him.
He ran back off the pedestal and
started out of the station, when he
was stopped by one of the station
officials, who placed him under ar-
rest. Marie is valued at \$1,000.

Nelson Keys, the English com-
edian, will join the Charlot Revue
April 14, succeeding Jack Buchanan.

Lynne Overman will be seen soon
in a play to be produced by Wil-
liam Cullen, an executive in the
Shubert offices.

While "An Ideal Husband" will
be played by Norma Trevor for a
single performance later Sunday.

Alonso Price and Sydney Toler
are the authors of the book of
"Little Red Riding Hood" which
will be played by the American Stage
Company.

"The Power," a play by Arlo
Huffman, is announced for presen-
tation by the American Stage Com-
pany.

The shooting of "Tom McGraw"
was completed last week.

"Sundown" is now being filmed
in Mexico for First National. The

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a short vacation in New York and
will join Louise Fazenda in a Jack
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IRVINGTON HALL HENRI COURT
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6640 Circle 3830 Longacre

HILDONA COURT

311-347 West 45th Street 350 Longacre
1-2-3-4-room apartments. Each apartment with private bath,
phone, kitchen, kitchenette.

\$18.00 UP WEEKLY—\$70.00 UP MONTHLY
The largest maintainer of housekeeping furnished apartments
directly under the supervision of the owner. Located in the center of
the theatrical district. All fireproof buildings.

Address all communications to
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Apartments can be seen evenings. Office in each building

Housekeeping Furnished Apartments of the Better Kind

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One, three and four-room apartments
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and four or more adults. \$17.00 UP
WEEKLY. \$70.00 UP MONTHLY.

Refer Communications to M. CLAMAN, Yandis Court, New York

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MRS. J. LEVY Prop. NOW UNDER NEW MANAGEMENT MRS. BANNEY
754-756 EIGHTH AVENUE
Between 46th and 47th Streets
Three, Four and Five-Room Furnished Apartments, 86 St.
Society Photographs. Phone: Bryant 9508-1

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COMPLETE FOR HOUSEKEEPING CLEAN AND AIRY
323-325 West 43rd Street NEW YORK CITY
Private Bath, 3-4 Rooms. Catering to the comfort and convenience of
the guests. Steam Heat and Electric Light. . . . \$15.00 UP

Steam Heat and Electric Light \$15.00 UP

COAST FILM NEWS

(Continued from page 33)
series of stories for C. B. De Mille
productions.

Mary Astor left for New York
this week to play the lead opposite
Richard Dix in an Alan Crosland
production, "Face."

Anita Stewart expects to do a
picture in Europe for Cosmopolitan.

Malcolm McGregor is the latest
addition to the Laury forces and
will play the male lead in De Mille's
"The Indian Story," by Clara
Beranger.

Los Angeles, March 22.
Frank Lloyd has completed work
on the "Sea Hawk," a spec-
tacular picture which will be released by
First National. The cast is an all-star
organization, including Milton Sills,
Noah Beery and Edith Bennett.

Lloyd expects to show the picture
at a Broadway theatre with a \$2 top.

William Fox has been consulting
with builders regarding the erec-
tion this year of his new studios at
Westwood. The place is to be
known as Fox Hills. Henry Dunn,
secretary to Fox, is with him and
has been shy of the daily news-
paper interviewers who have been
seeking out his boss.

Jack Hill, publicity man on the
Fox lot, returned this week after a
ten-day illness.

Virginia Valli has returned to
Universal after an absence of three
months. Her two pictures sched-
uled for Miss Valli, the first to
begin next week.

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The Best Food and Entertainment in New York. Music and Dancing.

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Sensational Song Success of two continents

Introduced in
Andre Charlot's
REVUE
of 1924

Limehouse Blues

Music by
Philip
Braham

Words by
Douglas
Furber



Greatest
Fox Trot Tune
in many seasons

*Greatest Oriental Melody
in Years!*

*It's that haunting
melody that you
hear everywhere!*

Arthur Behrm, Prof. Mgr.

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